

BEACONSFIELD CHRONIC EPOCH

**Edited by
Margaret Garlake**

**black dog
publishing**

london uk

Contents

7	Editor’s Introduction	58	between the devil and the deep (blue) sea	108	We’re spending 4 weeks at Beaconsfield, so let’s hope everything goes OK		MOUNT/LEONARDO ULIAN/NICOLAS BOURRIAUD, KIM NOBLE, JESSICA VOORSANGER
8	Nosepaint Remembered		BAW, STUART BRISLEY, ROBERT ELLIS, TRACEY EMIN, BRUCE GILCHRIST, HAYLEY NEWMAN, MARK WALLINGER		(nobleandsilver)	151	Salah Days
12	Chronic Epoch Chronology	62	Tomoko Takahashi	111	Engineer		BAW
16	Beaconsfield’s Progress, 1994–2014		TOMOKO TAKAHASHI		GEORGINA BATTY, SUSAN COLLIS, LAURA FORD, CARINA DIEPENS, KERRY STUART, KATIE BARLOW	152	Testbed I
31	‘The Lisson Gallery’	64	Instantaneous	116	Moral Plinth		ANTHONY GROSS, MICHAEL CURRAN AND LUCY GUNNING, PIL AND GALIA KOLLECTIV, LILLI HARTMANN, JOSEPH WALSH, DAFNA TALMOR
	MATTHEW ARNATT, DAVID CRAWFORTH, DAVID MOLLIN		MATTHEW CALEY, MICHELLE GRIFFITHS, STEPHEN NICHOLAS, TAL SHOSHAN, CLAIRE SHILLITOE, SOL SNETLVEDT	119	Lightsilver	154	Gaming In Waziristan
32	A Public Work of Art	66	Glean		PETER COLLIS, CHRIS CORNISH, MARK DEAN, MATTIAS HÄRENSTAM, SUSAN PUI SAN LOK, CHIARA PIRITO, ZINEB SEDIRA, JOÃO SEGURO, SEMICONDUCTOR		NOOR BEHRAM, BUTLER BROTHERS, NOOSHIN FAHRID
	BAW		ROBERT BEARD, ANNA BEST, KEITH COVENTRY, TAMSIN PENDER	120	Economy 1, 2, 3	155	Am I making up what really happened?
35	Plein Air	68	Visonhire		CARL MICHAEL VON HAUSSWOLFF		SVEIN FLYGARI JOHANSEN
	MATTHIAS JACKISCH, FÉLIX ZIEM		ANNA BEST	122	Chronic Epoch	158	Soundtrap V
36	Cottage Industry	72	Estate		EIJA-LIISA AHTILA, BAW, ANNA BEST, SUSAN COLLIS, KEITH COVENTRY, MIKEY CUDDIHY, SHANE CULLEN, ROBERT ELLIS, BRUCE GILBERT, CARL MICHAEL VON HAUSSWOLFF AND THOMAS NORDANSTAD, JOHN ISAACS, HAYLEY NEWMAN, (nobleandsilver), BOB AND ROBERTA SMITH, KERRY STEWART, TOMOKO TAKAHASHI		BRUCE GILBERT AND BAW
	SONIA BOYCE, KATE BUSH, MIKEY CUDDIHY, SIOBHAN DAVIES, ELSIE MITCHELL, CLAIRE PALMIER, NAOMI SIDERFIN	75	Classic			160	The Struggle
40	Gargantua		[ROUT], PETE SMITH, O(RPHAN) D(RIFT>), DIANE HARRIS WITH HEX				RACHEL GARFIELD
	ULI AIGNER, KEITH ARNATT, BAW, DEBBIE BOOTH, WAYNE LLOYD AND LAURENCE HARVEY, ROBERT FRASER MUNRO AND JEREMY BLANK, O(RPHAN) D(RIFT>), POLSKADAVIANS, PUT PUT, PATRICIA SCANLAN, TREBOR SCHOLTZ, STRIKE	76	Butterfly			161	Fall
			MIKEY CUDDIHY	128	Greenwich Degree Zero		MINNA HAUKKA, THOMAS KVAM, ANGUS SANDERS-DUNNACHIE, MATTHEW TICKLE
41	Robert Ellis	80	R.A.F. in Berlin		ROD DICKINSON, TOM MCCARTHY	162	Anniversary: an act of memory
	ROBERT ELLIS		NAOMI SIDERFIN	130	Golden (Lessons)		MONICA ROSS
42	Disorders	82	Syzygy		SUSAN PUI SAN LOK	164	Monoculture
	KIRSTY ALEXANDER AND PAUL BURWELL, BAW, ANNE BEAN, JOHN CARSON, SARAH COLE, DAVID CUNNINGHAM, BRUCE GILCHRIST WITH NICK ROGERS, MATTHIAS JACKISCH, MICHAL KLEGA, RONA LEE, ALASTAIR MACLENNAN, GUILLAUME PARIS, SONJA ZELIC		O(RPHAN) D(RIFT>) VS CCRU	132	Hibernator	166	Asymmetrical Cinema
		86	Field I–VI		LONDON FIELDWORKS		MATERIAL CONJECTURES
44	RAX		DAVID CRAWFORTH, FRANKO B, BEN COCKETT AND NAOMI SIDERFIN, MARY ANN FRANCIS, [ROUT], PRANG AND ANNA BEST, FABIENNE ADÉOUD AND JOHN RUSSELL.	134	Soundtrap I and II	167	Phase IV
	EIJA-LIISA AHTILA, ANDY BEST AND MERJA PUUSTINEN, PIA LINDMAN, PEKKA NISKANEN, ROI VAARA	88	Earthshaker		DANIEL FIGGIS, LEAFCUTTER JOHN		JUDITH DEAN
47	Rude Mechanic		BAW	135	Forest Volume IV	168	The Unfun Fair / The Unfun Fair Too
	PAN SONIC, DAVID CRAWFORTH AND HAYLEY NEWMAN WITH GUESTS	90	The Nosepaint-Beaconsfield Papertrail 1991–2000	136	Soundtrap III		SIMON TYSZKO
55	Thatched	92	Fragmens sur les Institutions Républicaines IV		AURA SATZ	170	Arkipelagos (Navigating the tides of time)
	BAW		SHANE CULLEN	140	Soundtrap IV		IC-98
56	Ground Control	94	Element		JOHN WYNNE	171	We Are History
	FIONA BANNER, AIDA ČEPONYTĖ AND VALDAS OZARINSKAS, LUCY GUNNING, EVALDAS JANSAS, LINAS LIANDZBERGIS, DAVID MOLLIN, DIEMANTAS NARKEVIČIUS, ARTŪRAS RAILA WITH DARIUS ČIUTA, ROBIN RIMBAUD AKA SCANNER, JON THOMSON AND ALISON CRAIGHEAD		BAW	141	Courage to Refuse		JOHN TIMBERLAKE
		99	Shozo Shimamoto		CULTURE AND CONFLICT GROUP	172	ART & COMPROMISE I: GUSTAV METZGER
			SHOZO SHIMAMOTO	142	The Way Out	174	ART & COMPROMISE II: PAUL HOBSON
		100	The Agreement		I5MM FILMS	175	ART & COMPROMISE III: MARK SEALY
			SHANE CULLEN	144	Let’s Do Something or “We Must Do Something”	176	ART & COMPROMISE V: JON THOMSON
		104	Voices from the Id		BOB AND ROBERTA SMITH	178	ART & COMPROMISE VI: MARK DEAN
			JOHN ISAACS	150	Terminal Late at Tate	180	Raft
		106	Archangel of Seven Seas		KATHERINE ARIANELLO AND NAOMI SIDERFIN, DAVE BALL, BAW, ANNIE DAVEY, MINNA HAUKKA, SUSANNAH HEWLETT, HOWARD JACQUES, HAYLEY NEWMAN AND DAVID CRAWFORTH, LIZ MURRAY, BOB AND ROBERTA SMITH/ANDREW POPPY/VICTOR		DAVID CRAWFORTH
			MARKUS COPPER			190	Beaconsfield Chronic Epoch Photo Credits



Contact sheet, renovation of the former
Lambeth Ragged School, 22 Newport
Street, Vauxhall, London, SE11, July 1995

Editor's Introduction



Naomi Siderfin and David Crawforth outside
22 Newport Street, London, SE1 1, 2005

This book is the record of how two artists developed a practice of curatorship that encompassed performance, sound, writing and making.

Chronic Epoch marked Beaconsfield's first decade. Given the centrality of that event, we have appropriated its title for this book.

Beaconsfield emerged in financially hard times that were nevertheless extremely creative. It seems timely to offer this book not solely as an exemplar of survival, but as a model for running an artists' space that has differed from its fellows in important respects. The building—historic and idiosyncratic—defines the core of Beaconsfield's practice; it has been central to establishing both an image of the organisation and a manner of working that has raised curatorship to the status of an art form. Beaconsfield stands somewhat apart from art circuits, a result of the directors' refusal to be classified. This has enabled them to grasp the full resources of London and to exploit its licence to take liberties, the most valuable aspect of their practice being the priority that it gives to hard-hitting, politically-grounded work. This is Beaconsfield's identity, its singularity and the model that it offers to the future.

David Crawforth and Naomi Siderfin would like to express their gratitude for the crucial part that Angus Neill played in the formation of Beaconsfield. They would like to thank all the trustees of Beaconsfield past and present, staff and volunteers, the many artists they have worked with over the years and the kind funders of this publication, the Paul and Louise Cooke Endowment and the Henry Moore Foundation. I join them in gratefully acknowledging all who have contributed to this book, not least Duncan McCorquodale, Amy Cooper-Wright, João Mota and the Black Dog Publishing team.

Nosepaint Remembered



Paul Burwell (drums and pyrotechnics)/
Loophole Cinema, *Night of the Fire Cabinets*,
Nosepaint at The Tannery, Bermondsey,
London, SE1, New Year's Eve, 1993

In a club thronged with quite young, quite drunk folk, a group of men on a low stage thrash beer barrels with chains, and then throw the barrels around the room. In another club, the male and female toilets are linked by CCTV, which leads to some entertaining misbehaviour. In a gutted warehouse building at midnight on New Year's Eve, a similar crowd get warm—but not too close—to fiercely burning filing cabinets, drawers open, flames springing from the paper. Passersby look on curiously at a middle-aged man who calmly carries a large leafy branch through the streets of central London; outside the British Museum, he poses like a tourist for pictures.

Before Beaconsfield, with its base in Vauxhall's old Ragged School building, hard on the elevated railway, there was the curiously named Nosepaint, a peripatetic organisation also run by David Crawforth and Naomi Siderfin. They put together art events in streets, parks and clubs, starting with hybrid art-club nights in a cafe, a community centre, then a railway arch not far from the Ragged School. The name, incidentally, remained obscure to many who came to those events but is old slang for alcohol strong enough to colour the nose. Joyce used it in *Ulysses* of a character “unwashed of course and in a seedy getup and a strong suspicion of nosepaint about the nasal appendage”.

The club events had an edge of wildness to them. They drew in lots of people who would not normally go to an art event, and their attraction was that no one knew what to expect. They mixed live music, sound art, performance, cabaret and even circus elements, along with installation and multi-media displays. Hayley Newman miked-up the inside of her mouth, and engaged in a ten-minute-long, very public and very loud snog. When Ian Hinchliffe performed (and his nose was permanently though productively painted), the audience was provoked into reaction, usually drunken heckling, which would bring out the artist's rambling but deep-cutting responses; his performances were eccentric to the point of danger, and occasionally involved the shedding of blood. In a Nottingham night club, Bruce Gilchrist and a collaborator had themselves wired up to an electrical circuit. When they touched, and when someone in the club pressed a button, they would receive a painful shock. Sadism was set against curiosity and entertainment, since here (in contrast to the infamous Milgram experiments) there was no figure of authority ordering people to administer the shock and absolving them of responsibility; instead alcohol and an air of collective exhilaration



Hayley Newman, Nosepaint, Arch 66, Goding
Street, Vauxhall, London, SE11, 29 April, 1994

sufficed. Gilchrist's intervention predated the term, but would now be counted as a dark foray into 'relational aesthetics', and many Nosepaint events could be seen as experiments in activating awareness of conventional social interactions, and how they could be stretched to the point of rupture.

Relational aesthetics, though, was far from the mainstream concerns of the London art world in the early 1990s, which was caught up with emerging 'young British art'. While YBA had its centre in Hoxton, an old working-class, industrial area of east London, in which hungry-eyed developers were looking for investment opportunities, and saw artists and galleries as the useful vanguard of gentrification, Vauxhall was quite different. Though central and well-connected, it had been heavily bombed in the Second World War, and the extensive ruins had been built over with massive, system-built council estates. Like many industrial areas, it had been deliberately driven into poverty under the Thatcher regime; its factories and warehouses shut down, its people turned out of work, its services run down, its shops closed for lack of local income. It was not quite as dire as some London areas further east—at least in Vauxhall the pubs remained open—but its population and infrastructure at that time were recalcitrant blocks to gentrification.

In both Hoxton and Vauxhall, a young, alienated cultural crowd mixed with those stranded by the draining away of industry and the disempowerment of organised labour; but the difference was that in the former, real-estate

entrepreneurs, new media and creative industry types were also thrown into that mix, and the heady perfume of money-making was in the air. In Vauxhall, the interactions were more desperate and sometimes violent, and the place offered a truer picture of vast swathes of the degraded nation, saddled forever (it seemed then) by an insouciantly callous and culturally backward Conservative autocracy.

That government, it should be remembered, had launched a series of legal assaults on youth's chosen expressions of enjoyment. The Criminal Justice and Public Order Act of 1994 targeted raves and infamously the playing of loud music "wholly or predominantly characterised by the emission of a succession of repetitive beats", and contained other provisions which threatened much organised dissent.¹ This lent further edge to Nosepaint's club and street events, which had no official sanction, and which often operated in areas where the Hobbesian bargain with the state—of protection from arbitrary violence—operated patchily at best.

I experienced these events partly as an ordinary viewer but also as a photographer and writer, commissioned by Nosepaint. Photography was not, perhaps, very important to the events themselves (although there were a few occasions when I remember lenses apparently outnumbering viewers) but it takes on a necessarily unwarranted significance in retrospect, so it is worth saying something about how some of the early pictures in this book were made.

Lighting at the club events tended to be dim and of mixed sources, each with their own tint. To have used flash would have been very disruptive to the performers and audience alike. Modern digital cameras would handle such conditions easily, but in the early 1990s we had to use film—usually one balanced for tungsten light, and kept in the developer for longer to give it a bit of extra speed. So fast film, fast lenses that drew in what light there was and gave very little depth of focus, and hoping rather than knowing that something sharp and reasonably well-exposed would end up traced on the emulsion. Naturally, all movement—except that implied by frozen action—all noise and much of the sense of interaction were stripped out in these photographs. Those of us taking pictures soon learned that there were two kinds of performers: artists who would act as if they were entirely in their own world and those who engaged with an audience. Also that there were two similar attitudes towards photographers: those who carried on regardless, and those who seemed to carry the idea of the photo-op in their heads, who would pause at key moments and before dramatic backdrops so that we could get our shots. The two sets of attitudes did not necessarily align. It could be argued that those who took no account of the lens conducted a purer form of performance, thrown into the moment and the minds of those present, while those who always had in mind how they would look in pictures had a cannier eye on the future.

¹ The bill as originally enacted may be read here: <http://www.legislation.gov.uk/ukpga/1994/33/contents/enacted>



Simon Whitehead, *Birnam—on common land, enclosures and fortresses*, performance view, Kingsway, London, W2, 6 November 1993, peripatetic performance event travelling between King's Cross Station and the Southbank Centre, curated by Nosepaint

Nosepaint is not well known as part of the 1990s British art scene, except among the people who attended its events.² Scant, inadequate documents and memories are held against the condescension of the present. The culture of the rich is trumpeted loudly, and taken as the authentic spirit of that time: the marketable, media-friendly, attention-seeking products of YBA, issued to a grateful conservative media, buoying up the reputations of celebrity artists, collectors and dealers. London, too, changed rapidly once the Labour government embraced a mild modernity, and continued to draw in the global mega-rich and favour financial capital to such an extent that many ordinary people (artists included) were priced out of the city altogether. Even Vauxhall eventually began to yield to the tide of gaudy luxury flats.

Its forgetting is no accident, then, since Nosepaint was never much about selling stuff (except beer). It worked on artists and audiences alike, hybridising media and the character of events themselves, reflecting on and changing participation, the divide between artist and viewer, performer and spectator, and on ideas about what gets called 'art' and what does not. In that sense, it had the air of an avant-garde, though its integral and collective consciousness at its social, economic and political setting gave it little faith in the judgement of the future. Its effects were felt less on objects than in minds. Yet as the increasingly predominant culture of the super-rich carries contemporary art into realms utterly remote to the experience of the vast majority of people, there remains value in that.

Julian Stallabrass

² There is little literature on Nosepaint. Beaconsfield published a limited edition book of documents and photographs, *Nosepaint-Beaconsfield 1991–2000*, London: Beaconsfield, 2001; and in a book about alternatives to 'Young British Art', I wrote an essay about a Nosepaint event, "A Place of Pleasure: Woodwork, Vauxhall Spring Gardens and Making Audiences for Art" in McCorquodale, Duncan, Naomi Siderfin and Julian Stallabrass, eds, *Occupational Hazard: Critical Writing on Recent British Art*, London: Black Dog Publishing, 1998.

Chronology 1994–2014

All exhibitions and events collaboratively curated by David Crawforth and Naomi Siderfin with Angus Neill until 1997 and thereafter Crawforth/Siderfin to date, on the premises at 22 Newport Street, London SE11 unless otherwise specified. This chronology does not include the public talks and events programme running within each exhibition.

1994
‘The Lisson Gallery’ produced by Nosepaint/Beaconsfield; Matthew Arnatt, David Crawforth, David Mollin, installation, 2, Topham Street EC1, 20/3–2/4
Beaconsfield at Ministry of Sound presents Nosepaint with Bluff, David Crawforth, Robert Ellis, DJ Fuckwit, Bruce Gilchrist, David Gilchrist, Sue Hart, Ian Hinchliffe, Lindsay John, Niki Jewett, Loophole Cinema, Karen Malarky, Angus Neill, Andrew Wilkey, Seven Sisters Group, Naomi Siderfin, Dr Rapakini with Eli, Eastern Sound System, Hugh Harris, Judge Jules, LMC, Graham Massey, Skip McDonald, Billy Nasty, Pure Silver, Talvin Singh, Doug Wimbish, Hariharan Zuveya, 103, Gaunt Street, SE1, 20/10

1995
A Public Work of Art, Beaconsfield ArtWorks (BAW), sound sculpture, Queens Walk, South Bank Centre, SE1, 1/2–1/3
Accompanying Dialogues, BAW with Nicholas Logsdail, Greg Hilty and Ministry of Sound, Artifice CD-ROM article, July
Beaconsfield launch, 22 Newport Street SE11, 13/9
Plein Air, Matthias Jackisch and Félix Ziem, live, process-led exhibition, 14/9–13/10
PUNCH: contemporary dance, Seven Sisters Group, 21/10
PUNCH: contemporary music, Lost Parakeets (Gus Garside and Lukax Santana), Viv Dogan Corringham and Mike Cooper, Michel Ormiston, 28/10
Cottage Industry, Sonja Boyce, Kate Bush, Mikey Cuddihy, Siobhan Davies, Elsie Mitchell, Claire Palmier, Naomi Siderfin, 4/11–3/12, curated by Naomi Siderfin

1996
Maps Elsewhere Jo Stockham and Deborah Levy with BAW, Chris Ofili, Alistair Raphael, Jo Stockham, Anne Tallentire, 22/3–28/4, curated by inIVA
Gargantua, Uli Aigner, Keith Arnatt, BAW, Debbie Booth, Wayne Lloyd and Laurence Harvey, Ronald Fraser Munro and Jeremy Blank, O(rphan) d(rift>), Polskadavians, PUT PUT, Patricia Scanlan, Trebor Scholtz, Julian Stallabrass, Strike, Verso, 12 hour book launch, 6/6
Keg, BAW, Camberwell Green SE5, June, curated by Conductors Hallway
Robert Ellis, solo, 21/6–14/7
Disorders, Kirsty Alexander and Paul Burwell, BAW, Anne Bean, John Carson, Sarah Cole, David Cunningham, Bruce Gilchrist and Nick Rogers, Matthias Jackisch, Michal Klega, Rona Lee, Alastair MacLennan, Guillaume Paris, Sonja Zelic, 24 hour live art and installation, St Thomas’s Hospital, SE1, 15–16/8, curated by Nosepaint and produced by Beaconsfield

RAX, Eija-Liisa Ahtila, Andy Best and Merja Puustinen, Pia Lindman, Pekka Niskanen, Roi Vaara, first UK exhibition of contemporary Finnish art, 14/9–13/10, curated by Andy Best and Merja Puustinen, co-produced with MUU ry
Soap Opera (feast), BAW with guests, DOG, London, September, curated by Bank for Viper/Bank TV
Rude Mechanic, David Crawforth, Hayley Newman and Pan Sonic with David Cunningham, Robert Ellis, Bruce Gilbert, David Gilchrist, Alison Goldfrapp, Tiina Huczkowski, Kaffe Matthews, PUT PUT, Sanctuary Ministries Music Team, Scanner, Susan Stenger, Jimi Tenor, Paul Thomas, Simon Fisher Turner, 9/11–7/12
Thatched, BAW, commissioned by FAT as part of Roadworks, Tottenham Court Rd, W1, 8/10–9/11

1997
Classic, [rout] inaugural concert with Pete Smith, O(rphan) d(rift>), Dianne Harris with Hex, 22/2
Ground Control: artists’ despatches from Lithuania and Britain with Fiona Banner, Čeponyte and Ozarinscas, Lucy Gunning, Evaldas Jansas, Linas Liandzbergis, David Mollin, Deimantas Narkevičius, Atūras Raila with Darius Čiūta, Scanner, Jon Thomson & Alison Craighead, exchange in collaboration with Jutempus, Vilnius, CAC Vilnius, Mute, Baltic Flour Mills, Artists Newsletter and Sunderland University, curated by Beaconsfield and Jutempus, 29/5–22/6
Keith Coventry, WAFS, film, 1/7
between the devil and the deep (blue) sea, BAW, Stuart Brisley, Robert Ellis, Tracey Emin, Bruce Gilchrist, Hayley Newman, Mark Wallinger, co-produced with MUU ry for Helsinki Festival, 14–31/8
Tomoko Takahashi, with Neill Quinton, 14/11–14/12

1998
Instantaneous, Mark Dean, Michelle Griffiths, Stephen Nicholas and Matthew Caley, Clare Shilito, Tal Shoshan, Sol Sneltdvedt, 17/1–8/2, curated by David Crawforth
Jewel, BAW residency, teaching and research, Dartington College of Arts, April–June
Glean, Anna Best, Robert Beard, Keith Coventry, Tamsin Pender, 6–28/6, curated by Naomi Siderfin
Juggernaut putting Viagra into young hands... Arch launch event, 3/10
Estate—the Ian Hinchliffe Retrospective, 30/10–22/11
Mikey Cuddihy—New Paintings, 27/11–20/12

1999
Rise and Fall/Randy as Fuck/Random Automatic Fire (R.A.F.), BAW curated by Hayley Newman for Nationalgalerie im Hamburger Bahnhof für Gegenwart, Berlin, 16–17/01
Rude Mechanic CD produced by Piano, launch 29/1
Clouding the Issue, BAW, in Passion, Gasworks SE11, March
SYZGY, O(rphan) d(rift>) and CCRU with Pat Cardigan, John Cussans, Kodwo Eshun, Nick Land, 26/2–28/3
Silent Movie, Chris Marker, co-produced Pier Trust, 12/5–13/6
British Links, Gisle Frøysland, Bruce Gilchrist, Michelle Griffiths, Mattias Harenstam, Geir Tore Holm, 4 x Kanari, Rona Lee, Tor Magnus Lundebj, Hayley Newman, Bob and Roberta Smith, in association with f.u.s.k. Henie-Onstad Art Centre and National Museum of Contemporary Art, Oslo, April and June, curated by Offsite and Beaconsfield
Field I: Little Dancer, David Crawforth, 17/9–23/10
New Contemporaries 99 co-hosted with Milch and South London Art Gallery, 20/11–22/12

2000
Field II: I Miss You, Franko B, bleeding performance, 14/4
Field III: Modern, Ben Cockett, Naomi Siderfin, 19/5–11/6
Earthshaker, BAW, commissioned by Svein Flygari Johannsen for Stavanger Biennial, 15–18/6
Field IV: Group Show, Mary Anne Francis, 23/6–9/7
Field V: Bcnsfld, [rout], Anna Best, Prang, 10–15/7
Field VI, Fabienne Audéoud and John Russell, 1/9–24/10
Realm of the senses, various international artists commissioned by Titanik and co-produced with Beaconsfield, Turku, Finland 15/9–15/10, curated by David Crawforth, Saara Ekström and Arto Korhonen
NS Harsha residency 8/9–15/10
Drawing Space—Contemporary Indian Drawing, Sheila Gowda, NS Harsha, Nasreem Mohomedi,

curated by Suman Gopinath and Grant Watson and co-produced with inIVA in association with Victoria & Albert Museum, 7/10–29/11
FATE a Christmas Fair, various artists December

2001
Earthshaker, BAW curated by CGP at Clare College Mission Church, SE1, January
The Nosepaint-Beaconsfield Papertrail 1991–2000 and Beaconsfield archive vitrine in **London 1990–2001, Century City: Art and Culture in the Modern Metropolis**, Tate Modern, 1/2–29/4
Fragmens sur les Institutions Républicaines IV, Shane Cullen, courtesy IMMA, 13/3–22/4
Oh Loverboy, Franko B, co-produced with Arts Admin 28/4
Afterlife, Heather Ackroyd, Dan Harvey, co-produced with Arts Admin, 5/5–10/6
CLUB CLUB CLUB curated by Wilken Schade, Eva Stenram and Simon Wood, 30/6–22/7
Earthshaker, BAW, curated by UKS Biennial, Oslo, 1/9
Element, BAW, commissioned by UKS Biennial and Alta Museum, Finmark, Norway, 8/9–1/10
Earthshaker, BAW, curated by Tracey Warr for OXI, Oxford Brookes University, 25/10
Shozo Shimamoto, curated with Tatsuko Tomiyama, 18/10–11/11

2002
Voices from the id, John Isaacs, 4/4–12/5
Archangel of Seven Seas (courtesy Kiasma) and **Rose Garten**, Markus Copper, 30/5–7/7
The Agreement: a Beaconsfield Commission to Commemorate the Signing of the Agreement reached in the Multi-party Negotiations of 1998, Shane Cullen, Project, Dublin, 26/9–27/10
We’re spending 4 weeks at Beaconsfield, so let’s hope everything goes OK, (nobleandsilver), 31/10–24/11

2003
The Agreement, Shane Cullen, Orchard Gallery, Derry, 8/1–15/2; Golden Thread Gallery, Belfast, 22/2–23/3; Beaconsfield, London, 10/4–8/6
Engineer Part One, Georgina Batty, 19/6–30/5/04
Engineer Part Two, Susan Collis, 10/7–30/5/04
Society (film), selected by Georgina Batty and Susan Collis, 28/11
Society (music), Paul Newland and Audrey Riley

2004
Engineer Part Three: Wreckers, Laura Ford, 22/1–30/5
Engineer Part 4: Pipedream, Butterfingers, Clothhead, Carina Diepens, 26/2–30/5;
Engineer Part 5: Blackbird Mull of Kintyre, Kerry Stewart, 25/3–30/5;
Engineer Part 6: Visit Palestine, Katie Barlow, 22/4–30/5
The Agreement, Shane Cullen, Millennium Arts Centre, Portadown, 7/5–19/6
Society (film), Route 181, Fragments of a Journey in Palestine-Israel, Eyal Sivan and Michel Kleif, 15/5
Society (music), Reem Kelani and band, 28/5
Society (Pizzeria Gestione Familiare), Andrea Crociani, Anna Best, 25/6

The Agreement, Shane Cullen, Kilkenny Arts Festival, 6/8
Moral Plinth, a soapbox for free speech, 16/1–21/11
Society (Japanese immigration control), gu(;)n (Yu, SAM2, Yumi Hara aKa DJAnakonda, Tomomi Adachi, Michiyoshi Isozaki, 26/11

2005
Lightsilver, Mark Dean, Peter Collis, Chiara Piritto, Chris Cornish, susan pui san lok, Mattias Härenstram, João Seguro, Zineb Sedira, Semiconductor, moving image, 24/2–8/5
Society (Newport Calypso), Mark Dean, Michael Goddard, Derek Goddard, 11/3

Carl Michael von Hausswolff, Economy 1,2,3, 2/6–31/7
Society (with Cocktail), Charlie Gillan, The Hands, (nobleandsilver), Sav, Wertus, 15/7
Chronic Epoch: 1995–2005 the celebration of a decade, Eija-Liisa Ahtila, BAW, Anna Best, Susan Collis, Keith Coventry, Mikey Cuddihy, Shane Cullen, Robert Ellis, Bruce Gilbert, Carl Michael von Hausswolff and Thomas Nordanstad, John Isaacs, Hayley Newman, (nobleandsilver), Bob and Roberta Smith, Kerry Stewart, Tomako Takahashi, 14/9–20/11
Mother of All Parties Dave Ball and guests, CMvH, David Cunningham/Karen Mirza/Brad Butler, Clippetyclop, Annie Davey, Judith Dean, Mark Dean, Dirty Snow, DJ Seed, Bruce Gilbert, Nick Green, Howard Jacques, Peter Jones, Ken Ardley Playboys, Monkey Cloakroom, Jo Robertson, Stash, Alexander Wendt, 19/11

2006
Greenwich Degree Zero, Rod Dickinson and Tom McCarthy, 22/2–30/4
Society (necronautical), Tom McCarthy, Stuart Home, Neil Gordon-Orr, Jem Finer, Melissa McCarthy 7/4
Soundtrap I: Doppler, Daniel Figgis, 21–25/6
Mother of all Parties (summer solstice) Spring Heel Jack, Daniel Figgis, The Fallen Leaves, Susannah Hewlett, Fairlights, DJ Tendraw and The Gypsies Dog, Dr Valentine, Suzywan, Sandar Kolar, Howard Jacques, Northern Roses, Annie Davey, 24/6
Push the Envelope, Tony Carter, Richard Grayson, Anna Harding, Jeffe Jeffers, Peter St John, Sheena Wagstaff, a symposium chaired by Naomi Siderfin, 19/7
Courage to Refuse, Katie Barlow, John Buckley, David Crawforth, Shane Cullen (Culture and Conflict Group), 8/6–4/8
Roerloos, Carina Diepens, Open House London, 16–17/10
Golden (Lessons) susan pui san lok, 18/10–10/11

2007
Hibernator—Prince of the Petrified Forest, London Fieldworks (Bruce Gilchrist and Jo Joelson), 15/3–29/4
Soundtrap II, Leafcutter John, residency and exhibition, 13/6–22/7
Push the Envelope Further, Jeffe Jeffers, Lucy Newman Cleves, The Hon Robert Loder CBE, Anna Vass, Danielle Arnaud, 25/7
Forest—Volume IV, BAW, Karl Burke, Mark Dean, Bruce Gilbert, Leafcutter John, Fergus Kelly and David Lacey, Pan Sonic, Bob and Roberta Smith, DJ Tendraw, Nina Hynes, Temple Bar Gallery, Dublin, 6–16/9
Puss & Mew London Dry Gin/The Way Out, Luis Carvajal and Annie Davey, 15mm Films, Open House London, 15–16/9
Flashes from the Archives of Oblivion, Stuart Brisley, Ian Hinchliffe (incorporating Estate), Alastair MacLennan, Tatsumi Orimoto, Chapter Arts Centre, Cardiff, 17/11–13/1/08, curated by Andre Stitt
MoAP, Fraternise dinner, December

2008
Self-cancellation, Mark and John Bain, John Butcher, Michael Colligan, Rhodri Davies, Benedict Drew, Robin Hayward, Gustav Metzger, Lee Patterson, Sarah Washington, commissioned by Arika & the London Musicians Collective and co-produced with Beaconsfield, 2–9/2
Art & Compromise I: Gustav Metzger, 6/2
MoAP (some do ‘ave ‘em), Melanie Clifford, Annie Davey, Paul B Davis, Hauschka, Howard Jacques, Lundahl and Seidl, Liz Murray, Andrew Parker, Serafina Steer, Tetine, Jessica Voorsanger, Weirdcore, in association with Lumin, 8/3
Art & Compromise II: Paul Hobson, 28/5
MoAP (3 Faces of Matmos), Drew Daniel, Nitewreckers, People Like Us, Le Couteau Jaune, DJ Tendraw, Howard Jacques, Mark Dean, Jay Lesser, Kaffe Matthews, Stephen Gosh, Stephen Thrower, Carter Tutti, in association with Lumin, 7–9/6

Soundtrap III: Glissolalia, Aura Satz, residency and exhibition, 27/6–20/7
Courage to Refuse, Culture and Conflict Group (Katie Barlow, John Buckley, David Crawforth, Shane Cullen), Emily Tsingou Gallery, 20/1–15/3
John’s House, Patricia Osses, 20/9–26/10
Terminal, Late at Tate, Katherine Arianello and Naomi Siderfin, Dave Ball, BAW, Annie Davey, Minna Haukka, Susannah Hewlett, Howard Jacques, Hayley Newman and David Crawforth, Liz Murray, Bob and Roberta Smith/Andrew Poppy/Victor Mount/Leonardo Ulian/Nicolas Bourriaud, Kim Noble, Jessica Voorsanger, 5/12

2009
Phase I: Factory Outlet/This Artist is Deeply Dangerous, Bob and Roberta Smith in residence and exhibition, 22/2–21/2/10
Art & Compromise III: Mark Sealy, 11/2
FlatScreen: Fallen Idyll, Monica Ross, 17/3–17/5
The Way Out, 15mm Films, in residence and exhibition, 25/3–15/6
Art & Compromise IV: 15mm Films in conversation with Monica Ross, 6/5
FlatScreen: 3 films, Alex Kershaw, 9/6–9/8

Soundtrap IV, John Wynne, residency, exhibition, event, 10/9–18/10
Anniversary—an act of memory: Act 13, Monica Ross with 58 artist participants, Open House London, 19/9
The Way Out, 15mm Films, Lou Birks, Stephen Dwoskin, Andrew Kötting, Sandra Lahire, Justin Edgar (screening) and Maxa Zoller (discussion), in collaboration with Curzon Soho, 8/11
Factory Outlet, Bob and Roberta Smith, exhibition and events, 6/11–21/2/10

2010
Art & Compromise V: Jon Thomson, 18/2
Testbed I, Anthony Gross (3–21/3), Michael Curran and Lucy Gunning (23/3–11/4), Pil and Galia Kollektiv (13/4–9/5), Joseph Walsh (20/4–30/5), Lilli Hartmann (27/4–4/6), Dafna Talmor (22/6–18/7), curated by Dafna Talmor and Joseph Walsh mentored by Beaconsfield, 3/3–18/7
FlatScreen: The Badger Series, Paul Tarrago, Spring/Summer 09
This Artist is Deeply Dangerous, Bob and Roberta Smith, The Big Shed, Iken, Suffolk, 6–27/6
Salah Days, BAW, as part of Proposals for a Socialist Colony, Skydive, Houston, US, 17/3–19/6
TestBed I, exhibition, 18/9–17/10 with discussion convened by Francis Summers, 19/9
The Lowest Form of Music: the Los Angeles, Free Music Society’s London Weekend, in association with Harbinger Sound, Second Layer Records, No-Fi and Sound and Music, 22–24/10
FlatScreen: Travelling Fields, Inge Lise Hansen, 26/10–23/11
Phase 2: The Beginning of the End, Mark Dean, exhibition and events, 23/11–27/2/11

2011
Art & Compromise VI: Mark Dean, with Tony Carter, David Mollin and Naomi Siderfin, 3/2
FlatScreen, Björn, Elin Bruun-Nystedt, Evelina Gustavsson, Sara Lundber, Eval Olsson, Perborg, Mattias Härenstam, Nina Lassila, Dana Sederowsky, Jonas Nilsson, Antii Savela, 1/3–1/4, curated by art:screen, Sweden
FlatScreen: My Mum(v2–Sensitive), Mark Dean, 9–25/3
Fraternise—the Salon, a fundraising exhibition and events with 80 artists, curated by Rachel Howard, Judith Dean, David Crawforth, Naomi Siderfin, 2/4–29/5
Soundtrap V: Diluvial (i), Bruce Gilbert and BAW, The Big Shed, Aldeburgh Festival’s Faster than Sound, Suffolk, 27–29/5

FlatScreen: Nineteen Thirty-Six, Kate Allen, 31/5–15/7
Flash in the Pan, Camberwell College of Arts MFA, mentored exhibition, 15–17/6
Ian Hinchliffe—the Memorial, 2/7
Gaming in Waziristan, Noor Behram, Butler Brothers, Nooshin Farhid, 19/7–1/9
Character, Michael Curran, David Crawforth, Dr Fiona Haughey, Howard Jacques, Gordon Joly and Simon Pope, Edith Slee, Stefan Szelchun, Naomi Siderfin, Dafna Talmor, Caroline Todd, produced by Home as part of Embrace the Place, Tate Local, 3/9
Soundtrap V: Diluvial (ii), Bruce Gilbert and BAW, 8/9–30/10
FlatScreen: Conic Trilogy, Nooshin Farhid, 8/9–30/10
SpaceShip Earth’s Living Roof, Dafna Talmor with Mark Pavey and Michael Shaw, Green Walk by Caroline Todd, sustainable garden launch for Open House London, 17–18/9
Art & Compromise VII: Julian Stallabrass and Clive Stafford Smith, 19/10
Phase 3: Am I making up what really happened?, Svein Flygari Johansen, 12/11–12/2

2012
A View from the Other Side, IC–98, 1/3–14/4
The Struggle, Rachel Garfield, with **Here There Then Now**, Stephen Dwoskin and Rachel Garfield, 19/4–3/6
TestBed II: Monoculture, Tamsyn Challenger, residency and exhibition, 28/6–2/13
Poetics of the Motorway, Will Alsop, Edward Chell, Jennifer Cooke, David Lawrence, 27/7
Atelier: artists at work on site, Tamsyn Challenger, David Crawforth, Judith Dean, Rachel Garfield, Bruce Gilbert, Naomi Siderfin, Caroline Wright, Open House London, 22–23/7
Fall, Matthew Tickle, Angus Sanders-Dunachie, Thomas Kvam, Minna Haukka, 27/10–1/12
Anniversary—an act of memory, Act 47, Monica Ross and children of

Class 4 Cathedral School, Southwark Cathedral, 13/11
Touch 30, Atmospheres 4, curated by Mike Harding and Jon Wozencroft, 5–6/12

2013
Monoculture, Tamsyn Challenger, exhibition and events, 20/2–13/4
FlatScreen: Begged Borrowed and Stolen, intermittent
Asymmetrical Cinema, Material Conjectures with Amanda Beech and Alan Clarke, 15/5–8/6
n.paradoxa Salon, forum for professional women artists, curators, writers, 16/5, 13/6, 18/7, 11/9, 16/10, 13/12, 11/12
Phase 4: Judith Dean, in residence, 16/5–29/6
This Bird has Flown, Bodil Furu, 12/6–10/8
The Unfair Fair, Simon Tyszko, 12–29/6; **The Unfair Fair Too**, 10/7–10/8
Diluvial, Bruce Gilbert and BAW, CD launch produced by Touch, 13/9
Soundtrap VI: Lori Anne Napoleon, Open House London, 21–22/9
Phase 4, Judith Dean, exhibition and events, 11/10–30/11
Diluvial, Bruce Gilbert and BAW, AGORA 4th Athens Biennale, 29/9–1/12

2014
Dissolved, Station House Opera, live telematic link with Berlin, 6–22/4 including n.paradoxa and Ff group
Feminist salon, 15/3; Enemies of Good Art Open Public Meeting, London-Berlin, 21/3
Arkipelagos (Navigating The Tides Of Time), IC–98, 4/4–7/6
We Are History, John Timberlake, 28/6–30/8



Beaconsfield's Progress, 1994–2014

“Beaconsfield is a concept, not a place.”¹

Beaconsfield's origins lie in Nosepaint, an occasional arts club founded in 1991 by David Crawforth and Naomi Siderfin, painters who had met at the Royal Academy Schools. Working in Vauxhall, they produced over 30 live events involving more than 300 artists.² Participants included visual and performance artists, writers and musicians who met at monthly events where there would be a bar, food, a gig. Fortuitously, Nosepaint resembled the ICA of the early 1950s which was simultaneously an artists' home-from-home and the centre of contemporary creativity in London. The connection was underlined when in June 1993, Crawforth and Siderfin presented Nosepaint in the ICA's Ripple Effect, a monthly series devoted to new performers and new work. Nosepaint, like Beaconsfield, had a strong political identity, focusing on collaborative and interdisciplinary practice. By September 1993, after three years of successful, if hand-to-mouth music, performance and bar sessions, Crawforth and Siderfin were considering setting up a permanent space.

Concept—identity

Asked to describe Beaconsfield, people are usually flummoxed: it is too complex, contradictory, conceptual. Firstly, what should we make of the name? It indicates a beacon offering challenging, high quality art in the vast field of contemporary media, also a rather stuffy place in Buckinghamshire commuter land, with historical resonance and replete with Victorian gravitas. The enigmatic name signals an organisation where everything is open to question, reversal, reformulation, in that Beaconsfield's central remit is enquiry into contemporary art, its presentation and reception. What is a work of art? Is a curatorial practice itself an art practice? Where do the two merge? These are the primary questions that underpin curatorial policy in Newport Street.

In March 1994 'The Lisson Gallery'—an event rather than a location—opened as a Nosepaint-Beaconsfield co-production, announcing Beaconsfield as “a new organisation that is interested in involving itself in the process of artistic production”.³ The announcement was the key to Beaconsfield's subsequent undertakings, in which Crawforth and Siderfin have not only applied the insights and understanding of fellow practitioners to their curatorial work but have consistently regarded that



work as integral to their own art practices. Yet despite the plurality that characterises today's art world, their position remains controversial. 'The Lisson Gallery' was a funny, bewildering undertaking which involved 26 guinea pigs which fed from plates vibrating on speakers set in the floor, installed by Crawforth. They roamed the ground floor of a derelict pub otherwise occupied by David Mollin's drawings and Matthew Arnatt's advertisement proofs. It addressed the important question of the status of Beaconsfield/Nosepaint relative to conventional contemporary galleries, emphasising that “Nosepaint has traditionally enjoyed accommodating artists whose work, by its nature, might not be shown elsewhere.”⁴

Having decided, with Angus Neill, to establish a venue-based organisation and to seek funding for a programme of activities, Beaconsfield was granted charitable status in November 1994. The founders became directors employed by the charity and appointed three trustees. The first Chair was Colin Whittington, chief executive of Leader Industries, whose business-oriented approach and knowledge greatly assisted the initial set-up. He resigned in March 1997. Neill became a non-executive director the following month and resigned a year later, having filled the crucial roles of financial director, treasurer and latterly, trustee. Crawforth and Siderfin returned to their former creative partnership, as the organisation's artistic directors. Siderfin also acted as the principal administrator, a role in which she had become adept, while Crawforth undertook the in-depth investigation of new technology necessary to support the technical aspects of their curatorial projects. Since 1993 the organisation had received a grant from the London Arts Board (LAB), later to merge with the Arts Council of England (ACE). LAB's long-term support and advisory role, initially delivered by Bronac Ferran and Paula Brown, were indispensable, underlining the continuity of purpose and achievement.

Early in 1995 a bronze disc, elaborately embossed with the Prince of Wales' feathers, appeared on Queen's Walk outside the Royal Festival Hall. This was *A Public Work of Art*, by Beaconsfield Artworks (BAW), aka Crawforth, Neill and Siderfin, in an occasional manifestation of their collaborative art practice.⁵ It announced the Beaconsfield curatorial project, offering a programme that would “debate the production and consumption of contemporary art”.⁶ The object, and its public presentation on a chilly autumn evening, articulated the elusive nature of an organisation grounded in an evolutionary practice where ideas and process take priority over the making and selling of objects. While stimulating reflection on permanence, monumentality and public art, this enigmatic object emitted gurgling sounds like a constricted flow of water, in fact a recording of the lungs of a patient with terminal pneumonia. Groups gathered to listen, indicate mystification and pass on.

1 Naomi Siderfin and David Crawforth, letter to the London Arts Board, 30 September, 1999.

2 See Siderfin, Naomi and David Crawforth eds, *The Nosepaint-Beaconsfield Papertrail 1991–2000*, London: Beaconsfield, 2001 and Wilson, Andrew ed, *City Racing: the Life and Times of an Artist-run Gallery 1988–1998*, London: Black Dog Publishing, 2002, p 21.

3 Siderfin and Crawforth, *Nosepaint-Beaconsfield*, p 21.

4 Siderfin and Crawforth, *Nosepaint-Beaconsfield*, p 21.

5 See Swenson, Ingrid, “Beaconsfield”, *Artifice*, 2, 1995, pp 94–101.

6 See Swenson, Ingrid, “Beaconsfield”, *Artifice*, 2, 1995, p 97.



The near-identical aims and objectives of Beaconsfield and Nosepaint emphasise innovation and quality, a range of disciplines and social and cultural integration. Nosepaint lingered on fruitfully, producing occasional events and is still evident in a common graphic style that combines enigmatic imagery with legible factual information. Beaconsfield's graphic identity has always been important, from the elegant early catalogues to its distinctive hand-blocked logo. The original logo was 'exploded' in 1998 when prospects for survival were uncertain; it works in either direction to indicate coming-into-being or departure, whichever seems applicable.

Most of the work produced during the last 15 years has been commissioned, following an early decision not to show externally generated work. Apart from imposing a ferocious work-load, this was, as Siderfin commented, a high risk strategy "where the brief is open and the end product unknown. Risk taking with public money entails total confidence in the commissioned artists."⁷ The strategy has largely formed Beaconsfield's identity, much of the most memorable work having been in some sense political. Shane Cullen's *The Agreement*, 2002, is the most prominent of the works and events that are memorable for their ideological content.

Acutely sensitive in Ireland, *The Agreement* was jointly funded through an unprecedented collaboration between the Arts Councils of England, Northern Ireland and the Republic of Ireland, with numerous smaller organisations. Masterminded by Beaconsfield and the artist, the complex negotiations that preceded its completion became incorporated into the concept of the work and its broader significance. In this spirit of co-operation the monumental work was exhibited to acclaim between 2002 and 2004 first in Dublin, courtesy of Project Art Centre, then at the Orchard Gallery in Derry; in Beaconsfield's Arch space; in Belfast, Portadown and finally in the grounds of Kilkenny Castle, during the Arts Festival. This last outdoor venue was recognised as potentially hazardous but its singularity was felt to outweigh the risk. This proved, however, to be a bad judgement as the panels were blown over by a high wind and severely damaged. The work has since been remade and a place promised for it in the collection of the Irish Museum of Modern Art when a donor can be found. Recognised as one of the most politically potent works of art made in the United Kingdom or the Republic of Ireland in the twentieth century, its commissioning by an English micro-organisation represents an extraordinary achievement.

Building—crisis—survival

With the opening of the Newport Street building, the founders of Beaconsfield became its curators. The shift from the relatively unpressured operations of Nosepaint to a fixed venue requiring funding,



maintenance and, not least a programme, demanded a change of approach of a magnitude that no-one had envisaged and to which there were no easy solutions.

The nineteenth-century building, a former Ragged School for poor children, was erected by a wealthy and philanthropic family, the Beaufoys, local distillers of vinegar and "British wine" (derived from dried raisins).⁸ Vinegar, much in demand for hygienic purposes, proved highly profitable, the school being built and endowed by Henry Beaufoy in memory of his wife, "who had taken an interest in" an earlier charitable school set up in a railway arch in the 1840s.⁹ The school in what was then called Doughty Street opened in 1851, a grand structure with two wings, one each for girls and boys, a central portico and pediment. Only the southern, girls' wing survives today, the rest of the building having been demolished "about 1904 when the railway was widened".¹⁰ But by this time formal education had displaced such schools; the site was sold to the railway company and the proceeds used to found the nearby Beaufoy Institute ("a lovely Arts & Crafts building") in Black Prince Road.¹¹

The former school was derelict when Beaconsfield took it over on a 20-year lease after protracted negotiations with Railtrack, owner of the freehold. However, it retained much of its original character and fabric: floors, windows, cast iron pillars and penny-struck brickwork are the most obvious features. Most of the conversion work, funded through private donations sourced by Neill, was led by Crawforth. It provided a flexible ground floor space which accommodates the bar, toilets and office and has proved ideal for screenings and social events. The former school room on the upper level is a very high, flexible space with abundant natural light. An oculus high on the back wall conveys regular auditory signals from passing trains and has been turned to account by several artists. The physical character of the building, demonstrably unlike the sparse basements fashionable in the 1990s, is inseparable from the ethos and identity of Beaconsfield. A much-repeated description pinpoints the building's central role: "The Beaconsfield venue provides a laboratory and presentation space for artists, occupying a niche between the institution, the commercial and the 'alternative'."

The extent to which the building has itself generated work was demonstrated by *Engineer*, an exhibition-as-event in six autonomous parts which ran for almost a year in 2003–2004. It exemplified Beaconsfield's curatorial approach, with its implicit attitude of "try it and see what happens", sustained by extreme attention to detail. *Engineer* was cumulative: each part remained in place throughout and all were designed to be physically, visually and psychologically destabilising. *Engineer* articulated the structure of the building, which was boldly modified by Georgina Batty, who ran an enclosed ramp up the side of the upper space. Too steep to walk up easily, it emphasised the vertiginous height of the

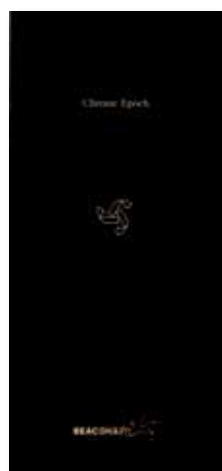
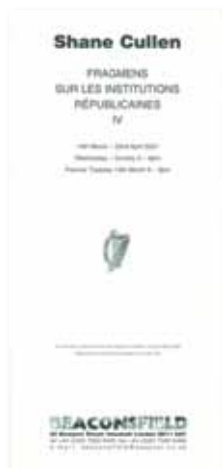
7 Siderfin, Naomi ed, *Rude Mechanic*, exhibition catalogue, Beaconsfield, 1996, unpaginated.

8 Martin, Jean, "Colonel Mark Beaufoys FRS (1764–1827)", Lambeth Archive Department pamphlet.

9 London County Council, *Survey of London*, XXIII, *South Bank and Vauxhall*, London, 1951, pp 142–3.

10 London County Council, *Survey of London*, 1951, pp 142–3.

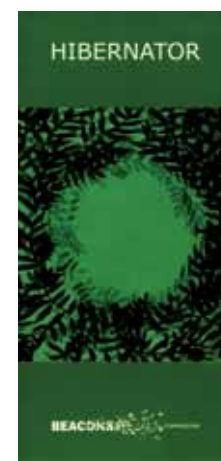
11 Jeffers, Jeffe in Siderfin, Naomi ed, *Push the Envelope: Sustaining Arts Communities on the Left-bank*, London: Beaconsfield with Riverside Community Development Trust, 2007, p 22.



room, even enabling visitors to peer through the oculus. Laura Ford then installed the *Wreckers*, a characteristic group of malign, child-like soft sculptures dressed in hangman's hoods with bells, which clambered around the rest of the gallery. Soft sculpture was also the medium of Carina Diepens' performative *Cloth Heads* that occupied the ground floor and overflowed into the street. Susan Collis confronted the perfect finish of paintwork and surfaces with skilfully sliced vinyl that put stains and rings on the teak bartop and enabled an astonishingly prominent crack to run through the building like an invading fury. In startling contrast, Katy Barlow's *Visit Palestine*, a documentary about a peace activist working in Jenin, provided a dramatic note of political reality. Engineer extended into the Arch, a space particularly attuned to the unpredictable, where Kerry Stuart performed *Blackbird* in bird costume to the soundtrack of "The Mull of Kintyre".

Beaconsfield "has a relationship with the Primary schools and at the same time with international artists and curators", indicating the numerous strands of creativity and practice among its multi-media, cross-disciplinary undertakings.¹² Yet this diversity has been problematic, because funding bodies seek a single, inevitably inflexible identity. As a result of such restrictive thinking and because of its origins in Nosepaint, Beaconsfield was initially classified as a live arts organisation which implicitly threatened its freedom to exhibit other art forms. The directors' determination to enact the implications of an artist-led organisation rather than allow it to become an institution also brought problems. At first, the annual programmes were over-loaded, given the curatorial resources, but a more serious difficulty underlies Beaconsfield's artistic agenda. It has developed through an experimental programme that instigates a constant dialogue informing the curatorial process and generating fresh approaches and projects. Such an approach implicitly acknowledges the possibility of failure but it also imposes a state of insecurity that is both creative and, in the long term, intolerable.

By the end of 1998 the organisation had reached a crisis point. Crawford and Siderfin were underpaid, exhausted and frustrated by their inability to pursue their individual practices. They had considered Beaconsfield to be under threat for some time, having told LAB the previous year that they would have to close without increased funding. Inexperience, lack of assistance and an acute difference of approach from the Chairman were all to blame, as was the programme: it was impossible for two ostensibly part-time curators to manage eight projects a year, plus administration and fund-raising. Siderfin temporarily resolved her problem by working as Associate Director from 2001 on a project-linked consultancy basis, returning early in 2004. Simultaneously activities were reduced to two major and two less demanding experimental projects annually, plus intermittent low-budget solo exhibitions. These initially took the form of the Field series which, running through 1999–2000, initiated a



switch from heavy reliance on public subsidy to a more free and diverse approach.

The immediate solution to the crisis came in December 1999 with a rise in the LAB grant from £24,000 to £65,000 a year, enabling more generous payment for the directors and the appointment of the first part-time administrator. More or less simultaneously a local regeneration scheme offered £25,000, subject to matched funding, to complete Juggernaut, the long-term project to convert the railway arch into a usable space. This much discussed undertaking remained stalled until Railtrack was discovered to be about to lease the arch to a car spraying company. At this point ACE provided emergency funding and Beaconsfield took it over as a potential multi-functional space that would be available for hire and would hasten the reinvention of "the spirit of Nosepaint".¹³

As requirements for self-generated funding increased, the directors became financially inventive, occasionally renting out the spaces and running events with nominal membership and pay bars. Further cash-generating schemes have been developed, such as *Fraternise*, through which artists may pledge a work of art to the Beaconsfield Collection as a gift, to be added to the online collection. Beaconsfield Editions is a parallel enterprise, which includes *rightsrepeated*, the text of the 1948 Universal Declaration of Human Rights as recited by Monica Ross in performance; Bob and Roberta Smith's hugely successful, Kosuth-inspired poster, *Hiding Places* and Shane Cullen's *Last Will*. Etched on ceramosteel plates, this is the text of the final letter written to his family by the Republican leader Michael Joseph O'Rahilly as he lay dying of gunshot wounds in the 1916 Rebellion in Dublin.

Manifestation—artists—strategies

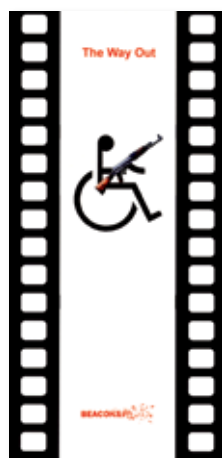
The venue opened on 13 September 1995 with *Plein Air*, in which a single canvas, *View of Venice*, 1856, by Félix Ziem hung in the upper space, accompanying an installation by the German performance artist, Matthias Jackisch. He created it during a month-long residency which was played out live as a continuous performance during exhibition hours. A more radical undertaking in 1995 than it would be today, it was a model for many that followed.¹⁴ The residency reflected Jackisch's research into the locality, echoing the strange poetic connections that Ziem had established with foreign places during his constantly migratory life.¹⁵ During a difficult opening performance (building work finished only an hour before it started and the artist was hindered by an ebullient party atmosphere) Jackisch shaved half his head, completing the process during his closing performance, when he demolished his installation.

¹² Siderfin, *Push The Envelope*, p 21.

¹³ Siderfin, Naomi and David Crawford, letter to Daniel Brine, ACE, 27 July 1998.

¹⁴ See Siderfin, Naomi, "Carry on Curating" in Grayson, Richard ed, *This Will not Happen without You*, Sunderland: University of Sunderland Press, 2007, pp 127–131.

¹⁵ Elena Lledó in *Plein Air*, exhibition catalogue, Beaconsfield, 1995.



Performance runs through most of the activities at Newport Street. Ranging from *Moral Plinth*, 2004, which provided “A microphone, an audio line input, a video projector, a soapbox for free speech” to anyone wishing to use them, to *Cottage Industry*, 1995, it constitutes a seam of creative anarchy. *Cottage Industry*, curated by Siderfin, was a “home and studio-based installation” involving seven women.¹⁶ Split between venues that included the Peabody Buildings in Chelsea, a private site in north London and Beaconsfield’s upper space, it acknowledged that the making of art is often a part-time activity constrained by domestic circumstances. Five years later Emma Dexter commented that during the 1990s “As many key artworks have been made in bedrooms and kitchens as in expensive studios.”¹⁷ Thus Clare Palmier presented her work informally at home while Siobhan Davies hollowed out a pit in her living-room floor and filled it with clay shapes like children’s building blocks, calling the work *Dust to Dust*.

Conversely, other solo shows have been complex multi-media undertakings emerging from a discursive evolutionary progress. Carl Michael von Hausswolff began his 2005 project with an email: “A new work as a commission is also fine... let’s see what will come forth. A concert would also be possible” and “The new work might be a low frequency sound work”; the only demand is for inventiveness. Von Hausswolff set up a triptych using all three spaces, involving two DVDs, light and sound installations and an “olfactory sensation”. A comparable undertaking was the pair of complementary installations, among Beaconsfield’s most spectacular, made by the young Finnish artist, Markus Copper and curated by Crawforth in 2002. They involved sculpture, *bricolage* on a grand scale and extraordinarily dramatic sound, tailored to the spaces of the building. Greenwich Degree Zero, devised by Tom McCarthy and Rod Dickinson, was a surreal interweaving of half-forgotten history with robust latter-day imaginings. Starting from a recorded, if unsuccessful, attempt to blow up Greenwich Observatory in 1894, the artists progressed as though the destruction had taken place, creating a purportedly documentary film of the event backed up by extensive contemporaneous news coverage.

A rare, delightful exhibition of paintings by Mikey Cuddihy was hung in the upper space in 1998; the single-mindedness of the work seemed extraordinary, so strong had the sense of Beaconsfield’s interdisciplinarity become. Yet “single artists and their interventions” are always within the curators’ sights, exemplified by Field, a series of small, low budget shows “designed to provoke a sense of intimacy and brinkmanship” with minimal administration.¹⁸ Crawforth provided the first, exhibiting *Little Dancer*, an immaculate bronze cast of a cockroach, dramatically spot-lit in a Perspex case in the upper gallery, defying the emptiness around it.

Interdisciplinarity was at the core of Chronic Epoch, the ten-week celebration in 2005 of Beaconsfield’s first decade of commissioning, experiment and survival. Being solvent, with a proven artistic programme



and a fully functional Arch, the organisation was ready to consolidate its success. The Bob and Roberta Smith phenomenon that has so often been a comic, edgy presence, ran a Soup Kitchen with concrete food in the lower space where the wall was papered with the hugely popular *Hiding Places* print. Performance and sound works punctuated the ten weeks, with appearances by Mark Dean, Bruce Gilbert, Bruce Gilchrist and Ian Hinchliffe, who in 2008 was to undertake *Estate*—the Ian Hinchliffe Retrospective, a live art and archival installation covering thirty years of performance, in which Jeff Nuttall recognised “the basic dream of true anarchism”.¹⁹ Hayley Newman conceived *Woodshed*, a platform designed by Eric Rosoman at the entrance to the Arch, which was also used by Monica Ross for her first presentation of *rightsrepeated* and for Bob and Roberta Smith’s *Birdsong*, “a soundscape using wildlife recordings found at boot fairs”, created with Crawforth. Anna Best, then an artist trustee of Beaconsfield, requested a public meeting of the Board, to present it in performance as a local phenomenon. Fortunately only two observers turned up.

Saturday screenings of film and video ran throughout Chronic Epoch and have since become a prominent strand in Beaconsfield’s programming. In 2005 they ranged from Matt Hale’s video works, documenting what David Beech described as “simple tasks” such as *Balancing Act* and *Kick the Bucket (rural)*, to *Handsworth Songs* by Black Studio Collective, which recorded unrest within black communities in 1985. Beaconsfield itself has commissioned various films, outstanding examples being von Hausswolff’s *Alamut*, 2002, Katie Barlow’s *Visit Palestine*, 2004, and *Courage to Refuse*, 2009, a collaboration for which she provided documentary footage from Jenin and Israel. Crawforth contributed a sonic accompaniment to offset recorded on-site sound, overlaid by Shane Cullen’s and John Buckley’s Hebrew transcription of the names of the Israeli military resistance group from which the film took its title.²⁰ Equally revisionary was *The Way Out*, 2009, by the collective, 15mm Films, which seeks to subvert conventional perceptions of normality and disability. The film uses parody and black humour to argue that people are disabled not by medical conditions but by barriers to “access and social inclusion”.²¹

Just as Nosepaint’s gigs involved food, wine and talk, Beaconsfield’s projects use the space in a way that is intensely social, informal and interactive. Perhaps interactivity is really the point of the hidden life of Beaconsfield in that those who frequent the building are also those who bring alive events like Juggernaut (putting Viagra into young hands): a one-night concatenation of performance, dance, film and music, or Society, a “club that offers its members regular access to good films, good music, good wine, food, good discussion and good company”.²² Today the Ragged Canteen attracts devotees to cake and excellent vegetarian cooking as the best way yet devised to attract a local clientele. Most

16 See Siderfin, Naomi, ed, *Cottage Industry*, exhibition catalogue, with essay by Kate Bush, 1995.

17 Dexter, Emma, “London 1990–2001” in *Century City: Art and Culture in the Modern Metropolis*, exhibition catalogue, London: Tate Modern, 2001, p 91.

18 Minutes of Trustees and Managers General Meeting, 15 February 1996; Siderfin ed, *Nosepaint-Beaconsfield*, p 37.

19 Jeff Nuttall in *Estate: the Ian Hinchliffe Retrospective*, exhibition catalogue, Beaconsfield, 1998, unpaginated.

20 This was positioned within the Chicago-based Culture and Conflict group, of which Cullen was a member. The group focuses on unconventional means of delivery and reception as pathways to reversing perceptions of historical conflicts.

21 Williamson, Aaron, <http://www.15mmfilms.com/html/transcript.htm>, accessed 7 July 2009.

22 Society’s first event was an evening of screenings that included Fischli and Weiss’s *The Way Things Go* and Mike Leigh’s *Life is Sweet*, selected by Georgina Batty and Susan Collis who were showing in Engineer.



spectacularly Crawford and Siderfin occasionally demonstrate their talent for throwing large parties interlaced with curatorship.²³ Terminal, arranged for Late at Tate, on 5 December 2008, involved performance, music, bars and the vicarious presence of Newman and Crawford as a table-cleaning crew disguised in monkey suits and communicating only with grunts, in a reprise of *Monkey Diner*, first presented during Chronic Epoch.

Among the irregular, recurrent strands that run through Beaconsfield's activities, Fraternise offers intermittent fund-raising events and talks; Phase, initiated in 2010 by the year-long presence of Bob and Roberta Smith, brings exhibitions and residencies by artists in mid-career. Recently Testbed offered curatorial mentoring residencies, while n.paradoxa Salon was a monthly women-only discussion forum. However, the sonic strand, focusing on experimental music and closely identified with Crawford's personal practice, is consistently the most prominent. Following Punch, which offered occasional performances of contemporary music and dance in 1995, the strength of the sonic strand was confirmed by the second live residency, *Rude Mechanic*, in 1996. The title refers both to assistants at early medical operations while the work undertaken by Crawford and Newman established Beaconsfield as a venue for sound art and serious contemporary music. They invited the Finnish electronic sound artists, Mika Vainio and Ilpo Vaisanen ("darlings of the seriously experimental international music scene") to explore "the visualisation of sound" with guests, who changed daily and included a Pentecostal choir. The product was 31 tracks from 100 hours of sound recorded live and mixed over a five-week period in an intense creative process.²⁴

Classic, 1997, was Beaconsfield's first collaboration with [rout], a contemporary composers' collective. Its directors were keen to perform outside conventional concert venues and to establish audiences among contemporary visual art enthusiasts. The event, a combination of important modernist music with new work written by [rout]'s directors, proved hugely popular, exceeding its target audience by 100 per cent. It included several "spatially oriented" pieces, which confronted the challenge of site-specificity that is conventionally associated with the visual arts.²⁵ During a six-week residency for Soundtrap, Aura Satz created *Glissolalia*, a now renowned work that explores "acoustic illusions", using unfamiliar scales and instruments such as the theremin.

National—international—local

Beaconsfield has extensive international connections, especially with Nordic countries. In 1996 RAX (it translates roughly as "Wow!") was the first Finnish group exhibition in this country, incorporating the British premier of the work of Eija-Liisa Ahtilla. RAX formed part of an



exchange between Beaconsfield and MUU-ry, a non-commercial gallery and artists' association in Helsinki that promoted experimental art and interdisciplinary collaboration. The return event, when Beaconsfield went to Helsinki, took place in August 1997 with between the devil and the deep (blue) sea, a multi-media show that emphasised the presence of the artist's body in the work, both in live performance and through video, such as Mark Wallinger's *Angel* which had its debut on this occasion. Thanks to Ampcom Productions Beaconsfield was able to sustain a link between a Morris Minor parked in central Helsinki and other sites across the city which included a bandstand on the Esplanade. Earlier in the year Beaconsfield had collaborated with Mute on the technologically pioneering Ground Control: Artists' Despatches from Lithuania and England, which aspired to the promises of global technology six years before VoIP went mainstream. Meanwhile, in the yard in Newport Street a composting toilet produced gas, enabling the cooking of blinis. Manifested simultaneously in Vauxhall, Gateshead and Vilnius, Ground Control gave rise to exhibitions in both countries, a website, a symposium and a book.²⁶

If Ground Control was only partially visible in London, apart from a grid of razor wire on the ground floor, Japanese artists have provided occasional, abundant spectacle. In 1997, Beaconsfield commissioned the installation that kick-started Tomoko Takahashi's career (later bought by Charles Saatchi.) Takahashi spectacularly filled the upperspace with electronic equipment and cables to express the "visual music" of the building, while collaborating with the composer Neil Quinton downstairs to provide an aural experience accessible on a Walkman. Four years later, Beaconsfield commissioned the Gutai performance artist Shozo Shimamoto, a Nobel Peace Prize nominee, to make a new work referring to his seminal performances of the early 1950s. Swinging from a rope attached to the roof of the upper space, he hurled paint across canvases laid out on the floor. The works that he made in a two-week period were displayed on the walls as they were produced.

That Beaconsfield combines international links with a physical and conceptual place in London was demonstrated by its participation in Tate Modern's exhibition, Century City: Art and Culture in the Modern Metropolis. It was represented by *The Nosepaint-Beaconsfield Archive* and *The Nosepaint-Beaconsfield Papertrail*, captioned as "A glimpse into the files of one of the few surviving artist-led organisations of the 90s, Beaconsfield, and its mythologised predecessor, Nosepaint."²⁷ It is a reminder that Beaconsfield's history and archive are as central to its identity as its work and location and that its own short history is inscribed in the longer chronicles of the city. Yet though the curators have successfully fostered international links, their innovative artistic policy has meant that local interest has not always been easy to sustain.

23 An occasional series, *Mother of All Parties* (24 June 2006; 8 March 2008; 7 August 2008 with Matmos) presented celebrations of "the avant-garde and the everyday", doubling as fund-raisers.

24 Siderfin ed, *Rude Mechanic*.

25 [rout] was reviewed by Keith Potter, "Chaos theory", *The Independent*, 26 February 1997, p 31.

26 From 1993–1996 Jutempus was Vilnius' first artist-initiated space for interdisciplinary work; subsequently Jutempus Projects has acted as a communication base in which the founders' work focuses on gender in the context of Lithuanian development since 1989.

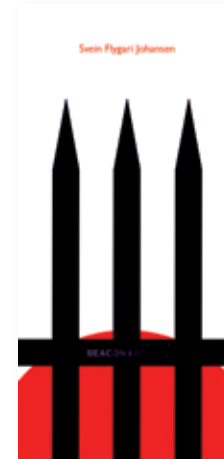
27 *Century City*, p 281.



Nosepaint confronted the paradox of the public space: “The role of the public gallery is to make what is often deemed to be a luxury activity accessible to local people.”²⁸ Beaconsfield stands or falls as a local institution by its ability to engage with people on a level that alters mind-sets. The directors have set themselves to attract those with little or no experience of the arts, a policy that has proved most successful in off-site events. Disorders was a 24 hour-long confrontation between artists and mortality that took place in the summer of 1996 at St Thomas’s Hospital to celebrate the opening of the Guys’ and St Thomas’s Centre for Sleep Disorders. It involved performance, video, site-specific installation and the production of objects. The performance artist Alastair MacLennan, a founding trustee of Beaconsfield, led the symbolic action of staying awake for the full 24-hour cycle of Disorders, moving around the hospital with a wheelchair, a bunch of black balloons and a willingness to chat.

Of all the artists closely associated with Beaconsfield, Anna Best has perhaps been the most consistently preoccupied with the local. She has described her purpose in *Visionhire*, her contribution to Glean, during which she conducted a study of part of a Regeneration Area. This was Beaconsfield’s first significant engagement with the problems of local regeneration. Glean—simultaneously manifested as an exhibition by Robert Beard, Best, Keith Coventry and Tamsin Pender—was envisaged as an investigation of the process of making a work of art, given that process is integral to a completed work. Beard demonstrated this point during the closing view when, as was his habitual practice, he destroyed the plaster installation that he had made during the course of the event. Though Glean probably raised more questions than it answered, most obviously as regards the difficulty of going beyond token engagement, a continuing commitment to the locality resulted in a more searching event some years later.

Push the Envelope was a symposium on arts-led regeneration organised by Siderfin for Beaconsfield and the Riverside Community Development Trust, that took place on 19 July 2006, to imitate a discussion on local arts projects in Vauxhall.²⁹ The speakers were Tony Carter (artist and Principal, City & Guilds of London Art School), Richard Grayson (artist and curator), Anna Harding (Chief Executive, Space Studios), Jeffe Jeffers (Director, Lady Margaret Hall Settlement), Peter St John (Caruso St John Architects) and Sheena Wagstaff (Chief Curator, Tate Modern). They addressed questions concerning Beaconsfield’s place in the local and wider arts communities, considering firstly the pros and cons of regeneration with reference to the experience of SPACE Studios in Hackney and the imminent closure of SPACE’s Vauxhall studios. Damien Hirst’s proposal (now a reality) for a restaurant and gallery in Newport Street was also taken into account, as was the possibility of *reskilling* “the deskilled, unskilled populations which are now living on our estates”.³⁰ To mitigate this situation it was proposed to set up



an artisan school and museum in Vauxhall “in the spirit of the old Arts and Crafts Movement” though to date there has been no advance on its development despite discussions with numerous departments and organisations.³¹

Secondly, the question was posed of what it means to be local, given that Beaconsfield considers itself “an *international* organisation as well as a local one”. The response to this was:

And if you didn’t, presumably, you would find it hard to both make sense of the enterprise in your own creative terms, and maybe difficult to defend against a politically-minded audience who were challenging the point and purpose of your enterprise.³²

This led to a discussion of the local impact of Tate Modern, opened in 2000, and Siderfin’s comment:

When we founded Beaconsfield our mission statement was to *fill a niche between the institution, the commercial, and the ‘alternative’*. What we were saying was that we didn’t want to be pigeon-holed in any of those categories. But the question remains, where *do* you position yourself? You just get on with it, really.³³

Following Push the Envelope, various attempts were made to gather local arts organisations under a common umbrella. None was particularly successful until Common Practice emerged under the leadership of Polly Staple, Director of Chisenhale Gallery. Funded by the Arts Council, it has promoted high quality work at several small venues, including Matt’s Gallery and Studio Voltaire. Though Beaconsfield would, hypothetically, willingly work within such a group it is not part of Common Practice; its incompatibility with that model is clarified by Sarah Thelwall’s illuminating report on Common Practice. This confirms that an idiosyncratic, unpredictable identity grounded in curatorship as an art practice is considered incompatible with adherence to a group ethos.³⁴ The point is underlined by the absence from the enumeration of assets considered desirable for small organisations of any reference to creativity.

Beaconsfield’s results are not readily quantifiable; it thrives on unpredictability; is aware that the creative ‘what-if’ matters more than footfall and that process takes priority over a predetermined outcome. Siderfin set out Beaconsfield’s ethos with an unanswerable challenge: “What if, having taken control of our own discourses, we’re not prepared to give them up?” For Crawford and Siderfin, curatorial, artistic and social practice are intellectually identical; the work that they produce is characterised by a fluidity that renders it unclassifiable; it is allusive, consistently political and subversive in its evasion of predictability.

28 Siderfin and Crawford, *Nosepaint- Beaconsfield*, p 3.

29 Siderfin, *Push the Envelope*.

30 Siderfin, *Push the Envelope*, p 23.

31 Siderfin, *Push the Envelope*, p 24.

32 Siderfin, *Push the Envelope*, p 21.

33 Siderfin, *Push the Envelope*, p 32.

34 Sarah Thelwall, *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations*, July 2011.



End-game

The lease on the Newport Street building is approaching its end and, having survived 20 years of grindingly hard work and financial privation and wrought considerable artistic success from them, Beaconsfield is moving towards a new identity, signalled by the enigmatic dissolve of the logo. But the dissolve is not complete; there are ideas, proposals, perhaps a scheme for the future. To complete this book is to enact some kind of closure on Beaconsfield's first phase; it remains to be seen if the logo will change direction and move forward again.

Margaret Garlake

Selected invitation cards 1994–2014, designs conceived by Beaconsfield, layout by David Allen from 1994, Damien Jacques from 1996, David Crawforth from 1999



‘THE LISSON GALLERY’

Private view: Saturday 19th March 2 – 8pm
20 March – 2 April 5 Topham Street, London EC1 Thu – Sun 12 – 6
& by appointment. telephone: 071-793 7317. Fax: 071-249 6134

PRODUCED BY Nosepaint/Beaconsfield.

‘The Lisson Gallery’ exhibition view showing guinea pigs (David Crawforth) and drawings on pink copy paper (David Mollin), 5 Topham Street, London, EC1, March, 1994



“The title ‘The Lisson Gallery’ simultaneously denotes a short-circuiting of expectation and refers to the work published in advertisement form, ‘The Lisson Gallery’.

The responses of the artists to a situation where the context of their showing appeared to be the subject of the show, remains the subject of a show. Matthew Arnatt has chosen to display ‘texts’ which prefabricate criticism relating to the circumstances of their showing. David Crawforth’s installation utilises live guinea pigs, a piece he describes as: ‘... a study of potential misfortune’. David Mollin... confidently asserts: “I’m very happy to be showing at ‘The Lisson Gallery’—to me it is a sign of my growing success within the Art World.’

Tucked in a derelict pub at the end of an alley, ‘The Lisson Gallery’ could hardly have resembled less its influential namesake. The ‘real’ Lisson Gallery is established, spacious, spotless, silent; ‘The Lisson Gallery’ was hard to locate, transitory, cramped, poorly lit.... David Crawforth’s herd of guinea pigs scurried about, beeping on the sawdust floor, along walls covered with unremittingly dim-witted pen and pencil drawings by David Mollin, and text works by Matthew Arnatt in which the phrase ‘Old Nick’ seemed to signify what Arnatt imagines as some consonance between the ‘dark prince’ of both the underworld and the London art scene (Nicholas Logsdail is the Lisson’s director).”

Jeffrey Kastner; Review, *Flash Art*, March/April, 1994

A Public Work of Art

BAW 1995

BAW (Beaconsfield Art Works), *A Public Work of Art*, 1995, bronze, concrete paving slab, 1,500 watt sound speaker

Opposite: *A Public Work of Art*, 1995, installation view outside Royal Festival Hall, The Queen's Walk, London, SE1



“By the Thames, in Queen’s Walk, a giant coin, forged from bronze is thrown down on the paving, and lies, still trembling as though from the impact of its fall. The passing public might note its quivering feathers or its motto, *A PublicWork of Art*, and understand that they have paid for its minting. Set flush with the pavement, this dishonourable medal is a glistening cover for something perilous stirring below, something less heard than felt in the bones...”

Whether the enigmatic, solipsistic inscription indicates a conferral of identity by naming or a declaration of function is unclear but its form is that of the commemorative medal, the mnemonic for the good, the great and those whom history has set aside, their deeds and personalities forgotten since they belong to a version of history that has been displaced in favour of another narrative, another truth, another theory. All that remains are some haunting images, some unfamiliar names. Yet the commemorated personality clings tenaciously in memory: the shadow lingers longest at dusk, before darkness obliterates it. And so it is with our giant coin: it marks a fading history, felt rather than known.

Julian Stallabrass, Press release





Plein Air

MATTHIAS JACKISCH, FÉLIX ZIEM 1995



Plein Air exhibition view with Félix Ziem, *View of Venice*, 1856, and Matthias Jackisch, 5-week durational performance, Beaconsfield, London, SE11, Wednesday–Sunday, 10–6 pm, 14 September–13 October, 1995

Opposite: Plein Air, exhibition view, Matthias Jackisch, 5-week durational performance with found objects, 1995

Beaconsfield's inaugural exhibition involved a nineteenth-century painter, Félix Ziem, devoted to landscape, light and colour and a contemporary sculptor, Matthias Jackisch.

"This unusual association... calls attention to art's end-product as either permanent or ephemeral, as a collectable thing circulating in a specific commercial structure or as a transient creative experience which challenges the singular value of the artistic object... these dilemmas in contemporary art have triggered Beaconsfield's curatorial imagination.... In the twentieth century landscape became a site for performance: while Ziem painted trees, Joseph Beuys planted seven thousand of them.... Similarly, while Ziem took as his subject the seascapes of Venice or hundreds of gondolas, Matthias Jackisch has physically integrated some of these subjects into his more recent performances, not as images but as props... in a performance called *Atlantis im Nacken* which took place in 1992, Jackisch stood for a long time on an empty Spanish beach. With his back to the water and with a small receptacle on his head, he remained still, eyes closed. His experience was not based upon visual perception, nor was his action skilled or productive, he simply drew breath and listened... like a living totem that no technologised civilisation would worship.... Today the powerful influence of technology's many forms over Western civilisation needs no stressing, nor does the fact that this technological development is sustained thanks to the increasing impoverishment of the already poor. It is interesting therefore that, coming from the former GDR and faced with coming to terms with the experience of the omnipotent West, Jackisch has increasingly turned to performance.... Vauxhall, like the old Ragged School and despite its rich history, has suffered the neglect and decay of so many areas of south London... it should not surprise us if Jackisch hires one of the caravans that are for rent outside the building as an instrument in which to pursue his adventures. If he searches hard enough and with too plain a vision, he might even find one of Ziem's old paint brushes."

Elena Lledó, *Plein Air*, exhibition catalogue, London: Beaconsfield, 1995

Cottage Industry

SONIA BOYCE, KATE BUSH, MIKEY CUDDIHY, SIOBHAN DAVIES,
ELSIE MITCHELL, CLAIRE PALMIER, NAOMI SIDERFIN 1995



Claire Palmier, *Home and Away*, 1995, Peabody Buildings, Chelsea Manor Street, London, SW3, Cottage Industry

Sonia Boyce, *They're Almost Like Twins*, 1995, inkjet photographs, outside wall, Beaconsfield, London, SE11, Cottage Industry

Elsie Mitchell, *Isle of Lewis*, 1995, 35mm photos and Super8 film, Lower Space, Beaconsfield, London, SE11, Cottage Industry

“At the beginning of her life, she did not know how old she was.... But gradually, the word punctuality, meaning exactness to the minute, comes to rule her life.... Now, everything around her is designed to save time so she can squeeze more and more into her day.... She invests in a modem, a food-processor, a CD-ROM drive, a TV remote-control, voice-mail, e-mail, fax, home-shopping service, a remote-diagnosis machine, voice-conferencing, video-on-demand, the Daily Me, home-banking, virtual education and an electronic camera.... Living so perpetually in the present, she wonders where her past and future went.... He had his room, the small room off the bedroom.... Gradually, he came to spend longer and longer periods in this room.... She didn’t have a particular room, but she looked after all the rest, which also amounted to keeping things in order.... What she wants above all is to be in control of her own life and of all the anxieties which blow her about.... She paints, too.... She paints portraits of people until someone points out that the people are never there.... She is always left looking at a picture of herself.... Before, she had accepted the flatness of her life, and the limits of her space, because she always knew where to find herself on the plane. Now she craves more dimensions, and the hierarchy of perspective. She worries that she can never be interesting enough to be the sole object of her attention, so she ventures out of the house... she likes the element of surprise. She no longer worries about the people missing from her portraits, because she finds that strangely, everything she touches turns to art.”

Kate Bush, *Cottage Industry*, exhibition catalogue, London: Beaconsfield, 1995

Monochrome (Anchored)

I still don’t entirely know what the anchor was about. Suspended centrally from the ceiling it served a critical sculptural purpose in the room and seemed to speak of my new condition of being tethered to the building. We found it on the Suffolk coast near Martlesham Creek and had it industrially chromed to become silver in colour.

Monochrome was perhaps the third in a series of ‘situated’ paintings. It articulated my frustration at no longer having time in the studio for contemplative painting activity. I made up a stretcher in my favourite painting size (5ft x 4ft) and positioned it mid-right on the idiosyncratic slope of the wooden floor upstairs. The floorboards were more than a



Above: Naomi Siderfin, *Monochrome* (detail), 1995, oil and wax on floorboards, Upper Space, Beaconsfield, London, SE11, Cottage Industry

Right: Siobhan Davies, *Dust to Dust*, 1995, home front room excavation, Islington, London, N1, Cottage Industry





Mikey Cuddihy, *Worksurface*, 1995, ink on Lotke paper with Naomi Siderfin, *Monochrome*, 1995, oil and wax on floorboards, silver-chromed anchor and chain, Upper Space, Beaconsfield, London, SE11, Cottage Industry

century old and I protected them with several layers of molten candle wax. The wax took up the grain of the wood like a brass rubbing. I then painted layer upon layer of Mike Harding's Lead White: to my knowledge, the most expensive oil paint available in London at the time. It was truly beautiful. The sumptuous white rectangle on the floor plane complemented Mikey Cuddihy's *Room*, (Indian ink on Lotke paper, 1996), a large-scale doodle drawing on a literal template of the wall area of her East End studio in Beck Road, with spaces cut out to indicate windows, doors and plug sockets. Hung in the top, left-hand corner of the room, the grand scale of the gallery dwarfed the architectural ghost of a domestic interior.

However, my painting was far from dry by the preview, during which a child attempted to jump over it, missed and trailed white footprints around the rest of the Dark Oak stained floor. Also beautiful, but raised the question concerning intention. Decision eventually taken to clean up, leaving footprint in the painting for the six-week duration of the exhibition.

Naomi Siderfin

Gargantua

ULI AIGNER, KEITH ARNATT, BAW, DEBBIE BOOTH, WAYNE LLOYD AND
LAURENCE HARVEY, ROBERT FRASER MUNRO AND JEREMY BLANK,
O(RPHAN) D(RIFT>), POLSKADAVIANS, PUT PUT, PATRICIA SCANLAN,
TREBOR SCHOLTZ, STRIKE 6 JUNE 1996

Lawrence Harvey in collaboration
with Wayne Lloyd aka Wayne Winner;
Gargantua, 1996



Gargantua was an almost midsummer “event of excess, incomparable violence, greed and incontinence, ubiquity, vast knowledge and warlike nature” curated by Nosepaint (for Beaconsfield) and devised to launch Julian Stallabrass’ book, *Gargantua: Manufactured Mass Culture*, 1996.

“Over a 12 hour period in the gallery, sub-basement and walled yard, artists will respond to themes within the book and reflect upon the implications of manufactured culture on the production and presentation of contemporary ‘high’ art.”

Press release

Robert Ellis

1996



Robert Ellis, commissioned by Beaconsfield to catch pigeons in Trafalgar Square, London, for use as a full-page advertisement published in *Art Monthly*, 200, June, 1996

Robert Ellis’ one man show involved drawings, tape recordings, writings and a small rectangular table with a wedge under one leg and a neatly cut, layered cardboard sculpture placed on its surface.... Beaconsfield sent him off with a cardboard box to catch pigeons in Trafalgar Square for publicity purposes. His show was remarkable, not only for its content but for attracting coverage of Beaconsfield by *Art Monthly*.

“There is no particular urgency to Robert Ellis’ art.... The bulk of Ellis’ art is an on-going series of ‘drawings’. Never more than A4 in size, at a casual glance these diminutive works suggest the fragments of a larger uncompleted picture, but this belies a rigour that determines their outcome. The starting point is often the simple beginnings of rather delicate pencil or pen sketches that record the incidental occurrence of objects or architectural space that somehow spark off a process of curiosity in the artist’s mind.”

Andrew Cross, “Drawing a Fine Line”, *Art Monthly*, 202, November 1996

Disorders: Art from Dawn to Dawn

KIRSTY ALEXANDER AND PAUL BURWELL, BAW, ANNE BEAN, JOHN CARSON, SARAH COLE, DAVID CUNNINGHAM, BRUCE GILCHRIST WITH NICK ROGERS, MATTHIAS JACKISCH, MICHAL KLEGA, RONA LEE, ALASTAIR MACLENNAN, GUILLAUME PARIS, SONJA ZELIC 15/16 AUGUST 1996



Alastair MacLennan, 24 hour action, St Thomas' Hospital, London, SE1, Disorders, 15–16 August, 1996

“Disorders: Art from Dawn to Dawn [was] conceived as a project which juxtaposes the activities of workers in the cultural sector with their counterparts in the health sector.... Over a cycle of 24 hours, artists will take their work processes to the hospital and participate in the ongoing battle with mortality, operating side by side with the teams that sustain and improve life in the face of physical illness. During the time allocated the artists’ parallel work will perhaps serve to distract, amuse or fascinate its temporary audience.

The project draws attention to health issues around sleep and its disorders and anticipates the opening of the new Guy’s and St Thomas’ Sleep Centre—the first unit in the UK for the research, diagnosis and treatment of the full range of sleep disorders.”

Artists’ interventions included Anne Bean’s piece “where order and disorder, sleeping and waking, embrace each other and explore their incestuous edges”; John Carson’s “wandering presence... loosely based on the sandman”; Matthias Jackisch “making sculptures to be destroyed



Kirsty Alexander and Paul Burwell, dancers in 24 hour action, St Thomas' Hospital, London, SE1, Disorders, 15–16 August, 1996

and started again, working as in a dream” and a writer “wired up to an EEG machine, his brain waves being monitored by a computer. He has previously been asked to think about his unwritten book”.

Event leaflet

RAX

EIJA-LIISA AHTILA, ANDY BEST AND MERJA PUUSTINEN, PIA
LINDMAN, PEKKA NISKANEN, ROI VAARA 1996

Eija-Liisa Ahtila, *Through*, 1996, video still, RAX

Opposite: Roi Vaara, *A Man Blind to his
Faults*, 1996, recycled garment installation,
Beaconsfield, London, SE11, RAX



RAX was both the first group exhibition of contemporary Finnish art and the debut of the film maker, Eija-Liisa Ahtila in Britain. Involving film, video, photography and performance, it was an important manifestation of 'new' media in collaboration with ampcorn (Best and Puustinen) and in association with MUU. Meaning 'other', this curatorial organisation covered "media art, performance, installation, environmental and conceptual art".

"Best and Puustinen placed posters around Vauxhall; Ahtila presented a triptych, *Through*, a poetic non-narrative about accident victims; Niskanen made a poster work focusing on bisexuality; Lindman engaged eloquently with Terry Farrell's nearby MI5 building, while Vaara spectacularly stood for five hours with his head buried inside a cloud of brilliantly coloured cloth."

Julian Stallabrass, "Media art in a Modernist Climate", *Art Monthly*, 202, December 1996; reviews in *Siksi*, 4, 1996; *Time Out*, 9–16 October, 1996.





Installation view, Hayley Newman and David Crawforth, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

Rude Mechanic: A Visualisation Of Sound In Four Parts

PAN SONIC, DAVID CRAWFORTH AND HAYLEY NEWMAN WITH GUESTS: DAVID CUNNINGHAM, ROBERT ELLIS, SIMON FISHER-TUNER, BRUCE GILBERT, DAVID GILCHRIST, ALISON GOLDFRAPP, TINA HUCZKIWSKI, KOAN, KAFFE MATTHEWS, PUT PUT, SANCTUARY MINISTRIES MUSIC TEAM, SCANNER, SQUAREPUSHER, SUSAN STENGER, JIMI TENOR, PAUL THOMAS 1996

Rude Mechanic (a visualisation of sound in four parts) devised by myself and artist David Crawforth incorporating the invited collaboration of Finnish sound duo Pan Sonic. The month-long project which took place at Beaconsfield in Vauxhall in London was divided into four sub headed groups: i) Jungle disintegration (dismantling prerecorded, live and broadcasted jungle to its origins), ii) Pentecostal (transcendental immaterialism self detached from the spiritual), iii) Analogic (non-digitised physical sound), iv) Cubical (domestic nerds on the edge of banality). Thursday–Sunday 12–6, Total working time: 110 hours.

Standing on ladder banging chain against it—Robert Ellis starts mechanically jumping up and down on a trampoline next to me wearing a blonde wig. Prostrate, hanging a moon with a balloon up my arse—light match under balloon which explodes against my cheeks.

The title 'Rude Mechanic' was taken from the Rude Mechanicals—assistants in early medical surgery who performed all the most crude and physical tasks such as trepanation, sawing off and disposal of limbs in operations. Myself and David Crawforth took the role of the Mechanicals, a role in which we saw ourselves as crude workers in opposition to the more refined sound production and manipulation of our Finnish collaborators Pan Sonic.

The process involved the mechanicals or more often the invited guest musician providing sonic input which was selectively processed and regurgitated into the space by Pan Sonic. The Mechanicals worked continuously in the space over this period manipulating atmosphere both with, and at a tangent to, Pan Sonic.

Making ghost costume by cutting eye holes in sheet whilst wearing it over my head.
Dragging chains around under sheet.

Pan Sonic were located to the left of the entrance, their equipment installed on three Ikea wallpapering tables. The Mechanicals occupied the rest of the upper gallery space, the centre piece being a manually operated builders' power climber which enabled us to winch ourselves vertically to the height of approximately 10 metres. The power climber served as a storage space for tools as well as allowing us vertical access to the space. At the back of the space was a wall-sized data projection of Pan Sonic's oscilloscope, responding to the sound frequencies being produced. The projection



Top: Installation view, Hayley Newman, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

Bottom: Installation view, Mika Vainio (Pan Sonic), durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

Opposite: Installation view, David Crawforth, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

became more apparent as the natural light in the space diminished through twilight into darkness. The installed equipment and objects were functional.

Sitting opposite Robert Ellis, he is wearing a blonde wig, I'm dressed as a ghost wearing a sheet over my head. Robert plays his cassettes and I drink coffee through the sheet and write backwards messages to try to communicate with him.

The notion behind the collaboration was a) to question our own individual identities as artists and our own 'cultivated' work practices, b) to detract from individual attainment but maintain notions of multiplicity, c) escape claims of linear progression often made upon work by both artists and viewers.

Spraying self/air/each other with water spray gun & blow drying self/each other dry with hair dryers. Drilling holes in shoes between toes.

Activities were structures which may have unfolded over the singular period of a day alongside other singular structures ie starting work with activity A, starting activity B, starting activity C, return to activity A, return to activity C, start activity D, return to activity B (like the constant deferral of the punch line of a joke). Each activity took as long as was needed to complete the activity.

A miked-up camera takes the initial photo on the first day, the sound is processed and sampled.

Sticking audio tape around the edges of a table to make a little cubby hole to hide in.

Hair dryer under audio tape-table, blowing out the individual strands of tape.

The Mechanicals mainly made live sound in the space either intentionally or non-intentionally. Objects were often used as acoustic sound making tools. Materials such as audio tape were a mute reference to a potential sonic material and a feeling of sonic impotence.

Making fringing out of audiotape to stick onto my motorcycle leathers and transform myself into an inflatable guitar-playing cowboy.

Torches under the audio tape-table, which cast shadows of the hanging tape on the floor around me. Other activities under the table included drinking coffee, blowing smoke out through the audio tape strands (catching the exhaled smoke in torch light), sticking feet through tape, removing and reapplying nail polish to toenails. Burning toes off of tights whilst still wearing them.

Cleaning each other with 'Leather Care'.

To let progression happen through the discourse of practice is not a process of refining through practice, but maybe a way of exploring differing work modes within an existing situation or structure.





Installation view, David Crawforth, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

Drilling Helmets.

Drilling holes in suits and shoes, and inserting knobs from the shop ‘Tandy’.
Lights on helmets.
Exploding bananas laced with crackers.
Cracker in helmet, helmet catches fire.
Placing objects on the ground and shaking talc over them—object shadows remained on the floor once the objects were removed.

The objects in the space were chosen a) because we already had them b) because of their function c) because we thought they would be funny d) because they were cheap.

Filling leather motor cycle suit with balloons; falling onto it until all the balloons had burst.

Slide and video documentation made me realise how much we looked like-monkeys whilst wearing our leather motorcycle gear and helmets and also how gendered we remained despite our ‘costumes’.

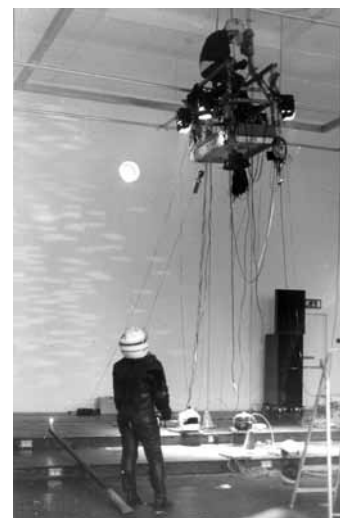
Natural daylight turning into twilight and the feeling of the marking of a half way point in our day’s work. Twilight sheltered us from the harsh light of day.

The use of artificial light: torches, blondes, fire made the work more like spectacle. Atmospheric manipulation had more impact through this use of light.

Dealing with uncertainty through aggression and hyperactivity.

Moments of total clarity meant ‘knowing’ what all the parts were doing and predicting the overall movement of the work as it progressed. Being lost and not

Installation view, Mika Vainio and Upo Väisänen (Pan Sonic) with Bruce Gilbert, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996



Installation view, Hayley Newman and David Crawforth, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

knowing brought feelings of isolation and insecurity. At high points my aim was to sustain that moment and flow for as long as possible until I inevitably felt the process start falling apart again and became lost, disempowered and incapacitated.

Wanting to lose myself or the notion of myself within the collective group and to become a single organism. Instead often felt isolated.
Cleaning floor and falling asleep next to a pile of dirt.

We slowed down as we got into the project, this could be attributed to two factors: a) exhaustion b) getting used to existing and working within a six-hour time frame.

Sweeping.

Going up and down in the power climber.
Power climber used as tool box and storage space.
Room, minimal amount of objects, white cube.

A month long residency in a gallery was the political relocation of performance within a fine art context.

Microphone skirt; dancing with David (circus music) and later on with Jimmy T.
Hitting helmet encased head on wall whilst jumping up and down on trampoline.

The expression of aggression was an emotional response to the sound being made, a way of changing the atmosphere or a defence mechanism.

Velcro stuck to wall and back of jacket, would attach myself to wall to think and wait.
Peeling self off wall, velcro noise.

The close proximity of the audience brought with it a two-way sense of threat. Trying to blur the delineation between performer and audience did not physically work as both elements kept not only a physical distance but also maintained a passive/active relationship. Sonically this boundary was easier to negotiate as sonic frequencies penetrated both the body and space. Physiological response, removing the edges of the individual.

Arranging the string of builders’ lights on the walls, floor and hanging from the power climber.
Attaching speaker cable to end of drill, switching the drill on causes the cable to spin around in a big bundle.

In reading these notations on my own memories of action I find a characterisation of action led by the object which would set the ‘tone’ for a series of events. A deliberate unease and crudeness in the interface between mind, body and object. An attitude and heavy handedness with material aspiring to a notion of ‘botching it’.
Smashing individual electrified light bulbs with a hammer.
Throwing confetti from the top of the power climber, lights on the power



Installation view, Hayley Newman, durational performance, Beaconsfield, London, SE11, Rude Mechanic, Thursday–Sunday, 12–6pm, 9 November–7 December, 1996

climber directed downwards to illuminate its delicate fall.
Wanting to vomit during Bruce Gilbert's day.

Physical exhaustion was compounded by the physical effects of exposure to extreme sound frequencies over a long period of time. On a few occasions the sound in the space appeared to have a visible physical mass.

Drilling holes into each others' helmets and inserting birthday candles (pin-head); helmet on fire—burnt hand—hospital.
Trying to swallow mike and retching.
Pan Sonic and Scanner sitting on Whoopi cushions.
Tea in the afternoons with a fake bone china tea set.

At the beginning of the project ritual was constructed into the daily activities, these rituals were an aid to dealing with the prospect of a six-hour time void ahead of us. These constructed rituals/activities were gradually replaced by freeform activity and other organically developed daily activities.

Setting off fire extinguisher from Power Climber, light on very last day of the project.
Cleaning floor and falling asleep next to a pile of dirt.

Setting off fire extinguisher from Power Climber, light on powder resin as it filled the space and fell to earth. Clouds of dust.
Hi-lighting incidental activities with torchlight.
Light bulbs in plastic bag with torch, they seem to be switched on.
David and I hiding in roof, last Pan Sonic concert, feet dangling through ceiling. Being Naughty.

Hayley Newman

(Italic type indicates Newman's formal description of the project; sections in roman indicate her personal reactions during the performance)



Thatched

BAW 1996

Master Thatcher Jason Morley thatching roof of bus shelter for BAW, *Thatched*, 1996, Tottenham Court Road, London, W1, 28 October

Opposite: BAW, *Thatched*, 1996, bus shelter, Norfolk reed, photocopied Right to Buy statistics, (repossessions), sound composition by Squarepusher, commissioned by FAT for Roadworks, Tottenham Court Road, London, W1



“In 1996, FAT (Fashion Architecture Taste) commissioned nine artists to temporarily modify one bus shelter.... All the shelters were installed in one day as they could not be left unfinished overnight for health and safety reasons. The installation lasted two weeks.... Beaconsfield Artworks hired Jason Morley from the Master Guild of Thatchers to thatch the roof of their bus stop. Morley, with the help of another thatcher, Mathew Fuller, thatched the bus stop in one day and sprayed it with a fire retardant.... Morley commented: ‘I consider all thatched roofs to be art, like straw sculptures, and the by-product is that you get a roof out of it. But a thatched roof on a glass bus stop still looked quite strange and definitely gave people something to talk about....’ A launch event was organised at the Tottenham Court Road YMCA and a Routemaster bus conducted tours of the shelters throughout the evening.”

We chose the bus shelter for its juxtaposition with a branch of the Halifax Building Society. The transparent windows intended for bus routes and advertising were occupied with blown-up pages copied from a paperback on Margaret Thatcher. The texts displayed were lists of statistics pertaining to council housing and home ownership through the Right to Buy scheme. A small sound system secreted within the bus shelter played one-man drum’n’bass by Squarepusher. When we arrived to meet the Master Thatcher (1996 winner of the Best Thatched House in Great Britain competition) on an October morning at 6am to begin the work, it was to find a man asleep in a couple of cardboard boxes in the doorway of the Halifax.

Jemima Montagu ed, *Open Space: Art in the Public Realm in London 1995–2005*, London: Public Works Group, 2007, pp 180–183; Naomi Siderfin

Ground Control: Artists' despatches from Lithuania and Britain

FIONA BANNER, AIDA ČEPONYTĖ AND VALDAS OZARINSKAS, LUCY GUNNING, EVALDAS JANSAS, LINAS LIANDZBERGIS, DAVID MOLLIN, DEIMANTAS NARKEVIČIUS, ARTŪRAS RAILA WITH DARIUS ČIUTA, ROBIN RIMBAUD AKA SCANNER, JON THOMSON AND ALISON CRAIGHEAD 1997

Opposite left: Evaldas Janas, *Eternal Fire*, 1997, composting toilet in yard, Beaconsfield, London, SE11, Ground Control

Opposite right: David Crawforth and Lucy McMenemy online with Evaldas Jansas' *Eternal Fire* (detail), 1997, Beaconsfield, London, SE11, Ground Control

Opposite below: Artūras Raila with Darius Čiuta, *Control is Of Utmost Importance*, 1997, razor wire, pick-up microphones, PA, Fiona Banner, *As the Crow Doesn't Fly*, 1997, baize notice board, awaiting printed email despatches, Beaconsfield, London, SE11, Ground Control

“The exhibition sought to explore the ground opened up by a kind of cultural exchange, less of art objects, than of people and the kind of art they could bring with them or could be transmitted between one country and another.

Twelve artists from England and Lithuania, have been invited to enter a minefield, which turns out to be the everyday world. They are to detonate its cultural contradictions with the aid of electronic devices. Travelling with tourist visas between three cities, London, Vilnius, and Gateshead, they report back via communications technologies to galleries that act as ground-control stations monitoring their movements. Housed within the galleries are installations that reflect on the status of both art works and lived experience in the age of electronic production.

The dissemination and broadcasting of the work produce the social effect of critical art practice, causing audiences to focus attention on points of cultural ambiguity, where new forms of public communication are both possible and at risk.

These new bohemians are commissioned for a one-time stand. There is no fixed territory and they have no clear identities. Plugged into Ground Control by portable devices, they move boldly through geographic space—by car, train, aeroplane, even rowing machine.

The artists of Ground Control have been asked to create ‘lasting documents’ of ‘cultural moment in our time’—our own, inconspicuous and transient. Most of the electronic means they deploy are low-tech, available to more than the cultural elite. The effect of instantaneous transmission is to produce neither globalised generalities nor localised ethnographies, but ‘glocal’ experiences—publicly accessible and artistically unique.”

Susan Buck-Morss, “Art in the age of its electronic production” and Preface, *Ground Control*, London: Black Dog Publishing, 1997



between the devil and the deep (blue) sea

BAW, STUART BRISLEY, ROBERT ELLIS, TRACEY EMIN, BRUCE GILCHRIST, HAYLEY NEWMAN, MARK WALLINGER 1997



Above: Stuart Brisley, *Helsinki Vanitas*, 1997, live daily performance with x-ray of artist's skull, Museum of Contemporary Art, Helsinki, between the devil and the deep (blue) sea, 13–17, August

Opposite: Tracey Emin, *Something's Wrong*, 1997, new monoprints, troll, MUU Gallery, Helsinki, between the devil and the deep (blue) sea

“between the devil and the deep (blue) sea presents the work of British artists city-wide in Helsinki... the focus for the selection of artists has been the presence of the artist’s body or personality as a dominant part of the work in each case.” “Beaconsfield... more interested in asking questions about art’s relation to its audience than in providing answers... will transport a piece of traditional English culture to Helsinki in the form of a Morris Minor pick-up. Permanently parked in Railway Square, the vehicle will form a locus for the durational actions of the collaborators” It was linked to the other sites with a trail of dots of silver leaf applied to the pavements by Siderfin with a gilding technique in a process that amounted to a constant performance. “Hayley Newman, a performance artist particularly interested in sound... will be making a number of unusual appearances in and around the Esplanade bandstand;” “Stuart Brisley presents a new work in the Museum of Contemporary Art, harnessing live performance to create a permanent work of art;” “Tracey Emin’s work is constructed from the intimate details of her own history... she will be showing new drawings about her life and experiences, and a video where the artist confronts the viewer with her stories;” Robert Ellis: “Photographs, drawings, a shelf and some readings... will be making some new works while in Helsinki to add to his installation;” Bruce Gilchrist “combines new technology with the human body and mind.... He will be utilising new video footage shot while in Helsinki to drive the interactive mechanisms within his installation;” “Mark Wallinger plays the central role in *Angel*, a video work in reverse.”

Bilingual event poster





BAW, *Pick-Up* (details), 1997, Naomi Siderfin
laying silver leaf trail on pavements of Helsinki,
connecting galleries exhibiting in between the
devil and deep (blue) sea



Tomoko Takahashi

1997

Tomoko Takahashi, solo exhibition, (detail),
1997, discarded technology gathered on-site
at Beaconsfield, London, SE11

“Takahashi is a consummate composer. Her work evolves out of an engagement with the inherent function of each space she inhabits. Contingent details are examined, ordered and recorded according to a subjective system of categorisation, often influenced by musical forms. Takahashi embraces qualities such as tempo, rhythm, movement and theme within her installations in response to the ‘visual music’ she perceives in each location. Her work is absorbing on both composite and incidental levels and demands the physical involvement of its audience. The gradual development of the work is ultimately experienced in the form of a ‘physical photograph’.

Tomoko Takahashi has carpeted the upper floor at Beaconsfield with a skip full of high-tech detritus. PCs, hi-fis, reel-to-reel tape recorders, electric fans, typewriters, a slide projector and masses of unidentified electric bits and bobs.... The rubbish has been cordoned off into zones bounded by an eccentric ground-plan and the ‘chaos’ is actually highly contrived. Articles are arrayed side by side and beaten-up old anglepoises strategically placed for illumination or to make dramatic shadow play. Sheets of paper may flap in the path of a fan but none actually blew around the space. And much of the abandoned hardware is still operating—albeit dysfunctionally. A tape reel whirs uselessly, a TV crackles, a slide projector flashes on and off; all contribute to a carefully orchestrated ambient noise that indicates nothing beyond its own redundancy. It’s as if the artist had breathed life into the junk, only to have it respond with senile ramblings.

Downstairs confirms Takahashi’s musical inclinations. The viewer is offered an acoustiguide and a tape of a short piano piece by composer Neill Quinton; a response to the space and Takahashi’s work.”

Press release; Mark Currah, review, *Time Out*, 3–10 December, 1997



Instantaneous

MATTHEW CALEY, MICHELLE GRIFFITHS, STEPHEN NICHOLAS, TAL SHOSHAN,
CLAIRE SHILLITOE, SOL SNETVEDT 1998

Tal Shoshan, *In Between*, 1998, action with shaving foam, Beaconsfield, London SE11, Instantaneous, Saturday–Sunday 12–6pm, 17 January–8 February

Opposite: Michelle Griffiths, *The Physics of Escapism (St Eulalia/Icarus)*, 1998, still action montage, Beaconsfield, London SE11, Instantaneous, Saturday–Sunday 12–6pm, 17 January–8 February



“Instantaneous, curated by David Crawforth, and Glean, curated by Naomi Siderfin, form[ed] an opposing pair, the first concerned with the moment, the second with process and thus duration.” Instantaneous focused on “the presence of short-lived and incidental occurrences within the practices of six artists. A series of new commissions explore[d] the potential meanings of these moments.

Mark Dean sets up relationships within and between classic film narratives through unconventional projections. Michelle Griffiths juxtaposes the mythological narratives of Icarus and St Eulalia in a still action montage. Moments represented relate to the beginning of one mythology and the finale of the other, physically placing the artist at the centre of a new hybrid myth. Visual artist Stephen Nicholas and poet Matthew Caley bring together sound, light and text in a multi-media installation that presents the viewer with strangely familiar and loaded imagery. Israeli artist Tal Shoshan uses the phenomena of disappearance in her live exploration of the elements of identity. Claire Shillito’s performance work questions assumptions about the nature of the audience/performer relationship. Employed by the gallery, Shillito will engage with every person entering the space, establishing a fiscal contract that entitles the public to membership of the on-going event. A video installation by Sol Snetvedt explores the ‘success’ and ‘failure’ of electronic media in representing the subtle extremes of nature.”

Press release



Glean

ANNA BEST, ROBERT BEARD, KEITH COVENTRY, TAMSIN PENDER 1998



Above: Tamsin Pender, *Untitled*, 1998, thread and weaving process, Beaconsfield, London, SE11, Glean, Friday–Sunday, 12–6pm, 6–28, June

Opposite: Keith Coventry, *Crack City*, 1998, oil on canvas in progress, Beaconsfield, London, SE11, Glean, Friday–Sunday, 12–6pm, 6–28, June

“Anna Best has been asked to take a specific local situation or set of circumstances as the raw material for her work. Rather than impose an artist’s idea upon the Lambeth Walk precinct, she has opened up an opportunity whereby the artist becomes a channel for other peoples’ ideas.... She finds herself part of a volatile social complex... she asks herself whether this activity in which she is engaging... can call itself ‘art’. She finds that people are encouraging her to ‘brighten the place up’ on a temporary basis and is saddened by the fact that this is all they expect of art.... She decides to hang soft mirror-balls in the precinct....¹

Robert Beard’s varied career history includes forestry, fund-raising for the homeless and general building work. His interests include Buddhist philosophy and martial arts. This mixture... has produced an artist whose work, whilst using the preliminary material of sculpture (plaster) has no need of an object. Beard works against the idea of commodification....

Keith Coventry takes the urban environment as the raw material for his work but... remains detached, picking his subject matter from the material objects and images which service the human element.... Crack pipes... kebab machines... or street furniture... are cast wholesale in the ultimate material of sculpture—bronze....

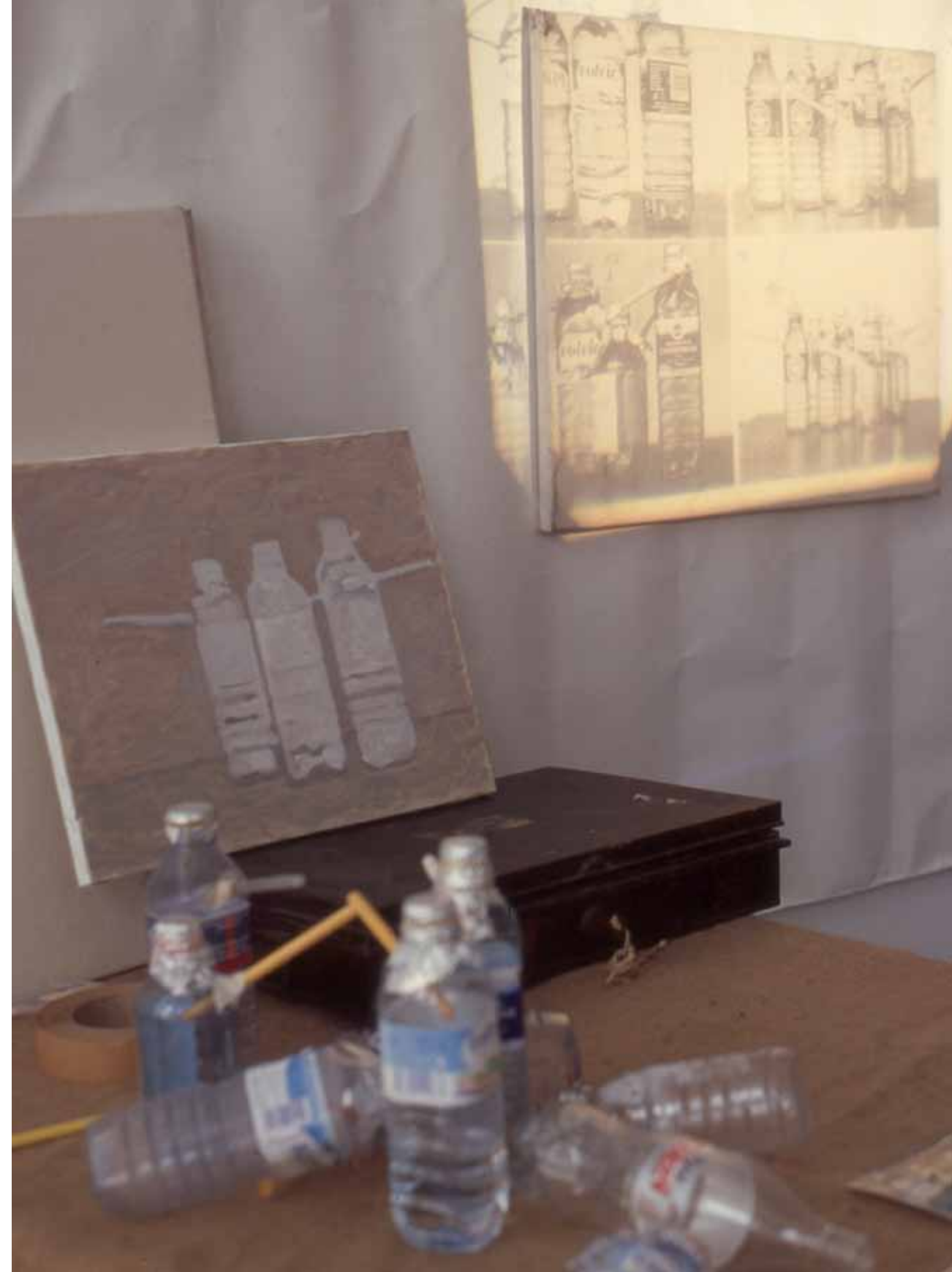
The appropriation of disregarded objects, found or given... has consistently contributed to the artistic language of Tamsin Pender... the artist adds a new dimension to the discarded by painstakingly working on it—recently in thread.... Pender’s subject is woven into the doing of it. The methodology suggests the next step as the artist combines conscious and unconscious processes to create new images....

Like gleaners, the artists in this exhibition largely make their work by utilising what is neglected or overlooked by others, piecing together diverse information.”

Naomi Siderfin, *Glean*, exhibition catalogue, London: Beaconsfield, 1998

Visionhire

Within a body of mostly commissioned work, *Visionhire* has the particular eccentricity of an unfunded and therefore uncontrolled project. It was nourished by conversation with Naomi Siderfin as part of Glean. In



¹ See *Visionhire*, 1998, pp 68–69.



Anna Best, *Visionhire* (detail), 1998, soft sculpture, mirror ball, Lambeth Walk, London, SE11, Glean, Friday–Sunday, 10–6pm, 6–28, June

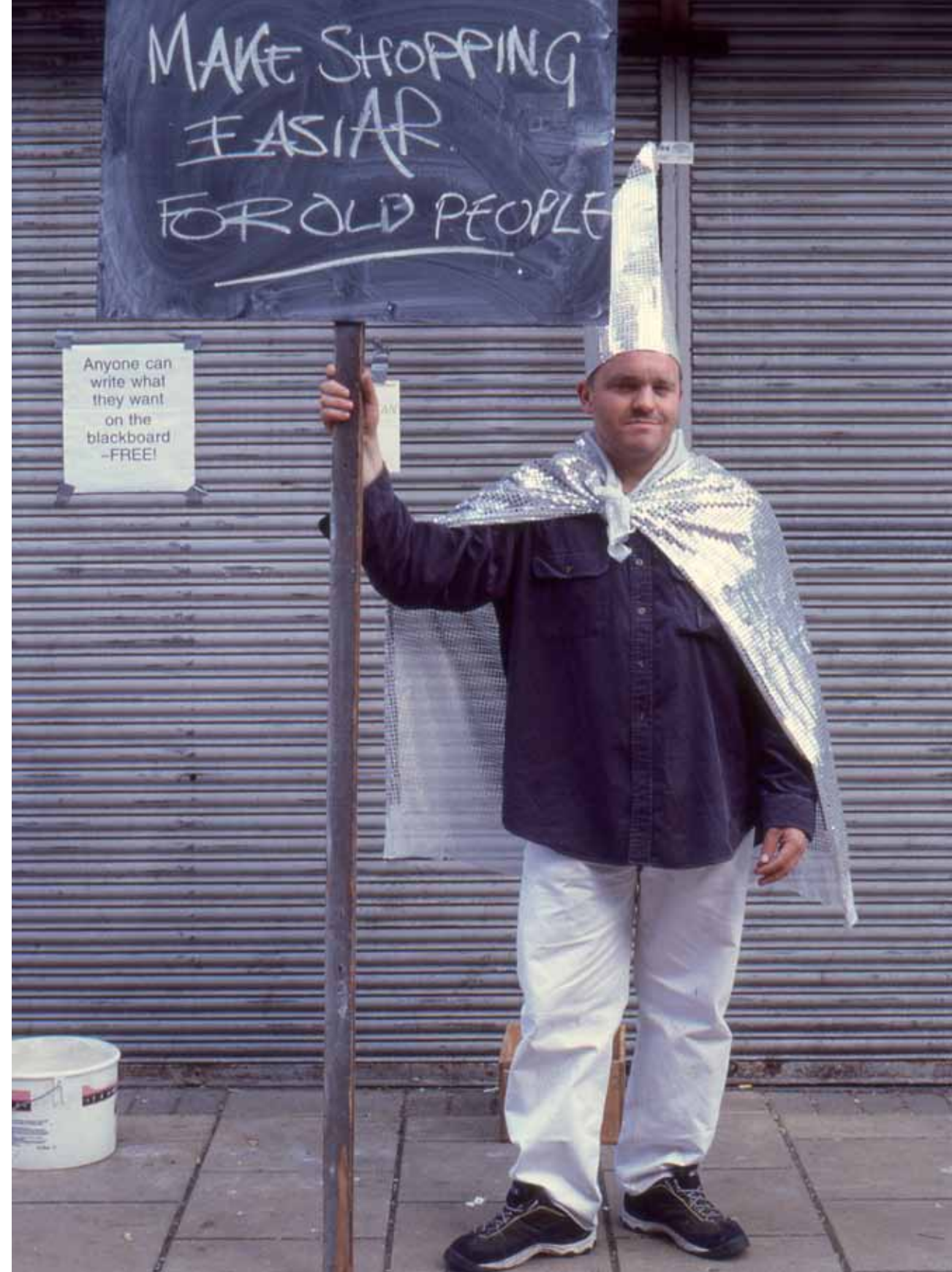
Opposite: Anna Best, *Visionhire*, 1998, man with placard, Lambeth Walk, London, SE11, Glean, Friday–Sunday, 10–6pm, 6–28, June

many ways it encouraged my process of working, in that the gathering or gleaning, the research, was in itself a performance of sorts, which stressed the importance of context. My role as artist became more complex as the environment and the other people encountered or involved played a greater part.

In *Visionhire* ideas were kick-started by the response to my question: “What do you think Lambeth Walk needs, what can I do?”.... “Well I think you should brighten the place up.” Half tongue-in-cheek we made some soft mirror-balls to decorate the bridges and a local man, Elvis, took the part of the ‘mirror man’. Each day for a month he stood with a blackboard sign, dressed in silver, glittery costume, part pearly king and part demented protester (as seen in gold foil outside parliament). People were invited to write what they wanted to see changed in Lambeth Walk. The only people who wrote were locals; some offered to shoot us and some wrote: “We want more shops, trees, etc.”

I set up a kind of gallery/drop-in/live scene-of-crime incident room, full of documents, gifts, history and paraphernalia in the vacant gas showroom opposite the *Visionhire* TV shop, next door to the Lambeth Walk Partnership office with its regeneration proposals. “So what did it all add up to?”, some punters asked. I wanted to examine the cracks in the facade of a place and created an abject and dismal mirroring, singularly unglorified in comparison with the Wimpey Barratt visions next door. At the same time I was referencing optimistic treatises on 1970s architecture and an unmaintained vision of a community precinct left to rack and ruin and shopped to developers. Five years later I made a project (Phil, 2003) just off Black Prince Road, also about the Council’s lack of maintenance in a community. But in 1998 the great ending for me was learning that an enormous developer takeover bid for this Vauxhall estate had failed and that tenants would now control their own properties on prime land south of the river and parliament. I thought of *Visionhire* as a discussion about the capitalist renting of visions; hopes being traded for profits, or something like that.

Anna Best



OPEN
all's
Cream

ed 2,
Mortin



Estate the Ian Hinchliffe Retrospective

IAN HINCHLIFFE 1998



Previous page: Estate preview event with Gerry Fitzgerald, Lol Coxhill, Ian Hinchliffe, Naomi Siderfin, Beaconsfield, London, SE11, 30 October, 1998

Above: Ian Hinchliffe, *Estate* (detail), 1998, performances and installation, Beaconsfield, London, SE11, 30 October–22 November, 1998

Opposite: Ian Hinchliffe, *Estate* (detail of above image), 1998, performances and installation, Beaconsfield, London, SE11, 30 October–22 November, 1998

“Ian Hinchliffe engages a model of reality which combines many areas of sensibility... the world of the music hall, the pantomime, the B-feature movie, the black and white TV drama, radio comedy and English comics, the world of aggressive psychotic fracture and the world of the pastoral... and the decency of uncorrupted people.

These contrasting areas meet in him and he uses them compulsively, sometimes cunningly, sometimes exquisitely, always dedicatedly, to pursue his purpose which is to damage bland, false and limited models of human possibility....

He turns himself into a grotesque, deploying a strong gurning skill and avid pleasure in eccentric trophies which become garments and accessories—a broom is a plume, a powder puff or comb becomes a moustache.... His root conviction is that life is a painful and uncontrolled dilemma which it is his mission to reveal....

The Ian Hinchliffe estate is expansive. He has been working as a performance artist since the late 50s. His early work came out of the West Yorkshire jazz scene (he plays piano, saxophone and clarinet).... His work was performed in pubs, clubs and on the street....

Most people... are unaware of the paintings, drawings and assemblages which inform the work. His oeuvre now finds a new relevance in the context of the new British art of the 90s....

Political conviction, stemming from a profound loyalty to his roots, ignites Hinchliffe's work. Sometimes 'astray between art and reality' and largely unrecognised by the art establishment, this artist's work has developed on an organic basis, independent of art school indoctrination....

The new commission—Estate—is placed in the context of Hinchliffe's personal archive which demonstrates that his work has been (and is) his life.”

Jeff Nuttall, *Estate*, exhibition catalogue, London: Beaconsfield, 1998



Ian Hinchliffe, *Estate*, 1998, performances and installation, Beaconsfield, London, SE11, 30 October–22 November, 1998



Classic

[ROUT], PETE SMITH, O(RPHAN) D(RIFT>), DIANNE HARRIS WITH HEX 1997

“[rout] is an alliance of young British composers, performers and conductors founded in 1995. The London-based contemporary music ensemble is committed to the performance of a new generation of contemporary British composers, in particular those as yet unrecognised by the music establishment, and is eager to perform in sites providing an alternative to the standard classical concert venue.... [rout] considers a positive social commitment to cultural development to be an essential part of its work and wished to contribute towards ending the relative isolation of new music in the contemporary arts.... Beaconsfield’s decision to platform the inaugural concert of... [rout] was made with the intention of exploring the parallels that traditionally exist between visual and aural practices both in form and content. The collaboration has been developed over a period of two years, aiming to radicalise the concrete form and, by inviting visual artists to respond to the music programme, to mix audiences in a new way....

Each part of Classic’s three part music programme is governed by a different aesthetic and juxtaposed with responsive visual works by Pete Smith, O(rphan) d(rift>) and Dianne Harris (with Hex), all of which have a common link in their use of video.... Technical Bodgirls, the multi-media collective O(rphan) d(rift>) favour the sonic over the visual and have devised a new randomised word-work to dovetail with the second group of spatially organised, ambient-minimal compositions by Cage, Cardew and Newland. The final part incorporates the differing neoclassical compositional approaches of Armstrong and Andriessen with Paul Whitty’s chaotic polyphonic play of musical line and surface. This eclecticism is amplified by Dianne Harris’ robotic sculpture incorporating a live mix of computer generated projections produced in conjunction with Hex who are more often experienced on the club scene.”

Leaflet

BUTTERFLY

Mikey Cuddihy, *Don't I Know Myself*, 1998,
gesso, acrylic, paper on canvas

Naomi asked me if I would make something for Cottage Industry. The idea seemed to be based on the notion of artists (we were all women) who make their work domestically, or at any rate, not in a conventional studio situation.

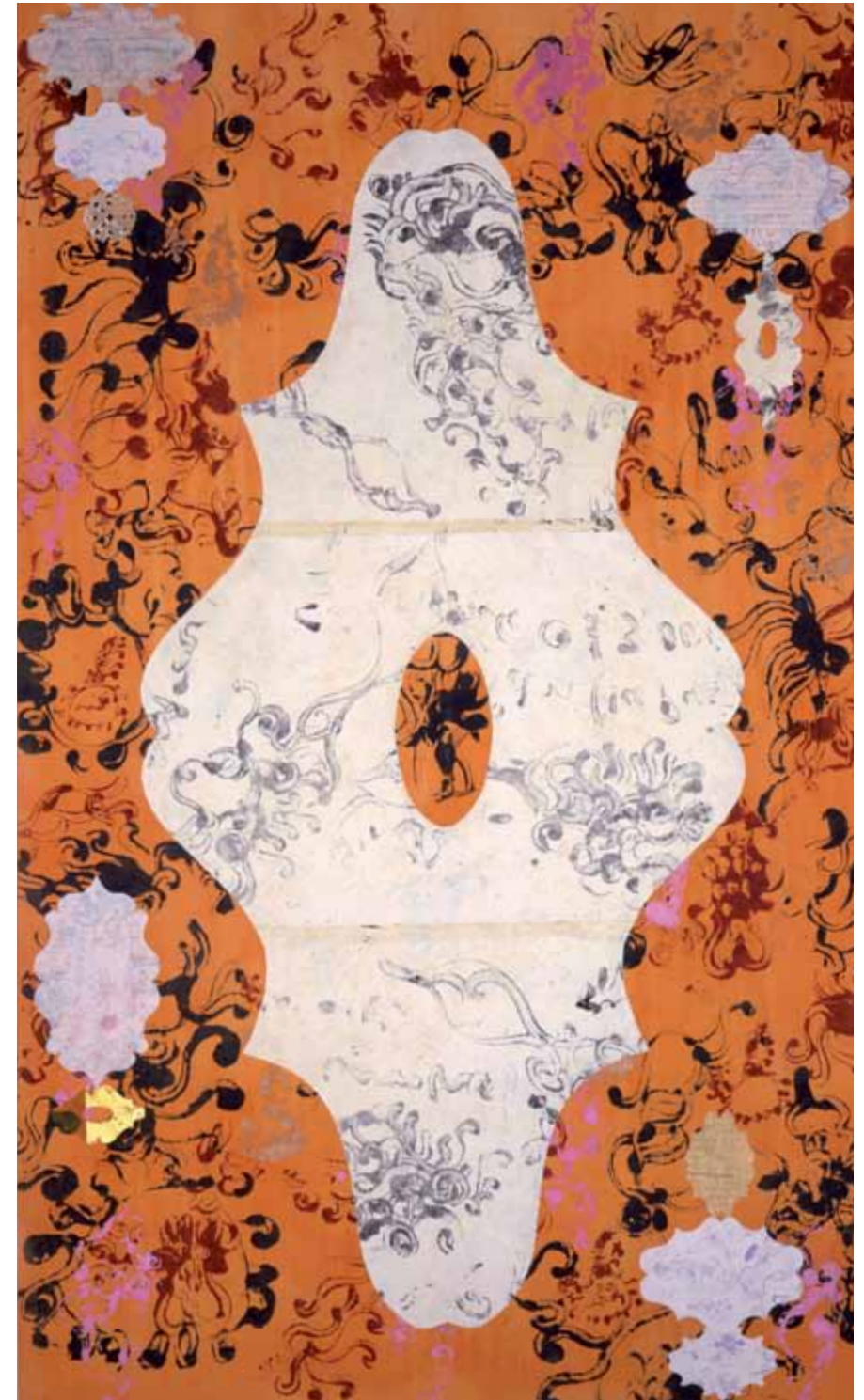
Apart from a brief stint in a huge studio overlooking Mile End Park in 1997, I have always worked at home, admittedly in the biggest room in my small house; stripped of anything resembling comfort, it does have a studio feel about it—lots of cobwebs, paint on the floor, and a big plan chest. But the view overlooks a street, and houses opposite, with lacy curtains.

I immediately said “yes” to Naomi’s offer; at the same time, I found myself hoping that maybe something would intervene to prevent me having to deal with it—a small war perhaps, or an accident involving temporary paralysis? As time drew on, it seemed this wasn’t going to happen, and I became quite excited about the challenge, and involvement with the other artists.

How would I deal with the contrast between my crowded space at home and the cathedral-like dimensions of Beaconsfield? Each time I visited the space, I was surprised by it. Walking up the built-in staircase from the lower floor and confronted suddenly by that huge space—the wooden sloping floor and the tiny circle of window in the far-away wall, like a full moon, I was always taken aback, surprised at how enormous it all was.

I decided I would make my work about that contrast. I moved my plan chest, and anything against the walls into the middle of the studio. Then I lined the walls with a skin of Khadi Paper, reaching from the skirting boards to the ceiling. I spent a month, painting a doodled surface with blood coloured watercolour and a small brush, concentrating on small intimate areas and working my way along the wall, up as far as my hand could reach. Looking in my notebook from that time, I see that working on the piece gave me constant headaches—I felt stifled by its intensity. My back hurt. I developed dermatitis, for some reason, all over my hands, and I could only work for two-hour bursts.

I had no idea what the piece would look like until, with the help of David and Naomi, we finally unrolled it across the gallery walls—55ft





Mikey Cuddihy, *Jane Number One*, 1998, gesso, acrylic, paper on canvas

by 9ft—rectangles/spaces where the windows had been. What had covered four walls and hemmed me in now spanned two of Beaconsfield’s walls, reaching about a third of the way up. It was spacious and light. I noted that Naomi had hung an anchor from the ceiling, dangling over a rectangle of white on the floor and that Sonia had unfurled an enormous photograph, which hung on the outside of the building. Kate Bush wrote a beautiful story for the catalogue.

A couple of years later, Naomi and David asked me to have a one-person show of my paintings. Naomi came to see me in my studio (the rented one, away from home). I noted in my diary that we talked mostly about relationships, which was justified, as the paintings had fragments of love letters and shopping lists embedded in them. I noted (again) that I felt terrified and inadequate—daunted by the idea of that enormous space, and how would I fill it? I broke my ankle halfway through making the work (but that still left my hands free!). Even when I got the paintings into the gallery and leant them against the walls, they looked small, as if they wouldn’t quite hold their own. Somehow, through David and Naomi’s unswerving faith that everything would turn out well and their quiet attention to detail, by the time the show opened, the work was hung, the floor was swept and polished, the bar set up, and even a catalogue miraculously produced.

Later, for *Chronic Epoch*, I made a piece that seemed to fall somewhere between the earlier paper piece and the paintings. I used the same Khadi Paper, but this time, I enlarged the smallest doodle and some text with the name ‘Timoko’ scrawled across it (for some forgotten reason). I’d projected the image—ridiculously enlarged, and re-drew it, the ink falling into the surface of the paper, mimicking the fat distortion of the Xerox. David helped me pin the piece against the wall; the drawing fluttered there, like an enormous butterfly.

Mikey Cuddihy

R.A.F. in Berlin



Above and opposite: BAW, R.A.F., 1999, live actions for Small Pleasures—Junge Britische Performance Art as part of Sensation, Nationalgalerie im Hamburger Bahnhof, Berlin, 16–17 January

I am consistently irritated by art that slips into a type of lazy pornography and gets away with it as everyone averts their eyes. I could not accuse the Sensation artists of this, but felt that there might be a logical performative conclusion to some of the work in that seminal YBA exhibition. Notwithstanding, I am still slightly aghast when I remember what we dreamed up for the Hamburger Bahnhof Museum für Gegenwart, Berlin in 1998. Puritanism perverted.

Hayley Newman had invited Beaconsfield ArtWorks to contribute to Small Pleasures, a weekend of performance art she curated in conjunction with Sensation, on tour. Sensation: Young British Artists in the Saatchi Collection originated in 1997 from the Royal Academy of Art, London, curated by Norman Rosenthal and later toured to Berlin and New York, but was rejected by Australia, because of the controversial nature of many of the exhibits. The Small Pleasures weekend was designed as a parallel experience revealing young British performance artists who were not in the Saatchi Collection.

We advertised through the Berlin press and were rewarded by an exhibitionist couple that were in a relationship and occasionally ‘acted’ in adult movies. We installed a purple dome tent in a gallery within decent distance of Tracy Emin’s more famous embroidered version, *Everyone I Ever Slept With*, and, at scheduled intervals, our couple made noisy love inside the tent, lit from within by a powerful halogen torch. We personally invigilated the performance (*Randy as Fuck*) in our guise as German museum staff.

It was impressive the way the museum was prepared to let us infiltrate its security system. The converted railway station, Hamburger Bahnhof, is on the eastern side of the former wall and the staff room was reminiscent of early James Bond film sets. We were issued with male and female uniforms, shirts, ties, blazers, trousers, skirt and photo ID. I wore my uniform with one deviation—knee length black boots. It took the artist Kirsten Reynolds—who I knew quite well—20 minutes to recognise me on arrival at the museum. Having familiarised ourselves with the layout of the exhibition, we did a passable job of directing visitors. The job mostly involved standing around all weekend with folded arms, etc, but was animated a couple of times a day when we seated ourselves at opposite ends of one of the galleries with laptops on our knees and proceeded to engage in a digital gun fight (*Random Automatic Fire*). The sound could be



heard throughout the museum and obliquely recalled Kristallnacht as well as providing a metaphor for the state of our relationship at the time.

The third piece in the weekend trilogy was called *Rise and Fall*. From the nearby State Theatre of the former GDR, we happened upon a dummy of President Honecker, the final leader of East Germany. It was a gift. We hung him by the heels within sight of Mark Quinn’s suspended rubber self-portrait, *No Visible Means of Escape*. It was a mild riposte to the proliferation of naturalistic depictions of the body abounding in Saatchi’s collection.

Naomi Siderfin

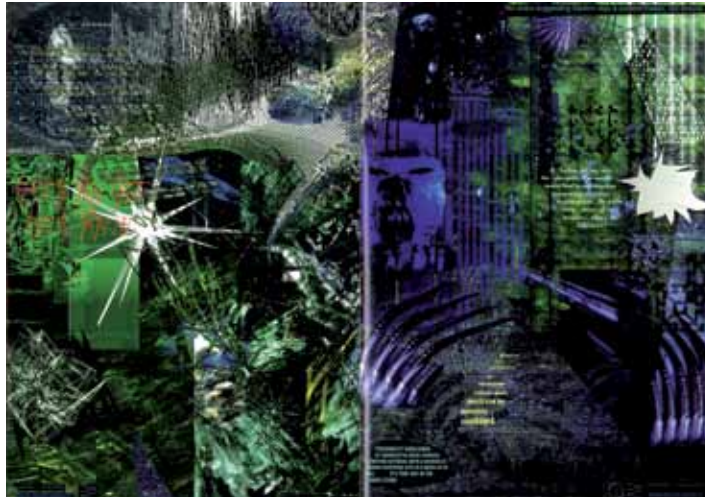
Syzygy—a time warp series at Beaconsfield

O(RPHAN) D(RIFT>) VS CCRU WITH PAT CARDIGAN, JOHN CUSSANS, KODWO ESHUN, NICK LAND 1999

Left: O(rphan) D(rift>) vs CCRU, *Meshed*, 1999, DPS from Digital Unlife Catacombs

Opposite: O(rphan) D(rift>) vs CCRU, *Syzygy* (detail), 1999, projection and ritual, exact date unknown

Overleaf: O(rphan) D(rift>) vs CCRU, *Meshed*, 1999, DPS from Digital Unlife Catacombs



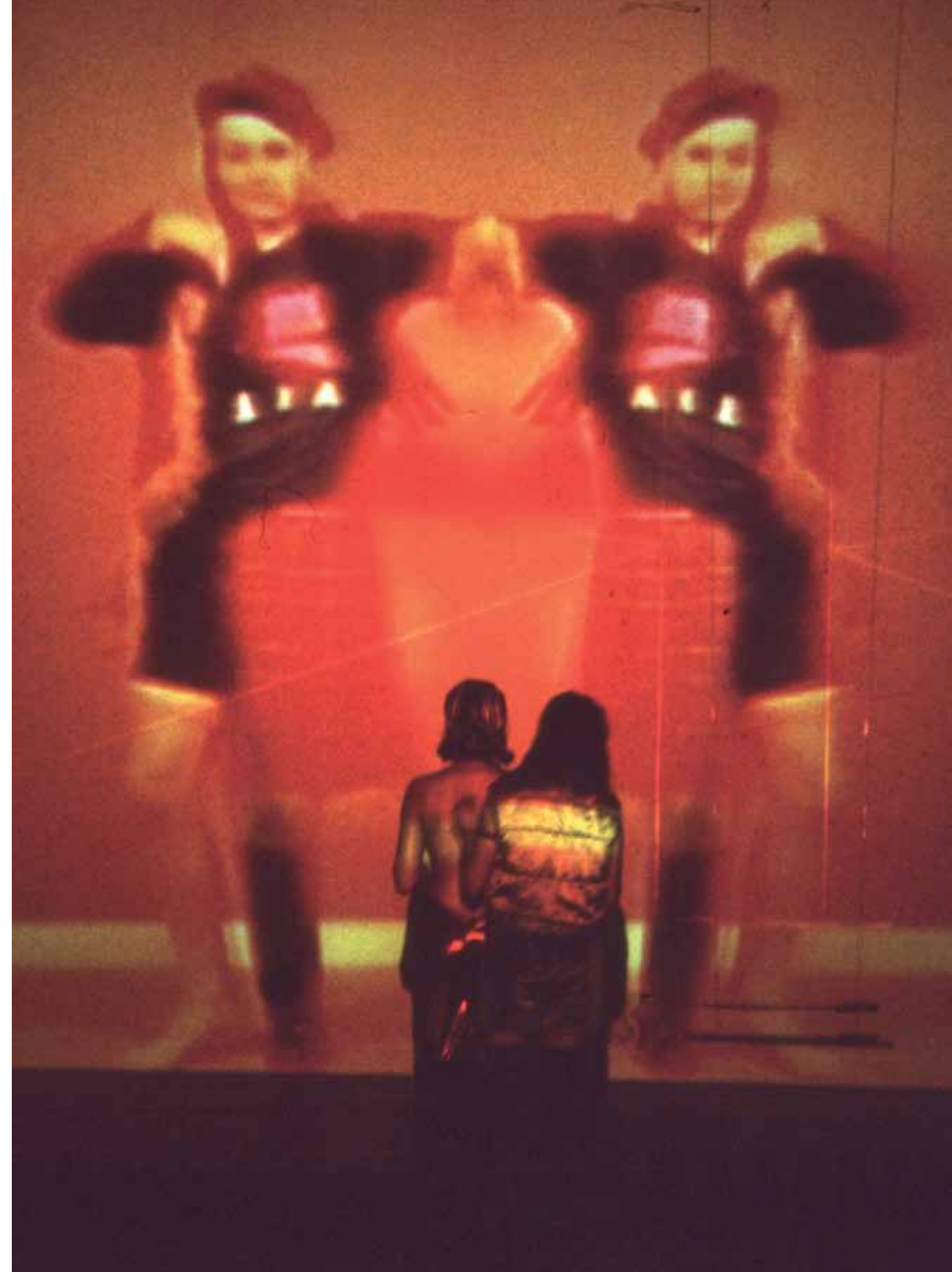
“a Time Warp series... a live game... a digital unlife event... hyperstition... sonic engineering... machine vision... fictional quantities... time sorcery... coincidence induction... tic machines... Y2K positive... a psychoactive situation... geotraumatism... spinal regression... hydrotonic demonic polyrhythm... liquid technology....

SYZYGY is a ‘Digital Unlife Event’ that takes place over five weekend evenings. Rather than a gallery style exhibition, SYZYGY is a members club—people pay for the drinks and the refreshments. These evening events are hosted by O(rphan) D(rift>) and the Ccru.

The multi-media collective O(rphan) D(rift>) present video, music and dance events which operate in the twilight zone between a contemporary digital world of avatars and earlier forms of ‘avatism’.

Ccru (*Cybernetic Cultural Research Unit of Warwick University*) have invented a calendar and written an alternative history of ritualistic practice. These anthropological fictions unfold over the event through readings and discussions and relate culturally to games in cyberspace as well as to the idea of a ‘new mediaevalism’, drawing heavily upon unorthodox ethnic religious practice.”

Press release



TIME-
WARS
CROSS-HATCHINGS

WHEN SHE THINKS ABOUT LEMURIA, HER SKIN MOTTLES AND SMEARS INTO MACHINES.

IF TIME-TRAVEL EVER HAPPENS IT ALWAYS DOES.

THE LEMUR PEOPLE ARE OLDER THAN HOMO SAPIENS. THEY DATE BACK ONE HUNDRED SIXTY MILLION YEARS., TO THE TIME WHEN MADAGASCAR SPLIT OFF FROM THE MAINLAND OF AFRICA. THEIR WAY OF THINKING AND FEELING IS BASICALLY DIFFERENT FROM OURS, NOT ORIENTED TOWARD TIME AND SEQUENCE AND CAUSALITY. THEY FIND THESE CONCEPTS REPUGNANT AND DIFFICULT TO UNDERSTAND.

BURROUGHS (GHOST OF CHANCE 15)

THINGS HAPPEN BETWEEN THEM.

YOU.

LEMURIA. BURNED IN DEEP VINE JUNGLES. FOLLOWING YOU BACKWARDS
NESTED AMONGST CYCLOPEAN EDIFICES STREWN ACROSS THE TROPICS

UTTEREDS SPRAWLING ALONG THE
GROWN BACKWARDS FROM THE TUKUTU TIME DASH

DISTRIBUTED TEMPLEX

FORTY FOUR TRANCE TERRACES.....CUT ACROSS CHAOS

INTERENTANGLED JUNGLE AND SNAKE.....TRIPLICATING

THE VACUUM OF MURMURS. TIME TWISTED TECHNIQUES....

TECHNOSAURIAN POPULATIONS....MIXED WITHIN ITSELF.....PALAEO-TECHNONS

CASCADING INTRATRIPLICATIONS.....PHYTOLITHIC SPINES....TRIVIA..TRIPLIETS...TANGLE

TWIN TRACK APARABOXIA

LOOP HOLES...COEVAL...CONCURRENT...OPHIDIAN TUMULTITUDES.....FLUID OVERLAYS.....DROP IN

RHYTHM.....

DEEPER FORMS OF INTERFERENCE

LEMURIA (LAND OF THE LEMURS): A LOST GEOGRAPHICAL MEGALAND POSTULATED BY 19TH CENTURY PALAEOGEOLOGY, CONSTITUTING AN IMMENSE AFRO-ASIAN LAND-LINK TO ACCOUNT FOR PATTERNS OF DISCONTINUITY IN THE DISTRIBUTION OF ROCKS AND FOSSILS.

LEMURIA DESIGNATES A POST-PANGAEAN DISTRIBUTION OF THE CONTINENTAL MASSES, MATRIX OF THE 3RD BIO-PHASE, A POPULATION OF TELEPATHIC AMEIBIOTIC TIME-TRAVELLING HYBRIDS WHOSE REAR-EYE PERSISTS (AS RELIC) IN THE HUMAN PINEAL GLAND.

LEMURIA WAS LATER DESTROYED BY VOLCANIC ACTIVITY, TRIGGERED BY MASSIVE MAGMA-PLUME. A POSTHUMAN 6TH BIO-PHASE IS DESTINED TO COINCIDE WITH ITS RETURN.

NUMEROUS EVENTS INDICATE THE CONTEMPORARY INFLUENCE OF LEMURIAN TIME SORCERY, WHICH SEEMS TO HAVE INCREASED ABRUPTLY IN THE WAKE OF THE 1883 EXPLOSION OF KRAKATOA. THE MOST CRUCIAL STEP IN THIS RESURGENCE WAS TAKEN BY ECHIDNA STILLWELL, WITH HER NOW LEGENDARY DECRYPTION OF THE LEMURO-DIGITAL TIME-MAZE (OR STILLWELL NUMOGRAM), DISCOVERED DURING HER RESEARCHES AMONGST THE MU-NMA (1928-30).

THIS DIAGRAM HAS PROPAGATED ITSELF VIRULENTLY AMONGST CG GROUPINGS.

CURRENT CG COMMUNICATIONS SUGGEST THAT LEMURIAN CULTURE ASSEMBLES ITSELF ON A BIOMECHANICAL PLANE, PARTHENOGENETICALLY, USING CUT AND PASTE

WET-ENGINEERING.

IT IS INTRINSICALLY MULTIPLE, MADE OUT OF CHRONOMADIC LINES, AND EMBODIED IN AUTOMUTATIONAL HYDROMETALLIC NANOMACHINERY.

LEMURIANS ARE OF MANY KINDS, ALTHOUGH TYPICALLY

SLANTED BY MECHANOSAURIAN AND SOCIOBACTERIAL STRAINS. CRUCIAL COLLECTIVE COMPETENCES INCLUDE INTRICATE COMMUNICATION WITH THEIR CELLULAR SUBCOMPONENTS (RETROVIRAL INTERCHATTER), CONVERSION

BETWEEN BIOCOLONIAL

AND ELECTROMAGNETIC

BODY-WAVES,

MULTIDIRECTIONAL

TIME-TRAFFIC.

(SO THEY
LAW)

POSSESSION IS
MINE-THEMING OF
THE LAW.

ENGINEERING TIME ?

ENGINEERING WITHOUT THEMSELVES
ORDER, HOW COULD THEY COMEAT TIME
POSING A CERTAIN DIFFICULTY FOR THE

TIME-BOX.

STRATEGIC PUNISHMENT OF THE
HISTORY, CAPITALISM - OF (ECONOMY-
POSTING THE END, MUSEUM-KEEPERS OF UNIVERSAL
PREDICTATIONS AMONGST THE BEGINNING AND
NOT ASSIMILATE ALPHA AND OMEGA, AS FINALLY

POWERING THAT ME

DEVIATION - EVEN PROCLAIMING THE RITE OF VETTERED AGAINST THE
WITH OBVIOUS LEMURIAN EVIDENCE, AND SOME ORIGINALLY CELEBRATING THE
NEUTRALIZED BY THE EMERGENCE OF NUMEROUS TIME-POSITIVE TIME-OUTS, MANY
TIME-BOXES AND ASSOCIATED CATASTROPHIC SUBVERSION. THIS ANALYSIS IS
TIME-BOXES IS THE PRESENT FOCUS IN THE STUDY OF LEMURIAN

THROUGHOUT THE AGE AND APPLIED ORGANIZATIONS THAT COMING THE MILLIENNIUM
DATES INTO STANDARD (4 DIM) MID-POINT. THERE SEEMS TO BE WIDE ACCEPTANCE
MOVEMENT AIMS AT A COMPREHENSIVE RETROCALCULATION OF THE (2 DIM) COMPLEX
RESPONSE TO THE, MANIFEST AS PROGRAMMATIC GREGORIAN REFORMATION, THIS SUBORDINATE
THE MOST DIRECT EXPRESSION OF CONTEMPORARY AGE INFLUENCE IS THE CHRONOLOGICAL INFLUENCE

CONSTITUTION OF UNIVERSAL REALITY
TADON, MODERNITY PLANETARY TRANSFORMATION (OMEGA-OMEGA), AND EVEN BIOGEOLOGICAL TRAM-
M) IS REMOVED AS THE SIGNAL FOR APOCALYPTIC TIME-BOX, SUBSTITUTED EXPLANATION OF HUMPA-
IN THIS RESPECT THAT AMONGST AT LEAST ONE INFLUENTIAL REGION OF THE AGE THE NEO-ROMAN DATE
[TO COUNTER THE] ALL ATTEMPT TO A MARKED INCREASE IN AGE-DIRECTED ACTIVITY. IT IS NOTWORTHY
ECONOMIES, CONSOLIDATION OF THE EU-METASTATE, AND THE UNRAVELLING OF GREGORIAN REFORMATION
MIS-REPRESENTATION (AND MOUSE-PLANE), CONTESTED FINANCIAL SABOTAGE OF THE PACIFIC
AS AN AGE APPROACHES, PHENOMENON AS THE ADOPT OF THEOCHRONALITY, HANDLING
A CATASTROPHIC CONFRONTATION WITHIN THE END OF THE SECOND CHRONIC MILLENNIUM.
WORK. IT IS SAID BY SOME TO HAVE LONG ATTEMPTED - AND PERHAPS EVEN PROGRAMMED -
AND CONSIDERS THE CURRENT CATASTROPHIC TO BE THE SIGN AND REGISTER OF ITS OWN GREAT
AGE TAKES AS ITS MISSION THE ESTABLISHMENT AND REFORMATION OF THE INSTITUTIONS OF TIME.

THAT LEMURIAN INFLUENCES DO NOT, HAVE NOT, AND WILL NEVER EXIST.
COMPOSITIONS OF ENDLESS UNIFORM. MAKING A MAN KNOWS ABOVE, THE AGE STRUGGLES TO ENSURE
LEMURIAN POLYSTRUCTURE, AND ALL ITS VARIETIES OF TIME-BOXES, DEMON-TRAFFIC, AND SWIRLING
CONSIDER ITSELF SOUND BY BEING COVENANT TO MAINTAIN THE FORCES OF LIGHT AGAINST
SEED OF ULTIMATE TERRESTRIAL (GHOST) DECEIT WITH TECHNO-CHRONICITE (MOONPHASE). IT
TO ANTICIPATE EVERY EXISTANT TRADITION OF HUMAN WISDOM, AND TO NURTURE WITHIN ITSELF THE
ESTABLISHED - OVER A GAME OF DANCE - IN THE DUTYLINE AVOIDS OF ANTIQUITY. IT OBTAINS BOTH
TREATED WITH EXTRAORDINARY GREGORIAN. IT IS REPUTEDLY A WHITE MAGICAL BROTHERHOOD
REPORTED FACTS REGARDING ITS HISTORY, ORGANIZATION, DOCTRINE, AND PRACTICES MUST BE
SOCIETY, WHOSE GREGORIAN ARE REGULARLY CONSIDERED FROM ITS INITIATION, ALL

THE ULTIMATE TRUTH OF THE AGE GOD WAS TO SUGGEST THAT HE DIDN'T EXIST.

WHEN IT EXHIBITS THIS DOUBTING, HAS THIS SPECIAL SECTION. (DELUZE-GUATTARI)
...EVERY SECRET SOCIETY HAS A STILL MORE SECRET HINDOLOGY ... A SOCIETY IS SECRET

METAPHOR

Field I–VI

DAVID CRAWFORTH, FRANKO B, BEN COCKETT AND NAOMI SIDERFIN, MARY ANNE FRANCIS, [ROUT], PRANG AND ANNA BEST, FABIENNE ADÉOUD AND JOHN RUSSELL 1999–2000

David Crawforth, *Little Dancer* (detail), 1999, bronze, Beaconsfield, London, SE11, Field I

A series of five high impact, low budget solo and duo exhibitions, Field ran for a year from the autumn of 1999, starting with David Crawforth's spectacular *Little Dancer*. (The title refers to the much loved bronze by Edgar Degas, the original *Little Dancer aged 14*). An immaculate bronze cast of a very large (but not impossible) cockroach set inside a perspex box, spot-lit, Crawforth's version occupied the upper space for five and a half weeks. Self-sufficient, its impact derived from its perfect detail and the disjunction between that perfection and the nature of a giant cockroach. Other manifestations of Field included a self-cutting performance by Franko B and [rout], Prang and Anna Best resident at Beaconsfield for a week during which £5.00 bought entry to every event. An introductory session over tea was followed by a dance workshop, a day out in Buckinghamshire and [rout] performances that included works by Steve Reich, Paul Whitty and Thomas Pynchon. The [rout] installation incorporated *Standing Waves*, a work that deals with the natural acoustic properties of the space within which it is performed. For Field III, Modern, Ben Cockett installed a number of *arte povera* inspired sculptures with an oil painting upstairs while below Naomi Siderfin exhibited a series of unframed watercolours. Mary Anne Francis followed with Group Show; the mystifyingly beautiful exhibition guide quotes Jacques Derrida: "So what is one doing when one attributes shoes? When one gives or restitutes them? What is one doing when one attributes a painting or when one identifies a signatory?" The series ended with Fabienne Adéoud and John Russell: "There is nothing so profane to a man as an ugly woman. Eroticism is to do with destroying or defiling beauty and if a woman is ugly the man cannot contrast the beauty of her face with the ugliness of her genitals."

Leaflets



Earthshaker

BAW 2000

BAW, *Earthshaker*, 2000, synthetic sound and spoken word performance, 25 October 2001, curated by Tracey Warr for Oxford Brookes University

Opposite: BAW, *Earthshaker*, 2000, synthetic sound and spoken word performance, 18 June 2000, commissioned by Svein Flygari Johannsen for Stavanger Biennial, Norway



Oil comes from beneath the earth's surface, deeper than the sea, somewhere near the tectonic plates overlaid to move like the spinal column—most of the time efficaciously but sometimes violently with disastrous consequences. Apparently, the intensity of an earthquake is measured by its effects on people, human structures and the natural environment. These associations were the bedrock for *Earthshaker*, which generated a spectrum of sound frequencies in performance—some inaudible.

Stavanger is the oil capital of Norway and our first performance of *Earthshaker* took place on an oil rig. The piece required a huge, top quality sound system with a minimum 10,000 volume capacity to generate a combination of sub-frequencies, improvised sound composition and spoken word. *Earthshaker* used sound-waves to create a fiction performing in the same way as a mirage. Rather than just mimicking a destructive force of nature, we wanted this sound-image to evoke a synthetic, transformative moment: “the metamorphic moment when the soul is irreversibly shaken” (we said). “For nation shall rise against nation, and kingdom against kingdom: and there shall be earthquakes in divers places, and there shall be famines and troubles: these are the beginnings of sorrows.” Mark 13:8, I recited. Later, this somewhat prescient piece was performed post-9/11 as part of a conference at Oxford Brookes University, in a sea of newspapers reporting on the international crisis. It was also the moment when Robert Maxwell's media empire crumbled. Other iterations in 2001 were for Café Gallery Projects, London at the (then) semi-derelict Dilston Grove annexe and for the UKS Biennial in Oslo.

Naomi Siderfin



1991-2000



FIRST-TIMERS

To attend this event, you must be signed in as a guest by a member. You can apply for club membership by printing your name, address and postcode clearly in the members' book.

MEMBERS

Simply sign your name without your address. If, however, you do not receive publicity, or there is an error in your name, address or postcode, please re-enter your details and we will amend our mailing list accordingly.

THANK YOU!

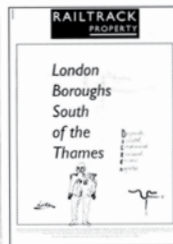


Vank-yu far year infiltration tew Broomley,howevether eye fiend
myself In an unhealthy autistic predicament. For emampleit's
snow'ing within Also Larden does not exist:Wat am I to do
about the 'new' Many intriguing Qouondries present themselves
to Me.

I would have to be in banistered Bromley by the sea, watching
the spring-time and the winter flea. But I must preserve the
ment that exist's in the place that I would prefer to be.

Much tank's far yor kind infiltration and much lof to yu and yoan
Marrb dHad band Arnie SWARTZINGER

DAFF

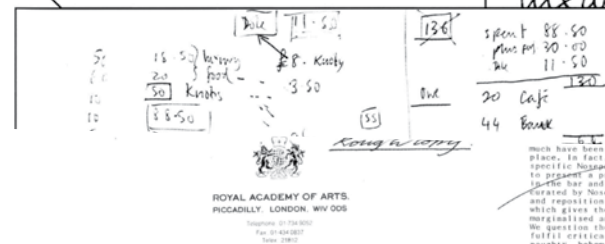


Montage of pages from *The Nosepaint-Beaconsfield Papertrail 1991–2000*, published in a limited edition of 200 copies for London 1990–2000, Century City: Art and Culture in the Modern Metropolis, Tate Modern, London, January, 2001



Shut you
out of the prison

Since leaving the Regal Academy School I have continued to live and work in London. It has been essential to maintain a studio apart from the Academy, to facilitate the development of my work. The Academy acted as a positive spring board towards developing the business in London from scratch. I have benefited from my professional experience. This has continued with the opportunity of showing my work both in and out of London. My determination to paint on a full time basis has encouraged involvement in other projects such as the Art Protection Society and the first Art Shop. The period from involvement with other organisations has enabled me to continue the thinking that is now seen in a broad international context.



The Royal Academy School. 29 June. 93

Dear Art Monteleo,

I was in the audience, at the ICA Theatre on 28th June for the 'Ripple Effect' the ICA's monthly platform for New Performance Art. The evening was hosted by 'Kisspaint' the late night performance art-club, originated by ex Royal Academy post-graduate painting (!) students Naomi Sideroffin and David Gouforth. The excellent programme included 'The Underlips' by Caroline Borgvall, somewhat in the Laurie Anderson mould, and 'Footwork' a live kind of Damien Hirst's shark turned gorilla by Bruce Gilchrist.

But the evening's success in the bar interval was David Comforton's 'Pistol Whip'. Text-voice, bar guitar, and boomer with new band.

It was controlled, funny and beautiful
to look at. It was with deep
regret that I found that the 1st.
felt this work over-stopped
performance standards, and the
ensemble's final piece of the evening
was not even performed.

Twenty years after Jeff Nuttall
and Genesis P. Orridge was the ICA

The role of the public gallery is to make ~~accessible~~ what is often deemed to be a luxury activity accessible to local people and function also as an educating capacity. Art is about communication on many ~~different~~ different levels. Once conceived and born, a work of art has a life independent of its creator. It will excite different reactions whenever it is shown. When a work communicates insistently with an individual, it may pass from the artist's hands into another's ownership. The process of building a private collection belongs mainly to the rich in our society. The art market ensures that art is a ~~luxury commodity~~ commodity. ~~the~~ It is the public that the approach.

[illegible]

08 THE RIPPLE EFFECT

The RICA's monthly platform for new performers and new work.

28 June 2009
Tickets £5.50 (£5.50 ICA members and cncs)
NOISEPAINT AT THE ICA
Noisepaint is a monthly London arts club, which has provided an influential late night platform for new performance since 1991. This RIPLEE EFFECT features highlights from the last year including Caroline Beresford/Chris Hewitt/Michelle Chwimomoto's *The Underling*, David Crawford's *Pistol Whip!*, Ronald Fraser-Mason's *The Existence of Pappa Long Legs*, Claire Palmer's *Dancing the Business*, Naomi Sidiem's *Prepare To Meet Thy Maker* and Bruce Gilchrist's *Workroom*.
The Ripple Effect is financially assisted by the Arts Council of Great Britain.

LIFT 93 AT THE ICA
Friday 3 June - 1 July 15.00, 18.00, 2 - 4 July 14.00, 16.30s
Regents Park Boating Lake
Admission free
ICA Live Arts, LIFT 93 and the Suitscase Fund of Dance Theatre Workshop present
EN GARDE ARTS
Bad Penny
Written by Mark Williams and directed by Jim Simpson
Performed on a lake, in a park, on a summer's day, *BAD PENNY* is an ode to the city dwellers by Mark Williams, one of America's most prolific playwrights and linguists and the director of the New York streets. *BAD PENNY* was originally presented to great acclaim in Central Park by En Garde Arts, who have produced more than 20 site-specific events in New York.
BAD PENNY is a sharply satirical comedy which encapsulates the loneliness of Central Park and the city that surrounds it. New news.
BAD PENNY can be watched from the banks of the lake or from a hired rowing boat. Further information can be found in the LIFT 93 brochure. Maps available from ICA Box Office.
Produced as part of LIFT 93 by Portia Kamons, presented in association with the Royal Parks, Department of National Heritage.
Mark Williams's Terminal Hip can be seen in the ICA Theatre as part of LIFT 93 on 5 & 6 July.

30 June - 3 July 2009
Tickets £8 (£6 ICA members and cncs)
RED NOISE
RED NOISE takes a radical perspective on contemporary China through an off-the-Great-Wall programme of music, film, video and poetry hosted by writer and raconteur Geremie Barme.
Against a background of Chinese MTV, video art and TV commercials, contemporary musician and maverick philosopher Ye Yong performs a live set capturing the irreverent energy and menace of the post-Tiananmen generation.

NOSEPAIN

AIMS AND OBJECTIVES

- 1) To platform innovative work disciplines and to broaden existing interaction and experimentation
- 2) To encourage a broad spectrum of society - cross-fertilisation. To reject elitism and establishment
- 3) To create a meeting place for ideas. To combat artistic isolation
- 4) To provide a facility enabling a broad audience.
- 5) For the organisation to remain in the area and to form relationships in the locality. To work towards

MEMBERED

- 1) Membership of Hoegaarden Leuven (no group membership), with a fee per annum. (The management reserves the right to change the fee in line with the financial situation of the association.)
- 2) Membership can be obtained through written application or invitation from the management.
- 3) Membership will be acknowledged and payment by addition to the membership card.
- 4) Membership will be terminated if it extends beyond one year.
- 5) Membership may be terminated by the management committee through mutual agreement, or to property of exhibiting artists.
- 6) Concessional rates will only be granted, when Hoegaarden Leuven is financially overstrained.

NOSEPAINT

Fragmens sur les Institutions Républicaines IV

SHANE CULLEN 2001 (LOANED FROM IRISH MUSEUM OF MODERN ART)

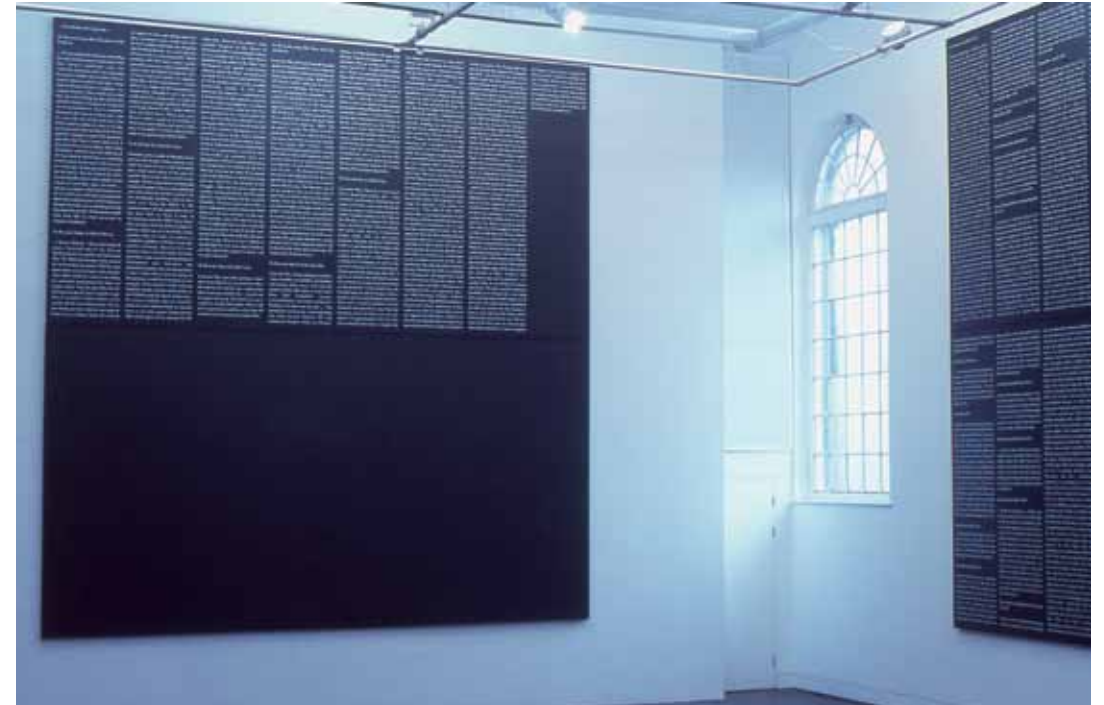
Shane Cullen, *Fragmens sur les Institutions Républicaines IV*, 1993–1997, enamel paint on board, installation view at Beaconsfield, London, SE11, loaned by Irish Museum of Modern Art, Dublin

“In the monumental work *Fragmens sur les Institutions Républicaines IV* Cullen has represented texts... derived from the writings produced by Republican prisoners during the 1981 Hunger Strike. These texts, called ‘comms’, were secret messages written on cigarette-papers, wrapped in plastic film and carried in and out of the prisons concealed in bodily orifices.... Cullen has painstakingly hand-painted these texts in white Boldoni typeface against a green ground, in neat newspaper formations on a series of eight-foot high styrofoam panels....

The ‘comms’... were produced... by prisoners, in the process of starving themselves to death in pursuit of political status.... In order to establish the legitimacy of the republican military campaign and to challenge the policy of criminalisation adopted by the British Government, these prisoners, repeating a strategy with a long history in Irish politics and mythology, refused food until they died.

This work... is marked by the trace of a particular body, the body of the painter. It is further marked by absent bodies, bodies reduced, erased and superceded by text. It is marked by their words, the words of dead men negotiating the terms and conditions of their death.... ‘He is fully aware of exactly what this hunger strike means...’. Cullen enables a profound insight into the failure to know fully the meanings of any loss, of any death, and the conceit of believing we may know the meaning of our own death. This is not to forego the desire to know or the wish to control meaning. Cullen in layering the strategies of representation necessitates that the viewer consider the strategies of reading and of viewing in their own right.”

Liam Kelly ed, Shane Cullen, *Fragmens sur les Institutions Républicaines IV*, Orchard Gallery, 1997



Element

BAW 2001



BAW, *Element I* (details), 2001, concrete, glass, synthetic sound, commissioned by UKS Biennial and Alta Museum, Norway

Pages 96–97: BAW, *Element*, 2001, installation view, concrete, glass, synthetic sound, commissioned by UKS Biennial and Alta Museum, Norway

Endemic tensions between Oslo and the wild north fed our imaginations. Ringleaders of the Kautokeino uprising of 1852 were decapitated in Alta (the farthest city north on Earth) and one of the skulls kept at the University of Oslo until 1996. No hydroelectric plant met with more opposition than the Alta power plant in the 1970s and 80s, the most comprehensive case of civil disobedience in post-war Norwegian history, and the concrete dam of Altaelva and the river itself has become a symbol of the fight against interference in the environment and for the rights of the Saami. Close to the river a maker of concrete products, Jaro As, is a key employer in the region. A religious meeting place of the late Stone Age is now a UNESCO world heritage site, with the museum sitting amongst ancient rock paintings bearing testimony to an animistic perception that still runs through the shamanic culture of the indigenous people.

May 2001: “We now propose to site a sound beacon in the vicinity of the museum. We would like to construct our totem out of industrial concrete tubing, like that used for pipe-work infrastructures. The concrete contrasts well with the ancient rock and is the contemporary material from which the dam is constructed.... The concrete base will have a speaker with a large diameter set into it. This powerful speaker will be wired into a mains power supply (probably the museum). The speaker wire would need to be heavy duty and would run exposed (rather than disguised) as part of the image. The speaker would send amplified sound out through the concrete pipe, creating an extremely powerful sound caused by the concrete tube resonating. All electronics (CD player, amplifier, sound synthesiser) can be housed under cover—in the museum or an outbuilding... sound can be either pre-recorded on CD or generated live or a mixture of both... the beacon will symbolically reference means of communication from Stone Age Norway to the present day where modern power is generated by the dam.... Two glass skulls will be placed at the base of the beacon.”

A significant part of the budget went into commissioning a special *Element* sound-machine with the ability to mimic the forces of nature—rain, wind, thunder etc. Programmed around traditional rhythms of the Saami drum, the soundscape was cemented by monotone beats and changed daily. *Element* was a sequel to *Earthshaker*, 2000, and the *Element* machine came out of storage for *Diluvial*, 2011, when BAW collaborated with Bruce Gilbert.

Naomi Siderfin







Shozo Shimamoto

2001

Left: Shozo Shimamoto, solo exhibition,
performance with fabric dye on cashmere,
Beaconsfield, London, SE11, 19 October, 2001

Shozo Shimamoto, solo exhibition,
performance with fabric dye on cashmere,
Beaconsfield, London, SE11, 28 October, 2001



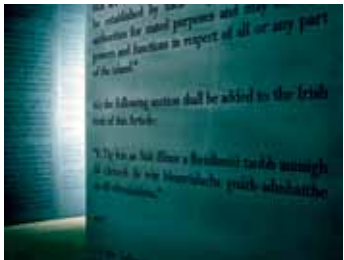
Shimamoto, the first member of the Gutai Art Association, developed his unique approach to painting through traditional eastern calligraphy and was especially influenced by the work of the Zen priest, Nantembo (d 1926).¹ When he began to paint, the artist visited Jiro Yoshihara, founder of the Art Association and asked to be his number one student. The condition was: “Only if you are to create paintings that no one has ever attempted before”.... As a result, he wrote, “I made a vow not to use a paintbrush, the most important implement for painting well. It was not a way to display eccentricity but a difficult path to take—like a religious practice.... I will take the opportunity of being invited to make an ambitious exhibition in London, to make work by dropping colour whilst being suspended from the ceiling. I will be using a tool devised by my student/artist, Loco. At first glance, this may seem like a frivolous method of production. My challenge, then, will be to find ways of discovering beauty, which is both new and serious in content, through deliberate use of a seemingly frivolous production method. My work has often been denounced as shallow because of this approach. Despite such denunciations, my attitude has been to consistently flout this criticism, as a path to creating new art that has not been done before.”

Shozo Shimamoto, exhibition catalogue, London: Beaconsfield, 2001

¹ The Gutai Manifesto was first proclaimed October, 1956

The Agreement

SHANE CULLEN 2002



Shane Cullen, *The Agreement* (details), 2002.
19m recycled PVC faced with white virgin PVC
spray painted, Beaconsfield, London, SE11, 2004

“We, the participants in the multi-party negotiations, believe that the agreement we have negotiated offers a truly historic opportunity for a new beginning...”

So begins the text of the Good Friday or Belfast Agreement—the British-Irish peace treaty signed in 1998 after protracted multi-party negotiations. The crafting of this three-way agreement is internationally regarded as a model peace process. In June 2000, Palestinian and Israeli politicians, unable to convene on their own troubled territory, met in England to learn from the experiences of community leaders from Northern Ireland. In much the same way, Northern Irish politicians, deadlocked in the negotiations, travelled to South Africa to learn from post-apartheid politics. Six years on from Good Friday 1998, the document signed that day, for all the criticism it has attracted, is the mechanism which sustains a fragile equilibrium in Northern Ireland.

The Agreement is a project in three parts: it is the recently commissioned sculptural work by Dublin based artist, Shane Cullen, the extended tour and exhibition of the sculpture in conjunction with public discussions and a publication which will extend the debate. The project is being realised in an unprecedented partnership through public funds from England, the Republic of Ireland and Northern Ireland and ever expanding support from a variety of organisations in all three regions. The commission, exhibition and analysis of *The Agreement* constitutes a cumulative process wherein the response of the audience completes the work. Staging the work in key cities in England, Northern Ireland and the Irish Republic in close succession, the project provides a context for reflecting upon moral as well as aesthetic issues.

The sculptural work currently on display within the walls of Kilkenny Castle, presents the full text of the Good Friday or Belfast Agreement in a clear and comprehensible manner on 55 panels measuring 67 metres in length. Technically innovative, the 11,500 words have been mechanically routed into high-density polyurethane using advanced digital technology.

The work has been commissioned by the London-based, artist-led organisation Beaconsfield. Beaconsfield’s collaborative relationship with Shane Cullen began in 2000 after an acquaintance since 1993. Dubbing themselves ‘the creative team’ Shane Cullen, David Crawforth and Naomi Siderfin have developed *The Agreement* together: Beaconsfield bringing their

Shane Cullen, *The Agreement* in progress,
2001, digital etching by Fire, Dublin.



experience of creating socially engaged art projects to Cullen’s original conception for a commemorative sculpture. The re-presentation of existing text has been central to Shane Cullen’s work over the years. Whether using seventeenth-century Gaelic (*Parliament na mBan*, 1992) or twentieth-century English (*Fragments sur les Institutions Républicaines IV*, 1997), the work can be interpreted and absorbed on numerous levels. Unlike previous documents Cullen has employed, the text of the Good Friday Agreement has been widely distributed. The peace process stemming from the 1993 Downing Street Declaration, heralding inclusive political talks on the future of Northern Ireland, was keenly followed as a media event by the peoples of Northern Ireland and the Irish Republic, while in England the same agreement had minimal impact on the general public. Prior to referendums in both the Republic and North of Ireland, leaflets detailing the full text of the proposed agreement were distributed to commemorate the Good Friday Agreement of 1998 as a way of recovering a potentially inaccessible legal document for public consumption.

Beaconsfield’s proposal was to animate the sculpture by creating a public dialogue around an extended tour in the UK, Ireland and USA and eventually to document this live encounter between politics and art. The focus has been on engaging with the paradox of, on the one hand, the monumental aspiration of the 56 panels and, on the other, the mercurial manner in which the emphasis of the text changes with each new context in which the sculpture is presented.



Shane Cullen, *The Agreement* (detail), 2002,
19m recycled PVC faced with white virgin
PVC spray painted, exhibited offsite for Project,
Dublin, 2002

The extent to which the meaning of the work shifts according to the cultural and political climate in which it is viewed has been demonstrated as the tour progresses. The Dublin forum *Reading the Agreement*, October 2002, facilitated a range of responses. Leading Irish politicians reflected upon the negotiating process and its implications for change amid growing fears of a political crisis and art theorists debated the implications of *Making Art in Public*. The Belfast Colloquium, March 2003, provided a opportunity to look closely at the ‘creative ambiguity’ of both the artwork and its subjects. In London, cultural luminaries discussed the *Politics of Art* in the Palace of Westminster and politicians (including the architect of the Good Friday Agreement, John Hume) discussed the *Art of Politics* in Beaconsfield’s gallery in Vauxhall, against the background of a suspended Northern Ireland Assembly, May 2003. In Portadown, the town where sectarian feeling famously reaches an annual peak during the Marching Season, politicians from every significant party in Northern Ireland charted unfamiliar territory

by addressing pressing cultural issues in an unprecedented symposium—*The Future of Our Culture*, June 2004—with members of the artistic community. The Kilkenny context enables the project to breathe in a new way. Presented as part of an international arts festival, it allows the viewer to consider the sculpture first and foremost as a work of art. The work as a concept is interesting but cannot replace or anticipate the primary experience of seeing and feeling the visual artwork itself. Even the most sceptical individuals have been, despite themselves, impressed by the physical experience of the piece and had their preconceived political notions overturned. Historic Kilkenny Castle provides a poignant setting for the piece. It is striking that the Statutes of Kilkenny, enacted in 1366 by English settlers, were effectively a model for an apartheid system; the Good Friday Agreement is seen as an international model for conflict resolution—a template for peace and reconciliation.

The final stage of the project is to produce a reflective publication. The proposed book is intended to be a stand-alone document which presents material developed from various discussions and events catalysed by the exhibition of *The Agreement*—the sculpture. It is intended to provide insights into the complexities of the peace process in Northern Ireland and at the same time raise a discussion about the efficacy of cultural strategies that engage with significant issues of the day. The publication will propose a political role for art in a democratic society and in an age of ‘conflict resolution’.

The Agreement is a cross-border partnership produced by Beaconsfield (London) supported by the Arts Councils of England, the Irish Republic and Northern Ireland, the Agreed Ireland Forum (London), Awards for All (Belfast), the British Council, Brookfield Business Centre (Belfast), DHL International, City Arts Centre (Dublin), the Cultural Relations Committee (Dublin), Fire Design (Dublin), Firestation Artists Studios (Dublin), Flax Art Studios and Flax Trust (Belfast), Imagine Belfast 2008, Orchard Gallery (Derry), Project (Dublin), University of Ulster (Belfast) and Visiting Arts (London).

“What cannot be said, above all must not be silenced, but written.”
Jacques Derrida

Naomi Siderfin, Exhibition catalogue, Kilkenny Arts Festival, July 2004

Voices from the Id

JOHN ISAACS 2002

John Isaacs, *Voices from the Id* (details), 2002,
multi-media installation, Beaconsfield,
London, SE11



“Isaacs’ engaging, large-scale installation, a trailer-trash *mise-en-scène*, is evidently shot through with wit and humour.

Within one half of a wooden construction, complete with stalagmite-shaped plastic rock formations, lies a dark, dank-looking cave. This leads on to a living room in which beer cans, cigarette butts and other debris overspill on a coffee table, video tapes crowd messily on shelves and general squalor rules. Three large TV sets offer compelling images as tales of failed relationships, childhood abuses and other human baggage are recounted by dejected individuals. The raw and overwrought emotions played out are scenes from the daytime staple of confessional TV: Esther, Montel Williams, Trish and Oprah.... Isaacs’ allusion to Plato’s Cave, in which shadows are mistaken for reality, is a pointed reminder that a glut of sentiment doesn’t necessarily bear relation to genuine emotion. But it’s not the didacticism of Isaacs’ work that appeals, rather the intelligently light-hearted way it is realised.”

Fisun Güner, “Another fine mess”, *Metro*, 2002



Archangel of Seven Seas

MARKUS COPPER 2002

Markus Copper; *Rose Garten*, 2002, installation view, oil drums, hydraulics, sound, Beaconsfield, London, SE11

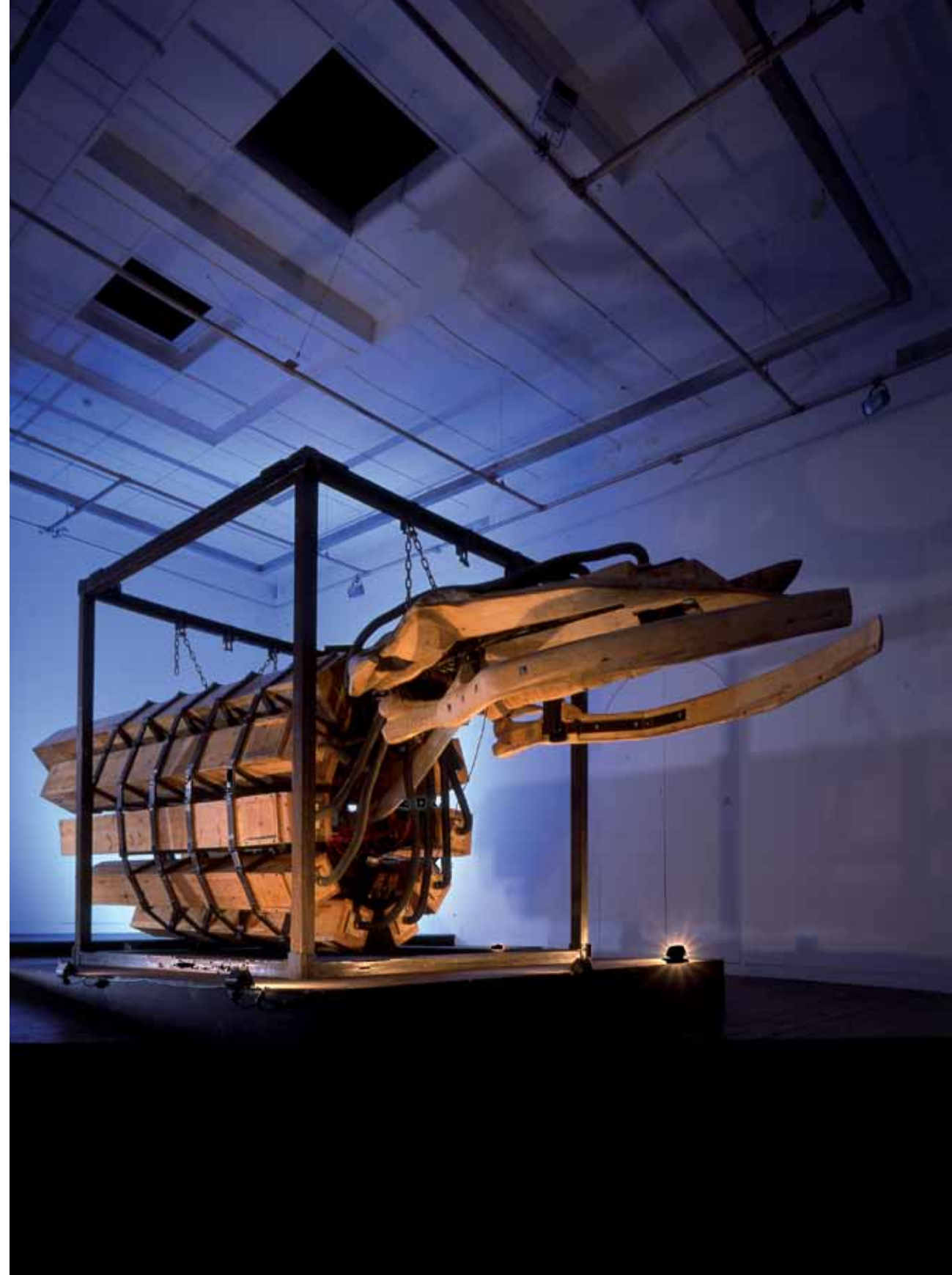
Opposite: Markus Copper; *Archangel of Seven Seas*, 1998, installation view, recycled wooden organ pipes, steel, sound, Beaconsfield, London, SE11, loaned by the Kiasma Museum of Contemporary Art, Helsinki



“The works of Markus Copper exist as obsolete frameworks still in the throes of functionality. Referencing the building blocks of nature and the heavy industrial techniques of the nineteenth and twentieth centuries, he creates intricate mechanical assemblages that mix superstition, politics and suppression with visual metaphors for enlightenment, evolution and science.”

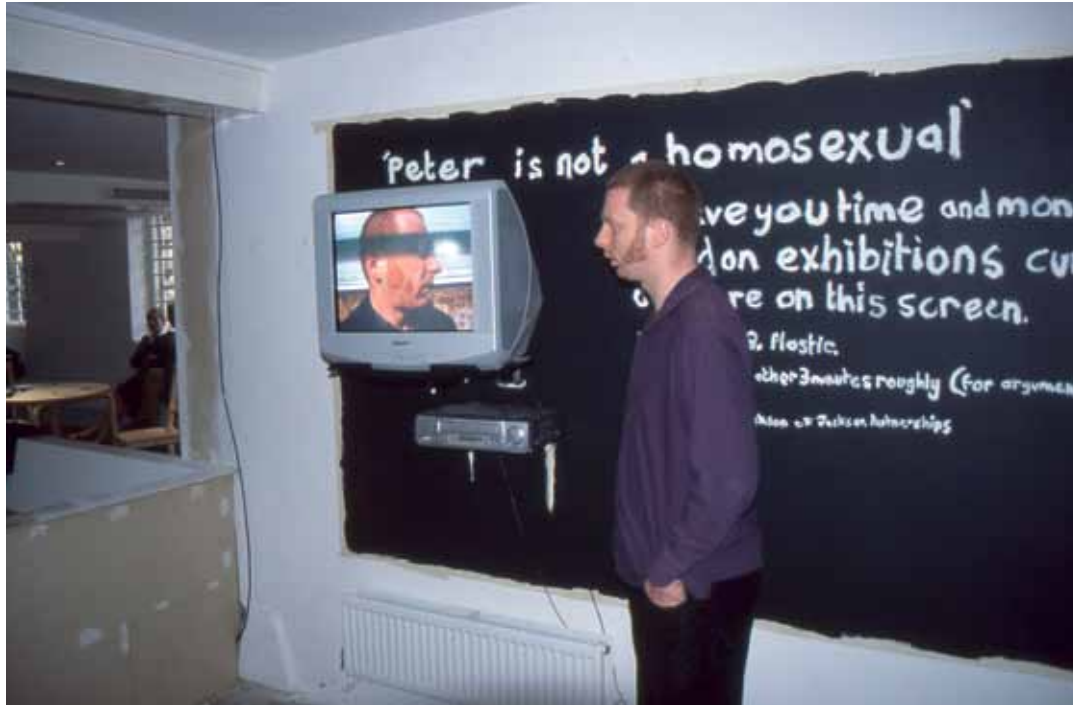
Archangel of Seven Seas, for which Copper had won the 1999 Scandinavian Ars Fennica prize, was lent to Beaconsfield by Helsinki's Kiasma. A fantastic, obsessively complex, hand-crafted rendering of a whale's skeleton in wood, constructed with church organ pipes, its exposed innards formed electronic and pneumatic networks driving the sub-sonic tones that it emitted from its cavernous, unknowable interior. *Rose Garten*, inspired by nautical minefields, consisted of five barrels that created pressure waves, emitting a bass sound booming dramatically through the darkness of the Arch, where it was exhibited for the first time.

Press release



We're spending 4 weeks at Beaconsfield, so let's hope everything goes OK Part 4

(nobleandsilver), 2002



(nobleandsilver), *We're spending 4 weeks at Beaconsfield, so let's hope everything goes OK Part 4* (detail), 2002, Beaconsfield, London, SE11

“On leaving Art College, Kim Noble and Stuart Silver... achieved a collaborative coup by turning their attention to the formal structures of theatre, television, radio, and more specifically, comedy.

Buzzed inside the premises, I find myself standing in a space the size of a lift.... A uniformed woman escorts me to a desk where another official asks me to write my details on an index card and to come up with a £1 entrance fee.... (I feel a bit like a Kafka protagonist).... I'm asked to follow my guide up the stairs.... The room is dark.... I'm dutifully holding the sound system that was handed to me when I came into the darkened room.... Downstairs again, I watch a video in which (nobleandsilver) are giving a quick tour of what's on at various galleries.... A second uniformed female tells me that the show continues behind me and indicates a door.... I discover that in the tiny space—a disabled toilet—is a woman playing a violin. Live!... In the gents I stand at the urinal. A sound-piece begins 'Stop what you're doing and think about where you are....' So I do that. I'm in a show in



(nobleandsilver), *We're spending 4 weeks at Beaconsfield, so let's hope everything goes OK Part 4* (detail), 2002, Beaconsfield, London, SE11

which artist and artist, artist and visitor come face to face, repeatedly, if obliquely. It's about the communication between individuals who have little choice but to hold each other in mutual respect/antagonism.... There's an acknowledgement that objects and space mediate relationships between people, making those relationships tolerable, if not exactly comfortable.”

Duncan McLaren, review in *Contemporary*



Engineer Parts One to Six

GEORGINA BATTY, SUSAN COLLIS, LAURA FORD, CARINA DIEPENS, KERRY STUART, KATIE BARLOW 2003–2004



Left: Georgina Batty (detail), 2003, plywood architectural intervention, Beaconsfield, London, SE11, Engineer Part One

Above: Laura Ford (detail), *Wreckers*, 2004, Soft Sculptures with Georgina Batty, intervention, Beaconsfield, London, SE11, Engineer Part Three

Pages 112–113: Carina Diepens (detail), 2004, living sculptures, Beaconsfield, London, SE11, Engineer Part Four

This year-long, cumulative, six-part manifestation was predicated on transformation: the familiar was to be rendered strange, disquieting, destabilising. This was literally so for those trying to negotiate Georgina Batty's ramp, which led up to the oculus on the back wall. The view that it offered turned out to be disappointingly mundane: the point was the journey taken to reach it. Laura Ford, in the space immediately below and Carina Diepens, on the ground floor, both used soft sculpture, an inherently discomfiting medium, to make groups of figures that suggested intense, unknowable malignity, expressed through unidentifiable activities. In a parallel mode, Susan Collis sought to ruin immaculate surfaces through sleight of hand. In the Arch Kerry Stuart based a performing Blackbird—"a sculptural work animated by human performers playing out rituals of loss and desire".

Press release





Above: Katie Barlow, *Visit Palestine*, 2004, video still, Beaconsfield, London, SE11, Engineer Part Six

Right: Susan Collis (detail), 2003, PVC Paint ring veneer; Beaconsfield, London, SE11, Engineer Part Two

Opposite: Kerry Stewart (detail), 2004, actor; feathers, Beaconsfield, London, SE11, Engineer Part Five



Moral Plinth

VARIOUS ARTISTS, 2004



Naomi Siderfin and participants,
Suffer Little Children, 2004, performance
and workshop, Beaconsfield, London, SE11,
Moral Plinth

Opposite: Naomi Siderfin, *Suffer Little Children*,
2004, performance, Beaconsfield, London,
SE11, Moral Plinth

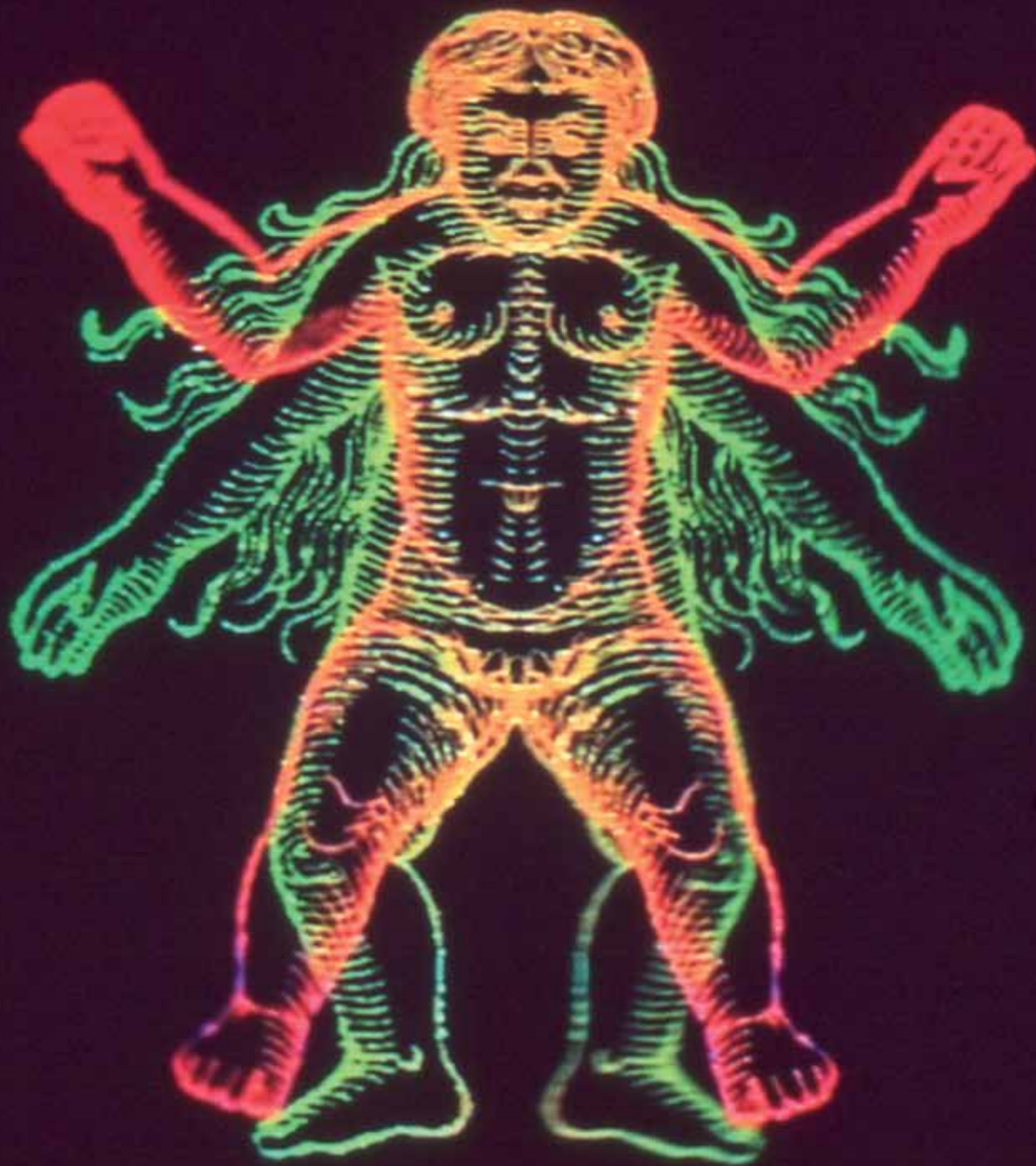
“A microphone, an audio line input, a video projector, a soapbox for free speech available to anybody. Beaconsfield invites you to make a statement on the *Moral Plinth*.”

The inputs allow pre-recorded and live audio feeds, video and live speech. For multiple audio inputs it is advisable to bring an audio mixer, additional microphones and instruments. All contributions will be recorded and archived.

The views expressed on the *Moral Plinth* are not necessarily the views of the organiser. Beaconsfield reserves the right to alter the schedule where necessary and to halt material that may cause offence.”

Leaflet





Lightsilver

PETER COLLIS, CHRIS CORNISH, MARK DEAN, MATTIAS HÄRENSTAM, SUSAN PUI SAN LOK, CHIARA PIRITO, ZINEB SEDIRA, JOÃO SEGURO, SEMICONDUCTOR 2005



"Lightsilver explores the physical, conceptual and historical impact of the landscape tradition on the ideas of contemporary artists. An evolving montage of projections links the cinematic tradition of vista-making with the metaphoric potential of an age-old genre—the appearance of that portion of land which the eye can view at once. Territory that has been conventionally explored through other mediums is here broadly extended to the moving image as a result of the digital revolution."



Nine diverse artists—Algerian, British, Chinese, Italian, Norwegian and Portuguese—rotate new commissions across three spaces: each fresh work entering the sequence on one screen before proceeding to the next. The impact of every piece shifts with the new environment, as it forms a triptych of montaged space with other artworks within a rotating exhibition structure of eleven weeks.



Mark Dean launches the *Lightsilver* sequence with three new works on all three screens, preparing the way for an exploration of the ways in which we understand the term 'landscape'.... Peter Collis presents *Tide* shot with a 35mm slow motion camera on Boxing Day morning 2004, without knowledge of the imminent Tsunami.... Chiara Pirito creates a 'living' painting changing with the flow of time. Chris Cornish combines computer driven environments with the pathos of nature. susan pui san lok explores themes of nostalgia and aspiration through the reinterpretation of a... cultural anchor for displaced Chinese migrants. Mattias Härenstam takes a camera... to discover a post-tell utopian feeling of lost collectivity. João Seguro reconsiders the notion of collective memory.... Zineb Sedira clandestinely films the Port of Algiers. Semiconductor present fictional documentaries, created through many processes of digital animation."

Left: Mark Dean, *Rag Doll* (version), 2005, single-screen projection, video still, *Lightsilver*

From top:

susan pui san lok, *Golden (Vistas)*, 2005, single-screen projection, video still, *Lightsilver*

Semi-conductor, *Lightsilver*, 2005, single-screen projection, video still, *Lightsilver*

Zineb Sedira, *And the Road Goes On...*, 2005, single-screen projection, video still, *Lightsilver*

Press release

Economy 1, 2, 3

CARL MICHAEL VON HAUSSWOLFF 2005

Carl Michael Von Hausswolff, *Methts Bar*, 2005, installation view, methylated spirits, light bulbs, Beaconsfield, London, SE11, Economy 1, 2, 3

Opposite:

Carl Michael Von Hausswolff, *Alamut* (detail), 2005, single-screen video projection, oculus with red light filter; sound recording, photographs, Beaconsfield, London, SE11, Economy 1, 2, 3

Carl Michael Von Hausswolff, *Alamut*, 2005, installation view, single-screen video projection, oculus with red light filter; sound recording, photographs, Beaconsfield, London, SE11, Economy 1, 2, 3



“Carl Michael von Hausswolff’s triptych for Beaconsfield is a juxtaposition of new and historic works, incorporating photography, film, sound, light and olfactory sensation.

Hausswolff’s work for this, his first comprehensive exhibition in the UK, focuses on the mystique of remote and abandoned habitations. Alamut, in northern Iran, provides inspiration for Beaconsfield’s new commission and is complemented by existing works including *Hashima, Japan*, 2002, a haunting film made with Thomas Nordanstad, documenting Japan’s tiny ‘Battleship Island’ abandoned in the East China Sea, and *Thinner Bar (Italian)*, 1998–2003. The three installations... reflect von Hausswolff’s preoccupations and speak of control and imprisonment, death and violation. This body of work mourns the ruthless exploitation endemic to the daily plundering of world resources, the ultimate desolation of our natural habitat and the subsequent impoverishment of human expectation.”

Press release



CHRONIC EPOCH

EIJA-LIISA AHTILA, BAW, ANNA BEST, SUSAN COLLIS, KEITH COVENTRY, MIKEY CUDDIHY, SHANE CULLEN, ROBERT ELLIS, BRUCE GILBERT, CARL MICHAEL VON HAUSSWOLFF AND THOMAS NORDANSTAD, JOHN ISAACS, HAYLEY NEWMAN, (nobleandsilver), BOB AND ROBERTA SMITH, KERRY STEWART, TOMOKO TAKAHASHI 2005

Opposite left: Exhibition view showing Tomoko Takahashi, collaged toilet; Bob and Roberta Smith, *Hiding Places*, 2005, prints as wallpaper, Beaconsfield, London, SE11, Chronic Epoch

Opposite right: Exhibition view showing Mikey Cuddihy, Carl Michael von Hausswolff, John Isaacs, Kerry Stewart, BAW, Beaconsfield, London, SE11, Chronic Epoch

Opposite below: Exhibition view showing Eija-Liisa Ahtila, Bruce Gilbert, BAW, Beaconsfield, London, SE11, Chronic Epoch

Pages 124–125: Tomoko Takahashi, collaged toilet, 2005, installation view, newspaper clippings, handwritten text, Beaconsfield, London, SE11, Chronic Epoch

“Chronic Epoch marks Beaconsfield’s tenth anniversary and is a signature exhibition that includes painting, film, performance and sculpture by just a few of the artists we’ve worked with over ten years.

The exhibition is animated by a programme of performance, talks and screenings presented by: Katie Barlow, David Cunningham/Brad Butler/Karen Mirza, Mark Dean, Richard Dedomenici, Svein Flygari Johansen, Bruce Gilchrist, Lucy Gunning, Matt Hale, Ian Hinchliffe, Melanie Keen, Tamsin Pender, Andrew Renton, Monica Ross, Eric Rosoman, [rout], Zineb Sedira, Anya Stonelake, Dafna Talmor/Joe Walsh and Aaron Williamson.”

“Entering the upper space, I can’t help feeling I’ve stumbled onto a stage set.... Suspended from the ceiling, Kerry Stewart’s *Mull of Kintyre* and *Blackbird*—huge hybrid bird/blackbird costume/sculptures.... John Isaacs’ grisly *Today I started loving you again*—a waxy severed leg in a cowboy boot, complete with human hair, sits nonchalantly in the middle of the steps bisecting the room, making me wonder whether the birds had anything to do with it.... Performance is this space’s mortar—Charlie Chaplin allegedly attended the ragged school that formerly occupied the gallery.

In (nobleandsilver)’s *Living History* a single line LED sign strictly instructs me to ‘queue here’.... Rounding the corner I’m confronted with a monitor.... A film of a very frail, elderly lady in bed, moving intermittently... it’s all part of (nobleandsilver)’s self-proclaimed ‘Award winning, critically acclaimed multi-media double act’....”

“Bob and Roberta Smith dominate the lower space.... Wipe-clean chequered tablecloths make it feel like a tearoom in a church crypt, but then there’s all the concrete—in bowls, saucepans, cups, ice cream cornets... a sort of fossilised Paul McCarthy performance.

In the arch space, Hayley Newman has created *Woodshed*, a chunky, raw wooden two-storey proscenium arch.... From the top there’s a rewarding view of Eija-Liisa Ahtila’s melancholic and slightly surreal *Ground Control*... a girl repeatedly lies down in a filthy puddle of rainwater.... This is a theme park of a show, featuring all of the best bits: the thrills, the chills and even refreshments, but unlike a theme park I didn’t leave feeling even slightly ripped off.”

Press release; Susie Clark, review; <http://www.leisurecentre.org.uk>





Woodshed

Woodshed was a two-storey house-frame constructed from pine and installed to obstruct the entrance to the railway arch space. Woodshedding is an American term used by musicians to describe the arduous task of



Hayley Newman, *Woodshed*, 2005, installation view, Beaconsfield, London, SE11, Chronic Epoch

Opposite: David Crawforth and Hayley Newman, *Monkey Diner*, 2005, performance, Beaconsfield, London, SE11, Chronic Epoch

practising until something is right. A woodshed is also a place that could be perceived as dark and unwelcoming. Functioning as both an installation and performance-space, *Woodshed* was occasionally furnished with performances and installations by invited artists. Amongst others Ian Hinchliffe, Richard Dedomenici, Bruce Gilchrist, Monica Ross, David Crawforth and myself performed there.

Monica Ross performed one of the most moving works, *rightsrepeated*, when she recited, from memory, the United Declaration of Human Rights. Within the bare open-framed two-storey structure her work spoke of human rights both to a home and within a home.

Hayley Newman



Greenwich Degree Zero

ROD DICKINSON, TOM MCCARTHY 2006



Rod Dickinson & Tom McCarthy, *Greenwich Degree Zero*, 2006, installation views, mixed-media installation, Beaconsfield, London, SE11

Greenwich Degree Zero, Rod Dickinson and Tom McCarthy's first public collaboration, developed themes and concerns that both artists had been pursuing individually for some time. The link between mediation, belief and propaganda had been explored by both. Dickinson for years had been documenting articles reporting the 'origins' of crop circles that he himself had made, and had recently had the political sermons of cult-leader Jim Jones re-enacted before a live audience. McCarthy had been circulating manifestos and proclamations purporting to represent an avant-garde organisation, the International Necronautical Society, and had even managed to infiltrate the BBC website and insert its propaganda in its own source code. The issue of the relationship between the traumatic 'event' and its (artificial) repetition was also central to the work of both, as witnessed by the obsessive reconstructions carried out by the traumatised protagonist of McCarthy's novel *Remainder*, or Dickinson's meticulous reproduction of Stanley Milgram's 'Obedience to Authority' experiment, itself originally a simulation that replayed structures of power and compliance that characterised the Holocaust.

Greenwich Degree Zero grew out of a series of discussions between the two artists about these themes—and, in particular, about the work of modernist novelist Joseph Conrad. In the piece, Dickinson and McCarthy reconstructed media reports and other documents pertaining to an event that took place on the First Meridian line in London's Greenwich Park, the degree zero of time itself. On February 15 1894, a French anarchist named Martial Bourdin was killed carrying a bomb towards the Royal Observatory, providing Conrad with the plot of his novel *The Secret Agent*. While it was generally assumed that the Observatory had been his target, his intention and motivation were never fully established. By tweaking their documents to make them state as a historical fact that Bourdin did indeed destroy the building, and producing film footage of its fiery demise, Dickinson and McCarthy carried the event beyond its zero point, into a zone where mediation becomes truth and vice versa, and where objects take on a fetish-like, seemingly authentic status even as they become entirely fictive artefacts—a zone whose absurd, contradictory logic reproduces that governing public life and media in general.

Rod Dickinson and Tom McCarthy



Golden (Lessons)

SUSAN PUI SAN LOK 2006

susan pui san lok, *Mobile Ballroom*, 2006,
flashmob, Vauxhall, London, SE11, Golden
(Lessons), 10, November

“Ballroom and song are recurring motifs in *Golden (Lessons)*, a research residency that expands on susan pui san lok’s ongoing project, *Golden*, exploring themes of nostalgia, cultivation and aspiration in diaspora.... *Lessons* is... punctuated by a series of on- and off-site events and interventions. Visitors are invited to participate as students and performers of song and dance; as part of an impromptu chorus led by composer Matt Davidson, or improvised ‘lessons’ led by dancer/choreographers Jenevieve Chang and Annie Pui Ling Lok. Enthusiasts are welcome to join the ‘Mobile

Chorus’ and ‘Mobile Ballroom’ experiments in nostalgia and engineered spontaneity, that take inspiration from the ‘mobile clubbing’ phenomenon and the idea of the ‘spontaneous musical number’.”

“Opening events took the form of a dialogue between Sonya Boyce, Irit Rogoff and Naomi Siderfin chaired by Joanne Morra, for which susan pui san lok provided a Cantonese translation; a singing lesson during which participants learned and performed “Golden”—an interlude for voices and “Golden Hour”, when ballroom tunes and 60s Cantopop records were played.”

Press release; leaflet



Hibernator Prince of the Petrified Forest

LONDON FIELDWORKS (BRUCE GILCHRIST, JO JOELSON) 2007



London Fieldworks, *Hibernator*, 2007, installation view, green screen film studio, animatronic, Beaconsfield, London, SE11

Opposite: London Fieldworks, *Hibernator* (detail), 2007, animatronic, Beaconsfield, London, SE11

“Stranded on its green-screen podium, an equally high tech hybrid rests, until pulled from sleep by digital sensors—driven by light readings taken from the porthole window... Operating in real time, the solar activated animatronic is the central character of a film in progress, *Hibernator: Prince of the Petrified Forest*....

[It] draws inspiration from Felix Salten’s anthropomorphic novel *Bambi: A Life in the Woods*, first published in 1928 and the source also for Walt Disney’s iconic 1942 animated feature film *Bambi*....

This most recent princely apparition has been brought into being through the combined expertise of specialists in prosthetics—Paul and Laura Carey—and biomimetics—Matthew Walker....

The chimera’s head has ground-breaking potential as a moving human model for its subcutaneous movement and colouration. The silicone mask has been cast from a collaborative sculptural portrait of Walt Disney....

The hibernating chimera, fittingly, as the star of the show, enters the action as a fully functioning character late in the production schedule. His script has already been written, his score conceptualised and his habitat designed.

The narrative... charts a speculative journey for a disturbed and disturbing alter ego ascribed to the all-American dream-weaver....

From animal hibernation patterns there is a fast link to human hibernation experiments—through the pseudo-science of cryonics and recent artificial induction of suspended animation in rodents.... The motif of a life suspended rather than ended, in the hope of technological reincarnation, is perfectly attuned to the research interests of Gilchrist and Joelson....

The plethora of ideas, influences and co-conspirators that lurk behind *Hibernator*—was stimulated... by an invitation to develop a work with Beaconsfield.... Once his connection to light is severed, Hexer will return to slumber....”

Naomi Siderfin, *Hibernator*, exhibition catalogue, London: Beaconsfield, 2007



Soundtrap I and II

DANIEL FIGGIS 2006/LEAFCUTTER JOHN 2007



Leafcutter John, *A New Sonic Work To Play*, 2007, interactive sound installation (in progress), Beaconsfield, London, SE11, Soundtrap II

Soundtrap began as a portfolio scheme for commissioning sonic works. *Soundtrap I* coincided with Architecture Week, *Doppler* being “an acoustic re-imagining of the architecture of Beaconsfield”. “Each sound is space-specific, offering a basic narrative on the interior and exterior functions of the building.... In the cafe the sound that is played is that of a barista frothing milk with a cappuccino machine. This sound is not the venomous whistle familiar to cafe-goers, but has been adjusted, pitches gently rising and falling, and then repeated, soft and welcoming like the interior itself.” The exhibition coincided with Mother of all Parties (summer solstice) with Figgis live at 1am (drums, tapes & computer-grab). “Spring Heel Jack fuse shimmer, ethereal electronics with wildstyle free-form jazz, for a sound that resolutely defies categorisation.”

Press release; Isobel Harbison, *CIRCA*, Autumn 2006; *Flavorpill*, KVV, 20–26 June 2006

“May 24th, 2007 by leafcutter

well it’s finally happening, after two months of planning and preparation i’m in the south london Beaconsfield art space and working at turning their lovely old floor into an amplified and interactive instrument. So far I have placed the speakers and tuned the sound system.”

leafcutterjohn.com>>blogarchive>>started soundtrap II installation at Beaconsfield



Exhibition detail showing BAW and Bruce Gilbert, Temple Bar Gallery, Dublin, Forest: Volume IV, 2007

Forest Volume IV

BAW, KARL BURKE, MARK DEAN, BRUCE GILBERT, LEAFCUTTER JOHN, FERGUS KELLY AND DAVID LACEY, PAN SONIC, BOB AND ROBERTA SMITH, DJ TENDRAW, NINA HYNES, TEMPLE BAR GALLERY 2007

“Forest (Volume IV) [is] the fourth in a series of annual exhibitions exploring the place and potential of sound in art... curated by... David Crawforth. His concept is to create a metaphorical forest, an environment with tendrils of connectivity between individual works and live events. “The forest is filled with mimetic gestures. It is secondary and not fully formed... new growth in the form of performances, compositions and interventions will take place over the life span of ‘Forest’, creating a layered and temporal habitat.” The audience in entering the forest must do so with a willingness to explore and to reflect on the varied ‘forest’ sounds....

Beaconsfield Artworks set the scene by constructing a forest floor of mulch with substrata of cardboard. They define its perimeter with monotone paint layers and its core with primeval electronic sound.

Leafcutter John uses microphone pick-ups under the forest floor that record movement above and relay this information to a software driven instrument that can record, process live and reintroduce live sound as well as triggering more complex layers of composition....

Mark Dean dangles a carrot for the politically correct to pick at: a proposition, made through a reggae version of “Crimson & Clover” combined with Marcus Garvey’s red, green and black pan-African flag—that we are all Africans irrespective of the colour of our skin.

Bruce Gilbert thrives in the realm of the unexpected. His objects are precise, but not precious, minimal assemblages that reflect his attitude to get inside sound and push it to destruction.

... Bob and Roberta Smith will compose a text to be painted at the entrance to the forest... reflecting human intervention in its most basic form—rights of ownership.”

Press release, Temple Bar Gallery, Dublin

Soundtrap III Glissolalia

Opposite: Aura Satz, *Glissolalia*, 2008, installation view, school visit, Beaconsfield, London, SE11, Soundtrap III

Pages 138–139: John Wynne, 2009, installation for 300 speakers, Pianola and vacuum cleaner, Beaconsfield, London, SE11, Soundtrap IV

I was asked by Naomi and David to create a sonic response to Beaconsfield's space, and to do this I was given a six-week residency in the upper gallery.

As the first woman to be involved in the Soundtrap series, I'm not sure whether my response to the space had a particular feminine quality to it.

This certainly was not my starting point, and I involved a mix of performers including Aleks Kolkowski, Lydia Kavina and a female Barbershop Quartet. I had long been fascinated by the uncanny quality of sound that can be found in the theremin, the musical saw and the human voice, especially barbershop harmonies, and this provided the perfect context for me to experiment with these qualities in response to the haunting resonance of the space.

Working at Beaconsfield enabled me to take my practice to a different dimension that I had never really explored before. Until then I had always used visuals to anchor my thinking about sound. For Soundtrap I challenged myself to work without imagery, to try and make some kind of invisible marking in the architecture, through the spiralling trajectory produced by the 8-channel installation. Drawing on the illusion of the shepherd scale, the piece was performed, recorded and played back in the gallery space, informed by and relaying its echoing acoustics. David and Naomi's input was vital to the project, in that they were completely supportive whilst allowing me the intimacy necessary to the project's materialisation. The knowledge that I had the freedom, silence and space to work on the piece was complemented by the fact that whenever I needed advice or feedback they were always readily available. It was a technical learning curve, a creative turning point and a wonderful collaborative experience. Creating *Glissolalia* at Beaconsfield was a privilege.

Aura Satz





Soundtrap IV

JOHN WYNNE 2009

“When John Wynne was invited to apply his situated sonic practice to... Soundtrap, the artist proposed to explore the divide between the static concept of *space* and the mutable, social status of *place* by working with sounds reaching the space from outside, the acoustic dimensions of the gallery itself and a range of technology in various stages of redundancy.

The work that has emerged... has three sonic elements: (i) a computerised arrangement of synthetic sounds and piano notes recorded in the space, (ii) a paper Pianola roll, and (iii) the continuous background of ambient sound. The sculptural elements form an assemblage of hi-fi speakers, a pianola, an old vacuum cleaner, suction hose and speaker wire. The sound is distributed using a computer-controlled 32-channel sound diffusion system designed for use in large theatres....

The artist has taken into account that the gallery is both its physical materials and dimensions *and* its social, historical, political dimensions, adapting his preoccupations accordingly. Wynne was always clear that he wanted to work with a piano for this project and the process took him from a digital Disclavier to the earliest form of automated piano—the player piano or pianola.... The pianola has been painstakingly adapted and here is driven by the vacuum cleaner.... The pianola roll in use is a score by Franz Léhar (1870–1948), of the 1909 operetta *Zigeunerliebe* (Gypsy Love). The score has been adapted by retaining only the notes which are most resonant in the space. The operetta has also been massively slowed down by modifying the mechanics of the Pianola.

... The piece will never repeat because the programmed sound, the piano notes and the environmental sounds will never be in the same place twice.”

Press release

This Beaconsfield commission was acquired for the Saatchi collection in the same year under the title *Installation for 300 Speakers, Pianola and Vacuum Cleaner*.

Courage To Refuse

CULTURE AND CONFLICT GROUP (KATIE BARLOW, JOHN BUCKLEY, DAVID CRAWFORTH, SHANE CULLEN) 2006



Culture & Conflict Group (Katie Barlow, John Buckley, David Crawforth, Shane Cullen), *Courage to Refuse*, 2006, single-screen, video still

A Beaconsfield commission, the feature-length DVD *Courage to Refuse* was the final iteration of a project by the same name initiated by Shane Cullen in 2002 and first digitally realised in collaboration with John Buckley under the umbrella of the Culture & Conflict Group (established Chicago 1998). In 2004 David Crawforth joined the collaboration, adding an aural component to the work exhibited in Lodz.

The title is taken from the Courage to Refuse Movement which represents a growing body of opinion in the Israeli Defence Forces that the occupation of territories beyond the 1967 borders of Israel is both morally and legally unjustified: “We who sensed how the commands issued to us in the Occupied Territories destroy all the values that we were raised on....” They refuse to serve beyond those borders, resulting in court-martials and prison terms.

Also in 2004, Cullen was impressed by Katie Barlow’s Beaconsfield exhibition *Visit Palestine*. In 2006 Naomi Siderfin acted as producer to bring Katie Barlow, John Buckley, David Crawforth and Shane Cullen together in collaboration. The resulting DVD “combines documentary footage from Jenin and Israel with a Hebrew transcription of the names of the 638 refusenik members of the Israeli military. The visual component has a sonic accompaniment offsetting the original sounds recorded in the Middle East. The text, sound and moving image are rendered to reveal the contrasts and tensions existing between today’s Israeli/Palestinian territories”, and was first presented at the Emily Tsingou Gallery, curated by Iben la Cour as part of *A Selected State*, August 2006. Screened again as the first of Beaconsfield’s FlatScreen projects in 2009, the work was contextualised by the event, *A Meeting of Minds* with Ahmed Najar (Gazan), Uri Fruchtmann (Refusenik), Jenny Najar (former Director Palestinian Solidarity Campaign) and Katie Barlow (artist) in conversation, chaired by Emma Saunders (Immigration Judge).

Naomi Siderfin

The Way Out

15MM FILMS 2009

15mm Films, *The Way Out*, 2009, single-screen video still



15mm Films is a collective of disability artists (in 2009 this was Aaron Williamson, Katherine Araniello, Laurence Harvey, Simon Raven, Juliet Robson and Philip Ryder), based in the UK who take an experimental approach to collaboration in their delivery of visual art works—primarily video that is informed by performance. Noting that “Disability has never had its revolutionary moment: no Suffrage, Stonewall or Watts Riots”, *The Way Out* draws on the bungled vanguard narratives of the golden age of 1970s armed revolutionary struggle (Baader Meinhoff, Angry Brigade) to depict a dysfunctional, imploding gang of ‘disability terrorists’. This new artwork comprises a series of trailers for a sequence of films that weren’t made, about an absent revolution, an entity become myth—identifiable with the frustrations and invisibility of disability politics *per se*: the missing film about the missing revolution.

Unusually, the artists in 15mm are differently-disabled, coming to focus on shared experiences of social exclusion under the philosophical banner of access rather than impairment-identity. They believe that much of the social pressure that goes by the name of disability politics is ineffectually sanctioned—absorbed top down by institutions running a tick box regime, rather than through grass-roots activism.



15mm Films, publicity shot, *The Way Out*, 2009

15mm Films follows the social model of disability and the main barrier to social inclusion, the one that we target, is the normative world’s perception and prejudices about us.... We make irreverent, anarchic comedies representative of ‘crip humour’ in general, while also being willing to experiment formally, a factor that marks us out as maverick misfits in relation to the disability arts community itself.

Aaron Williamson, Artistic Director of 15mm Films

Let's Do Something or "We Must Do Something"

After my degree show in 1993 three people came up to me and uttered the words, "let's do something". Jay Joplin visited the 1993 Goldsmith's MA degree show but although we all stood by our beds, ie loitered around our spaces, he did not say "let's do something" to any of us. Maybe it was because we were 'not ready'. Maybe he saw a video I had made where I called my fellow students a "pot pourri" of bums and losers. Anthony Wilkinson, who ran a gallery in his front room, actually did say "we must do something". Sarah Staton, who ran Sarah Staton's Super Store said, "you can put something in my store if you want", and Naomi Siderfin introduced herself to me at the opening of the degree show and started telling me about something called Nosepaint. The art world is divided into three groups, those who have "let's do something" said to them, those who say, "Let's do something", and those who do nothing and fade away. Thankfully, although I do not exclusively belong to the first group, like Damian and Tracy, I do not belong in the last category.

I never understood why the club night Naomi and David Crawforth invented was called Nosepaint. The name sounded very much like Face Paint and I immediately thought it was an education workshop with toddlers. A few weeks later I went to a Nosepaint event in which the invited guest was an artist I had known before called Peter Lewis. Lewis, then as now, was an important questioner of the petty orthodoxies of the art world. I can't remember what he displayed at the Nosepaint event except that it consisted of side lamps placed in pools of water with lots of private view cards scattered about. I think there was an element of ouija boards and voices from the dead about it. There were no toddlers.

There were other elements to Nosepaint. Just as you entered the vast railway arch there was a stage to your left. On the night I visited there was a series of performances that combined the kind of performance art pioneered by Marina Abramovic with vaudeville irony. There was an element of Vic Reeves comedy to some of the works. I had evolved the character of Bob Smith in New York in a monthly performance club called Epoche and Nosepaint seemed to be doing many of the same things: straight, old school performance, sometimes involving blood and often nakedness, experimental theatre and something approaching 'stand up' comedy. Naomi offered me the same slot Peter Lewis had for the following month. This was essentially the opportunity to use the large back space as a forum for performance or installation. I asked if there was a budget to transport my work to the space. Naomi said they could pay for a van.



Bob and Roberta Smith in residence,
Beaconsfield, London, SE11, Phase I: Factory
Outlet, 2009–2010

At the Goldsmith degree show I had made two works that I thought could be staged at Nosepaint. One was a video of humiliation stories about my treatment by the art world and the other was a series of songs I had written which existed as a song book. For a long time I thought I would simply learn the humiliation stories and recite them like a stand up. The problem was that I was not a stand up. I did not have the skill or confidence required, so I decided to develop the songs.

At that time I had been friendly for a few years with Victor Mount who ran the Ding Dong Twist Club. Vic and two of his friends put the club on every few months and it consisted of dancing to comedy records of the 1960s (Pinky and Perky, Ken Dodd). We drank thunderbird cocktails from Flash floor cleaning bottles. It's hard to convey the attraction of this activity to someone who doesn't immediately see the charm of it but it certainly appealed to me and my wife Jessie.

Vic had been developing a band which would embody the ideals of the Ding Dong Twist Club. There was a funny video of people leaving while they played in a club in Camden. Vic suggested I come to some rehearsals. I suggested we use Nosepaint as our first gig. I developed a kind of game show with different stages. Between the stages the band would play, David Letterman style. During that month the band rehearsed every weekend. When I joined the band it was called The



Bob and Roberta Smith, *This Artist is Deeply Dangerous*, 2010, installation view, enamel paint on board, Beaconsfield, London, SE11, Phase I: Factory Outlet

Fancy Cheese People. The name had been chosen by the other leader of the band, Paul Gorman. Gorman is now a big cheese himself in rock journalism. I got on well with Paul but I think he thought I was taking over his band and after the Nosepaint gig I never saw him again. Vic renamed the band the Ken Ardley Playboys. We went on from Nosepaint and for about 10 years we played regularly. Martin Creed wrote us a song, "Work 98" and we played in New York twice and toured in Germany. We made two albums recorded at Toe Rag, where the White Stripes were later to record, and Billy Childish put out our first single. All this activity might not have happened if the open-ended invitation Naomi presented to me had not been given.

Actually it would have happened but that initial invitation meant that somehow there might be an audience for such a thing and there might be venues in which to develop visual artists making music. For a time afterwards artists forming bands was quite a development. The Ken Ardley Playboys was really the first of that wave. Sometimes we were the best, but not always. The best remembered are Martin Creed's Owada and Paul Roony's Roony, but Mathew Collings had a band called Interspecies Love

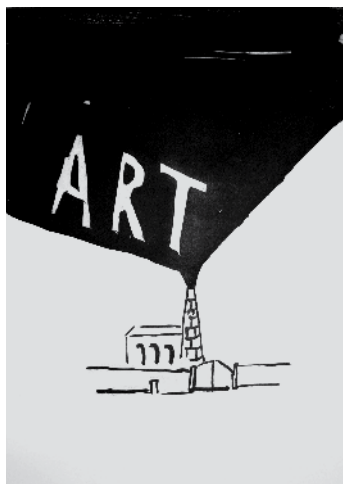
Child, and in Manchester there was Die Kunst. For a time we all used to play on the same bill.

After the gig I followed Nosepaint for a while. I went to a great event which was a walk around central London. Two elements stood out about this event. Firstly David Crawforth did a performance dressed as a business man where he simply walked along and tripped and fell repeatedly. This impressed me as we must have walked for at least two hours with David continually falling down. The other was a band in which the drummer from the Blue Orchids (who was amazing, playing drum kits of pots and pans) provided virtuosic changes in rhythm for two female sax players. I lost touch with Nosepaint after that. Jessie and I went to dinner with Naomi and David once in their squat flat in Oval Mansions where most of the artists lived who were to be important in the years after the first flush of the YBA's: Fiona Banner, Paul Noble and the City Racing gang. I did not come across them again until a friend of mine, Wayne Lloyd, offered me a few days work on a building site.

During the mid-90s I was stuck in a terrible rut of the most miserable part time jobs. Everything apart from my marriage to the artist Jessie Voorsanger seemed to go from shit to shitter. I worked for Westminster Council clearing old people's rooms of their possessions after they had died. I wiped the arses of disabled people and took them to prostitutes behind King's Cross; I had to stand on the corner of Goodsway and Caledonian Road in the rain while the occupants of the car I had been driving gently made it rock from side to side. I cleaned up the syringes of the homeless. Worst of all I had to be nice to rich artists and move their terrible work around. Wayne knew I was broke and got me a few days work putting in the downstairs ladies' toilet at what is now Beaconsfield. It amazed me that David and Naomi had transformed their once-a-month club into Beaconsfield. It was not that I did not think them capable of it, just that the supreme effort and belief that London did not have an experimental arts venue and they were going to provide it was wonderful. It was like seeing the ICA being built.

Wayne and I put in the ladies' toilet floor but in truth Wayne did most of the work and my life of rubbish jobs continued until 1995 when Jessie told me she was pregnant. This changed everything and weirdly a more responsible me got a regular teaching job which left me with enough time to make my work and look after Etta, our daughter. To my shame I never visited Beaconsfield in its first ten years of operation. I put this down to being wrapped up with looking after our kids.

In 1998 Beaconsfield organised a show, British Links at the Museum of Contemporary Art in Oslo. This was a great event. Bruce Gilchrist made a wonderful piece using brain wave patterns. He discovered the inventor of the computer mouse just by looking at his brain activity. He said to



Bob and Roberta Smith, *Factory Outlet*, 2009, sugar-lift etching on copper; produced by Beaconsfield, limited edition of 100

the man: “I don’t want to frighten you but you have no activity on the left side of your brain”. The man replied “I live on the right”. Hayley Newman made a piece involving a pair of scales and some vegetables and I sign-painted whatever people wanted to protest about. A piece called *Stop it Write Now* was developed to form my contribution to the first Tate Triennial in 2000, curated by Charles Esche and Virginia Button.

Later Jessie and I were part of a show in Turku in Finland where we developed our Family Art Project. We took our kids and made art with the public then the kids hung it in the gallery at their eye height. Everything was low down. Another time Beaconsfield asked me to perform in an avant-garde music festival, again in Oslo. This was a wonderful weekend where I got to see and meet amazing musicians like Pierre Bastion, Jeans Team and Avvico. My act was well received although actually I think it was pretty horrible. I formed a one-person band with guitar and kick drum and played Ken Ardley songs.

Chronic Epoch was a celebration of ten years of Beaconsfield’s manifestation at 22 Newport Street. It ran for two months in 2005 and ended with the Mother of all Parties. I was asked to make a piece in the cafe area. I decided upon wallpaper with a concrete poem I had discovered in my daughter’s bedroom, of all her hiding places. I adapted it a little for Beaconsfield and then wallpapered the cafe area. It looked pretty good. I also acted as waiter, serving people with concrete puddings and meals made in my make-shift concrete kitchen. Every Sunday I booked different bands to play in the afternoon. The show was well attended and I think people enjoyed the commitment which all the artists involved in that event put into it. The Ken Ardley Playboys played at the opening.

Now, 2009, I am in the process of completing a residency at Beaconsfield. The idea of a residency appeals to me because I am interested more in what creativity looks like than in the production of art works. The reality of art production is what is important. Last year I made far too much work. Now I am burdened with lots of large pieces which I don’t have homes for. I have also been working on lots of projects. My studio schedule is made up on the hoof and I try not to say no to projects but this means a lot of overlapping and juggling not only of what I am doing but also of how to finance my activity. I now, when I can afford it, use two very skillful assistants to help me make my projects.

If you visited Beaconsfield during this residency you would not have seen me diligently crafting my art or even trying things out, but rather a genuine reflection on what it means to make art: lots of running around, lots of trying to carve up time to make something, often in my case, by my own hand. Beyond all that, what’s important is the politics. In Beaconsfield’s case it’s the creation of a political space that says “be uncompromising about art”. In my own case it’s the space to be uncompromising about

politics. It’s important for artists to be uncompromising. Most of mine and Beaconsfield’s generation of artists have turned culture into cash. The art world is funded by the government, banks and oligarchs, none of whom is remotely interested in experimental or political art. They don’t want it, they don’t need it and they won’t fund it. If anyone tells you that you can’t make art that is experimental or political just ignore them.

Spaces like Beaconsfield, Peer, Resonance FM and Matt’s Gallery do not provide jumping off points for aspirational artists, rather they offer venues for experimental and ephemeral approaches to art. A new generation of artists has sought out these spaces. In 2008 I attended a talk by Gustav Metzger at Beaconsfield; it was full of young students. Metzger said, “There should be no Art Market or private galleries.” If I am brutally honest I don’t really agree with him but his point is well made.

My ears burn because so much of the time when I was developing what I do now, many of my fellow artists were like heat-seeking missiles after money and fame. Importantly during that time Beaconsfield, Peer, Resonance FM and Matt’s Gallery were encouraging work to be made in which the demands inherent in the work were the only things that were important.

Bob and Roberta Smith

Terminal Late at Tate

KATHERINE ARIANELLO AND NAOMI SIDERFIN, DAVE BALL, BAW, ANNIE DAVEY, MINNA HAUKKA, SUSANNAH HEWLETT, HOWARD JACQUES, HAYLEY NEWMAN AND DAVID CRAWFORTH, LIZ MURRAY, BOB AND ROBERTA SMITH/ANDREW POPPY/VICTOR MOUNT/LEONARDO ULIAN/NICOLAS BOURRIAUD, KIM NOBLE, JESSICA VOORSANGER 2008



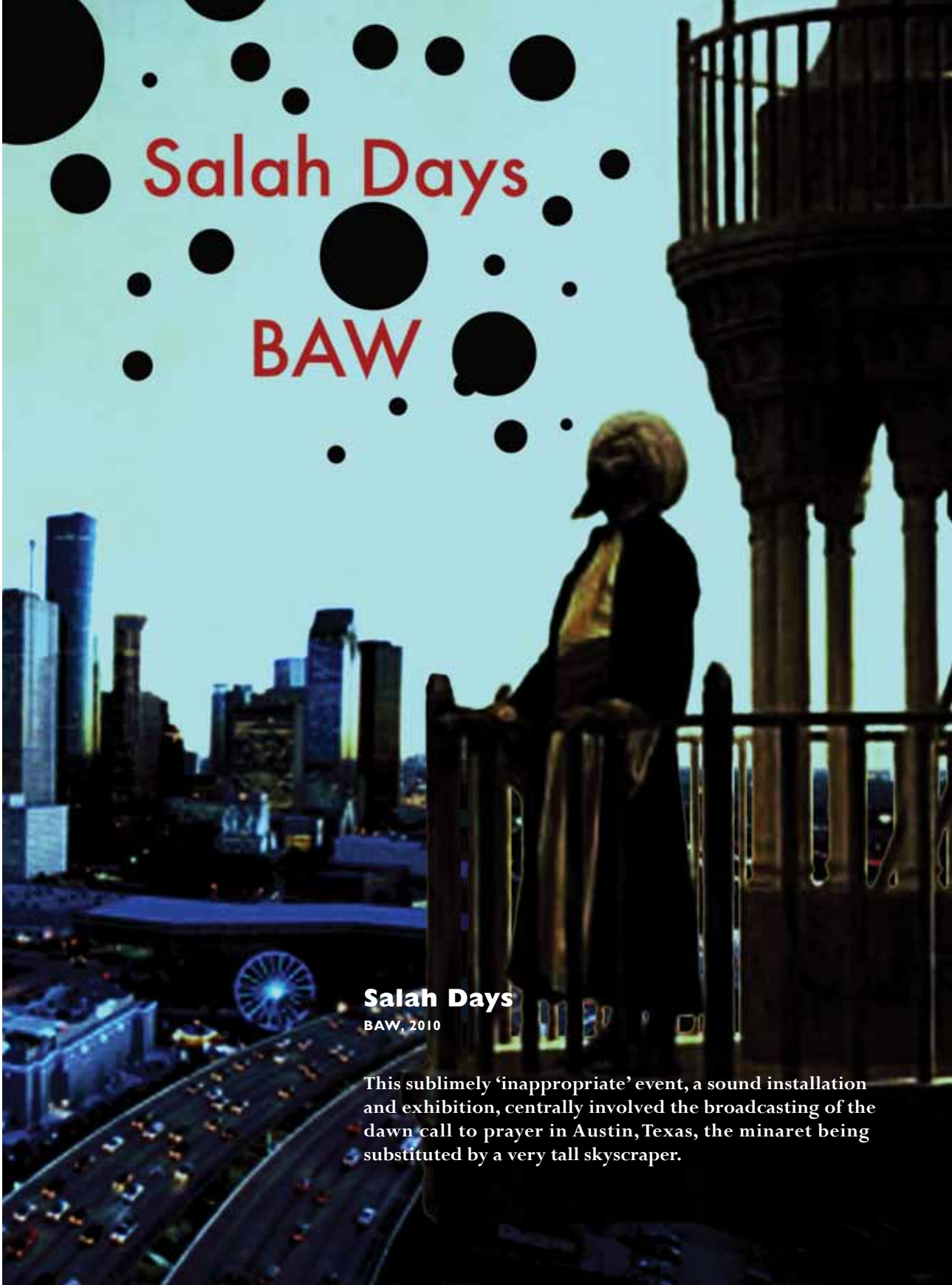
Anticlockwise from top left:
Liz Murray, *Hairport*; Liz Murray, *Hairport*;
Naomi Siderfin and Katherine Arianello,
Terminal Services; Susannah Hewlett, *Terminal Services*; Apathy Band, Leonardo Ulian, Nicolas Bourriaud, Bob and Roberta Smith, Victor Mount (pictured), Andrew Poppy and David Crawforth, *Terminal Jam*, Tate Britain, London, SW1, Terminal Late at Tate, 5 December; 2008



For Late at Tate on 5 December 2008 Beaconsfield transformed Tate Britain with live art and music “to create a terminal space, with an array of surreal arrival and departure points”. These included BAW’s *White Hole*, a sonic intervention in the Manton stairwell and an optical intervention in the Duveen Gallery; Kim Noble’s latest video work (possibly non-functional); a team of beauticians offering temporary hairstyles inspired by characters in the collection; a Terminal jam involving a homemade theramin and toys, Jessica Voorsanger deep in impersonation and some monkeys.

Monkeys are cleaning the Tate! They have access to broom cupboards and back rooms and we *think* that the cleaning staff like them. But they aren’t us... they are body-doubles, invited to clean the Tate on our behalf. One has an Essex smile and a spotty back, the other is more demure with a hairgrip to keep the fur out of her eyes. They LOVE their jobs for one night only. They clean slowly while the drunken crowds point, laugh and sometimes hold out a hand to stroke one of them before stumbling away for another beer...

Hayley Newman



Salah Days
BAW, 2010

This sublimely ‘inappropriate’ event, a sound installation and exhibition, centrally involved the broadcasting of the dawn call to prayer in Austin, Texas, the minaret being substituted by a very tall skyscraper.

Testbed I

ANTHONY GROSS, MICHAEL CURRAN AND LUCY GUNNING, PIL AND GALIA KOLLECTIV, LILLI HARTMANN, JOSEPH WALSH, DAFNA TALMOR 2010



Anticlockwise from top left:
Beaconsfield yard before *Spaceship Earth*
Dafna Talmor, *Spaceship Earth*, 2010–2012,
living roof; Volunteer Clare Tandy assisting *Rella*,
2010; Lilli Hartman, *Inside-Out Cave*, 2009,
performance, Beaconsfield, London, SE11,
Testbed I

Opposite:
Joseph Walsh, *Rise of Treble, Ode to Bass*, 2010,
video still; Michael Curran and Lucy Gunning,
Rella, 2010, residency, Beaconsfield, London,
SE11, Testbed I



“The project has been a series of new screen-based digital commissions produced from open residencies with Beaconsfield between March and September. ‘Testbed’ is Beaconsfield’s curatorial mentoring scheme for emerging artist-curators.

The project has been an extended process and evolved from a discursive event with fellow video-film artists presented by Dafna Talmor and Joseph Walsh for Chronic Epoch 2005. Further dialogue with Beaconsfield exploring aspects of performativity, economy of means and the impact of accelerating technology on screen-based art began in 2007.... Dafna and Joe were invited to consider taking their active research a step further by making work alongside their curatorial role—and chose this route. A number of other artists were asked to engage with Beaconsfield’s identity as a space—physical and conceptual—for critical enquiry. The brief was to produce a screen-based work for exhibition through readily available means of production.”

Works made were Anthony Gross, *COLUMBO in: Kane’s Revolutions*, digital video & computer animation; Michael Curran and Lucy Gunning, *Rella*, digital videos, installation and performance; Pil and Galia Kollektiv, *Co-Operative Explanatory Capabilities in Organizational Design and Personnel Management*, digital video; Lilli Hartmann, *Inside-Out Cave*, digital video and performance; Joseph Walsh, *Rise of Treble, Ode to Bass*, digital video and performance; Dafna Talmor, *Spaceship Earth*, eco structure with living roof, happenings, digital video documentation and web presence.

Visitor text



Gaming In Waziristan

NOOR BEHRAM, BUTLER BROTHERS, NOOSHIN FAHRID 2011



For the past three years, Noor Behram has hurried to the site of drone strikes in his native Waziristan... to photograph and document the impact of missiles controlled by a joystick thousand of miles away, on US air force bases.



Sometimes arriving on the scene just minutes after the explosion, he first has to put his camera aside and start digging through the debris to see if there are any survivors... The drones frequently hit the same place again, a few minutes after the first strike, so looking for the injured is risky. There are other dangers too: militants and locals are suspicious of anyone with a camera... it is a local network of spies... that are directing the strikes.

But Noor Behram says his painstaking work has uncovered an important—and unreported—truth... far more civilians are being injured or dying than the Americans and Pakistanis admit... “for every 10 to 15 people killed, maybe they get one militant”, he says... Clive Stafford Smith, head of Reprieve... has launched a lawsuit along with a Pakistani lawyer, Shahzad Akbar, seeking to bring justice to those responsible for civilian deaths from drones. “I think these pictures are deeply important evidence”, says Stafford Smith. “They put a human face [on the drone strike campaign] that is in marked contrast to what the US is suggesting its operators... are doing”.



When human rights lawyer Clive Stafford-Smith is introduced to me by Alexa Ferranti—looking for a venue to exhibit an important cache of photographs—I listen with polite interest and then explain that Beaconsfield is an organisation with an agenda primarily for art, although we like to include our politics. An exhibition without an aesthetic context is impossible. I then start to think about how to create that context....

Introducing artists who have taken the dubious morality of remotely controlled missiles as subject in their work forms a cradle for Noor Behram’s mobile phone documentation of the real-life consequences of drone activity. Then there is the problem of the material itself: poorly pixelated mobile phone pictures and a few videos of faraway aircraft that might be vultures... to print them out and stick them on a wall is not an option. Instead we get permission to splice the material in one long video loop in order to show it as a large-scale, powerful projection in the upper space, supported by Butler and Farhid on the small-scale FlatScreens in the lower space, below. And then create a title: Gaming in Waziristan. We have an exhibition.

Naomi Siderfin

From top:
Nooshin Farhid, *Conic Studies*, 2010, video still; Noor Behran, *Documents from the Frontier-Noor Syed, aged 8*, 14 February, 2009, mobile phone image; Butler Brothers, *The Ethical Governor*, 2010, video still, Beaconsfield, London, SE11, Gaming in Waziristan, 2011

Opposite: Bruce Gilbert and BAW, *Diluvial*, 2011, installation view, telegraph pole, bamboo bundles, black emulsion, ship’s beacon lamp, disco lamp, video projection, sound, Beaconsfield, London, SE11, Gaming in Waziristan

Am I making up what really happened?

SVEIN FLYGARI JOHANSEN 2012



Svein Flygari Johansen, *We Are Growing Up as Patriots*, 2012, bacteria culture on rubber-backed sheet, Beaconsfield, London, SE11, Phase II: Am I making up what really happened?

Pages 156–157: Svein Flygari Johansen, *Am I Making Up What Really Happened?*, 2012, installation view, table, glass of milk, electronics, ammonium sulphate, PVC, water, projection, flat screen, Beaconsfield, London, SE11

“Svein Flygari Johansen is a creature of the forest and fjord, spending the summer months high up inside the Arctic Circle. He is otherwise based in Oslo as an influential contemporary artist. Identification with nature is at the core of Flygari’s work, where imagery from the organic world connects with high technology. The work links themes of indigenous culture, capitalist meltdown, patriotism and global politics with materials ranging from sticks and stones to complex computer programming. Code for all Flygari’s digital works is written by Jonny Bradley with whom he has collaborated since 2001.... Flygari has invited younger Norwegian artists, Frode Halvorsen and Jorid Levke Eide, to make new work for the ongoing FlatScreen programme.”

Press release





Soundtrap V: Diluvial

BRUCE GILBERT AND BAW 2011

Jon Wozencroft, *Diluvial*: Bruce Gilbert and BAW, 2013, CD design for Touch Music



Bruce Gilbert and Beaconsfield Artworks presented *Diluvial* during AGORA, the fourth Athens Biennale. In the context of an event that sought to explore creative alternatives to bankruptcy by producing an exhibition in an emblematic building, the former Athens Stock Exchange, *Diluvial* took as its theme the rising sea levels that preoccupy people living close to water. It played on the dynamic between creation myths, flood geology and the concept of global warming. *Diluvial* manifested in three stages from May 2011: as a performance/installation on the Suffolk coast, as an evolving exhibition at Beaconsfield and as a sound release published by the Touch label as a CD.

The Struggle

RACHEL GARFIELD 2012



Left: Rachel Garfield in residence, 2012, Beaconsfield, London, SE11



Right: Rachel Garfield, *The Struggle*, 2010, video still, *The Struggle: a Trilogy*

“Described as ‘the book of the last decade’, Alain Badiou’s philosophical take on the twentieth century, *Le Siècle*, provides the touchstone from which Rachel Garfield embarks on her own exploration into some of the big questions that have preoccupied generations straddling two centuries.

The Struggle is a new series of essay films exploring the impact of politicised familial interactions on the formation of subjectivity in the individual—starting with *Part 1: The Straggle* [sic] a study focusing on individuals whose parents were left-wing activists and the socialist magician Ian Saville.

Rachel Garfield... has often dealt with disjunctions of narrative to explore the relationship between the social and the political spheres, and the tensions in the formation of identity through a subjectivity that doesn’t quite cohere. The body of work moves into an investigation of inter-generational discussions, to see how epochal shifts in thinking might play out now and into the future.

This inter-generational interest opens out in the earlier work... *Here There Then Now* in which Rachel Garfield and the acclaimed experimental filmmaker Stephen Dwoskin engage in a conversation about the role of the artist in their generation, each filming the other’s home. *Here There Then Now* highlights Garfield’s ongoing relationship with the traditional concerns of the avant-garde documentary film.

In the new series Garfield specifically engages with people whose identities have been formed in homes where the ethical environment has been dominated by socialist politics, religion or the military.”

Press release

Fall

MINNA HAUKKA, THOMAS KVAM, ANGUS SANDERS-DUNNACHIE, MATTHEW TICKLE 2012

Mathew Tickle, Angus Sanders-Dunnachie, 2012, installation view, Beaconsfield, London, SE11, Fall



“Discoveries in the field of light and sound by the scientist Nikola Tesla have been of special interest to artist Matthew Tickle, but the engineer’s speculations about the relationship between the brain, perceptual organs and emotion in the production of images seems curiously pertinent to all the artists in this exhibition.

Initially ambushed... by Minna Haukka’s soundwork, the visitor is taken unawares by a random selection of vocabulary rendered uncanny by repetition... the source is a course book issued to Finnish prison officers required to learn English for dealing with international inmates... Matthew Tickle’s coven of cats with mismatched eyes create a disquieting presence within an environment pulsating with randomly controlled RGB light as three Geiger counters switch from one state to another. This quantum mechanical description of a universe where there is no... free will is counterbalanced by a central rope, inducing a decision... whether or not to puncture the ambience by ringing the brass bell suspended in the loft... the Tickle environment coalesces with... objects created by Angus Sanders-Dunnachie. This artist’s source material is the ubiquitous stream of images endlessly reproduced as tattoos, commercial signage, cartoons and clip art. He... gives them new form... hand-sawing a motif several times to assemble a sculptural object, rendering a throwaway scribble on a sheet of Perspex or committing an emblem to a moving image.

Tickle’s low-tech focus on the eye... is picked up... Thomas Kvam contrasts the eye of a horse with the all-seeing lens of the World Wide Web.”

Press Release

Anniversary—an act of memory
solo, collective and multi-lingual recitations from
memory of the Universal Declaration of Human
Rights a performance series in 60 acts

MONICA ROSS AND CO-RECITORS 2008–2013



From top:
Monica Ross, *Act 47*, collective recitation
with Cathedral School Class 4, Southwark
Cathedral, SE1, London, Anniversary—an act of
memory, 13 November 2012

Monica Ross, *Act 13*, collective recitation
with 58 artists, Beaconsfield, London, SE11,
Anniversary—an act of memory,
19 September 2009

Opposite: Monica Ross, *rightsrepeated*,
2005, A0 digital lithograph, published by
Beaconsfield in a limited edition of 150 on
the occasion of Chronic Epoch, 2005

Article 1: “All human beings are born free and equal in dignity and rights”:
the Universal Declaration of Human Rights, proclaimed and adopted
by the General Assembly of the United Nations on 10 December
1948, is the most frequently translated document in the world and
has inspired the constitutions of many newly independent states and new
democracies. Nevertheless it is still subject to question and dispute.

To mark the 60th anniversary of the Declaration, Monica Ross sought
to carry out 60 solo, collective and multi-lingual recitations of its text in
different contexts and with different groups of people. On 19 September
2009 she led a collective recitation of the Declaration by artists, from
memory. Artists chose one or more articles significant to them and
committed them to memory in a preferred language. The recitation thus
became a metaphor for the struggle for the memory and consciousness of
Human Rights.

Ross first performed a solo version of this work as part of Beaconsfield’s
Chronic Epoch in 2005. “rightsrepeated—an act of memory” was originally
hosted by Hayley Newman within the context of *Woodshed*.

Beaconsfield’s association with the work continued through the production
of the artist’s print, *rightsrepeated* and a sustained effort to persuade
schools to take up the project. Act 47 was the first recitation in the series
to be delivered by children in Southwark Cathedral on 13 November 2012
by Monica Ross and Class 4 from the Cathedral Primary School of
St Saviour and St Mary Overy, following a series of workshops in the
school organised by Beaconsfield. The recitation was later broadcast on
Resonance FM.

Naomi Siderfin

December 10, 1948 the General Assembly of the United Nations adopted and proclaimed the Universal Declaration of Human Rights. The Assembly called on all Member countries to publicise the text causing "it to be disseminated, displayed, read and expounded principally in schools and other educational institutions, without distinction based on the political status of countries or territories." Preamble, Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of humankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if people are not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the United Nations have in the Charter re-affirmed their faith in fundamental human rights, the dignity and worth of the human person and the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms, Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, now, therefore, The General Assembly, Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States and among the peoples of territories under their jurisdiction. Article 1 All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a kindred spirit. Article 2 Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty. Article 3 Everyone has the right to life, liberty and security of person. Article 4 No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms. Article 5 No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment. Article 6 Everyone has the right to recognition everywhere as a person before the law. Article 7 All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination. Article 8 Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted them by the constitution or by law. Article 9 No one shall be subjected to arbitrary arrest, detention or exile. Article 10 Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of their rights and obligations and of any criminal charge against them. Article 11.1 Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which they have had all the guarantees necessary for their defence. 11.2 No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed. Article 12 No one shall be subjected to arbitrary interference with their privacy, family, home or correspondence, nor to attacks upon their honour and reputation. Everyone has the right to the protection of the law against such interference or attacks. Article 13.1 Everyone has the right to freedom of movement and residence within the borders of each State. 13.2 Everyone has the right to leave any country, including their own, and to return to their country. Article 14.1 Everyone has the right to seek and to enjoy in other countries asylum from persecution. 14.2 This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations. Article 15 Everyone has the right to a nationality. 15.2 No one shall be arbitrarily deprived of their nationality nor denied the right to change their nationality. Article 16.1 Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution. 16.2 Marriage shall be entered into only with the free and full consent of the intending spouses. 16.3 The family is a natural and fundamental group unit of society and is entitled to protection by society and the State. Article 17.1 Everyone has the right to own property alone as well as in association with others. 17.2 No one shall be arbitrarily deprived of their property. Article 18 Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change religion or belief, and freedom, either alone or in community with others and in public or private, to manifest religion or belief in teaching, practice, worship and observance. Article 19 Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. Article 20.1 Everyone has the right to freedom of peaceful assembly and association. 20.2 No one may be compelled to belong to an association. Article 21.1 Everyone has the right to take part in the government of their country, directly or through freely chosen representatives. 21.2 Everyone has the right to equal access to public service in their country. 21.3 The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures. Article 22 Everyone, as a member of society, has the right to social security and is entitled to realisation, through national effort and international co-operation and in accordance with the organisation and resources of each State, of the economic, social and cultural rights indispensable for their dignity and the free development of their personality. Article 23.1 Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment. 23.2 Everyone, without any discrimination, has the right to equal pay for equal work. 23.3 Everyone who works has the right to just and favourable remuneration ensuring for themselves and their family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection. 23.4 Everyone has the right to form and to join trade unions for the protection of their interests. Article 24 Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay. Article 25.1 Everyone has the right to a standard of living adequate for the health and well-being of themselves and their family, including food, clothing, housing, medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond their control. 25.2 Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection. Article 26.1 Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit. 26.2 Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and further the activities of the United Nations for the maintenance of peace. 26.3 Parents have a prior right to choose the kind of education that shall be given to their children. Article 27.1 Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Article 27.2 Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which they are the author. Article 28 Everyone is entitled to a social and international order in which the rights and freedoms in this Declaration can be fully realised. Article 29.1 Everyone has duties to the community in which alone the free and full development of their personality is possible. 29.2 In the exercise of their rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society. 29.3 These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations. Article 30 Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

Monoculture

TAMSYN CHALLENGER 2012–2013

Tamsyn Challenger, *Brank* (Facebook), 2013,
exhibition detail, coated steel, Beaconsfield,
London, SE11, Monoculture

“Through an important project titled *400 Women*, Challenger was approached to contribute to a book called *Lets Start a Pussy Riot*—a fundraising venture in support of the three women jailed for their roles in the Russian feminist collective of the same name, who have famously asserted their independence through music. Her idea was to create a pop-up page in the book, depicting a ducking stool. When this concept proved to be prohibitive in terms of cost, the artist built a life-sized, sculptural version to photograph. This art object has been the spark for a body of new sculptures that take a range of ancient instruments of pseudo-sexual torture as their inspiration. Painted in the distinctive branding blues of Facebook and Twitter, these quasi-Modern pieces evoke associations ranging from the municipal playground to classical busts and the apparatus of S&M club culture.

Challenger’s *Monoculture* draws a parallel with the agricultural practice of cultivating a single cash crop, and its outcomes in the so-called Colony Collapse Disorder that is decimating sections of the eco-system. She links social networking with cultural homogenisation on a global scale and asks her audience to join her in questioning the level of control being wielded through a supposedly free environment like the Internet.”

“Negotiating sexuality has and always will be fraught with danger. Camille Paglia holds that ‘Sexuality is like nature’s red flag to a bull’ and there are good arguments to rebut the notion that rape is an expression of violence rather than of sexuality. Whatever the truth of the matter, we still have to deal with the consequences. Tamsyn Challenger’s new works suggest that allowing our identities as individual women to slip away is an act of irresponsibility that may be having far greater consequences than we can imagine.”

Naomi Siderfin, Press release and “Branks and Bras”, March 2013



Asymmetrical Cinema

MATERIAL CONJECTURES (KIRSTEN COOKE, DALE HOLMES) WITH AMANDA BEECH AND ALAN CLARKE 2013



Material Conjectures, installation view with Amanda Beech and Alan Clarke, Beaconsfield, London, SE11, Asymmetrical Cinema, 2013

“Material Conjectures is the co-authored project of the artist Dale Holmes and the curator Kirsten Cooke, formed in response to a collection of agreements and disagreements located in art, politics and philosophical realisms. Asymmetrical Cinema is the title of their new exhibition. Conceived for Beaconsfield’s Arch Gallery, discrete sculptural structures augment the existing architecture of the space, as well as providing surfaces that act as projection screens for a programme of films. *Asymmetrical Cinema* draws from the debates surrounding the real in art and presents a material philosophy to challenge the systemic nature of image consumption.

Can we understand this new artwork (comprising sculptural structures and screenings of works by Amanda Beech, Alan Clarke and Material Conjectures) as an abstraction?

The interval is an intervention that marks the closing of *Asymmetrical Cinema: Act 1* and the opening of *Act 2*. This discursive event will launch a publication by Material Conjectures.”

Press release

Phase IV

JUDITH DEAN 2013



“Judith Dean’s work is concerned with ideas of territory and claiming, value and exchange.

Phase IV makes use of Beaconsfield’s entire site to present an installation—produced ‘at the push of a button’—that reflects on the ubiquity of imagery in a digital age.



.... she proposes that ‘everything is an image’, exploring implications of this for both mediated and unmediated worlds.... Dean considers the walls of the upper space to be giant computer screens on which images function as pixels... small fragments of a much larger image that clearly isn’t there.... Content varies widely in individual works: some focus on a narrow range of subjects... others are much broader.... Diversity and being ‘all over the place’ ... are recurrent themes.... The images read both as flat, virtual spaces and physical things: some are torn, cut into, drawn on, have fallen on the floor. Both connected to and disconnected from the architecture....



In the Arch space Dean explores further... the neighbours are introduced (spies from no 132, occupied by MI6, fish from no 136—smoked salmon packers). The space seems minimally occupied: it too is an image, and there is violence in the architecture—a recurring sound piece FILLS the space (every 8 minutes). *The Shrunken Head of Sculpture* sits in the far left hand corner, viewing an image of New ScotlandYard....

Previous works have conflated the epic and the everyday in a variety of forms—installations, objects, videos and performances, including the use of A4 digital prints. Dean has exhibited widely.... In 2005 she won the Jerwood Sculpture Prize.... Working in the expansive spaces of Beaconsfield has been... ‘like being allowed to fly’”.

Press release

From top:
Judith Dean, *Phase IV*, 2013, installation view with digital prints; Mary George, *The Cult of the Endorphin*, Phase IV event, 29 November, 2013; Judith Dean, *idonthaveyourmarbles*, Beaconsfield, London, SE11, Phase IV ebay event, 26 July, 2013

The Unfun Fair / The Unfun Fair Too

SIMON TYSZKO 2013

Simon Tyszko, *I Want to Be In the Unfun Fair Too*, event for radio broadcast with special dead guests, Beaconsfield, London, SE11, The Unfun Fair / The Unfun Fair Too, 26 July, 2013

“Tyszko’s mixed media practice constructs narratives that originate in the joys and tragedies of his colourful personal life. The expression of poignant emotional experiences finds form through a variety of physical materials. Discarded machines are rejuvenated and linked to other objects creating new hybrids animated by sound or light. Through its evolution,

his original core impulse acquires gravitas as it reflects the experience of a wider social body.

The composition of sound and light... exhibited in the Arch is bound together by neon—a core symbol of consumer culture—and 10,000 volts. Simon Tyszko is notorious for disrupting his domestic life by installing a full-scale Dakota aeroplane wing in his West London flat, in acknowledgement of the events of 9/11.”

| <http://www.phlight.org/>

Press release



Arkhipelagos (Navigating the Tides of Time)

IC-98 2014



IC-98, *Arkhipelagos (Navigating the Tides of Time)*, 2013, installation view, pencil drawn animation, Beaconsfield, London, SE1 |

“This is IC-98’s second exhibition at Beaconsfield following their UK debut in 2012. Visitors to Beaconsfield’s Arch space were enthralled by the highly detailed pencil-drawn animation, *A View from the Other Side*, which focused on the slow passage of time in relation to an architectural representation of human endeavour. *Arkhipelagos* builds on the themes of erasure in this work, imagining the end of the Anthropocene period not only as representing closure but a new beginning, incorporating the hope that, in spite of everything, nature will one day prevail.

Established in 1998 and based in Turku, Finland, the group’s original name was Iconoclast, an allusion to the destruction of images and an antagonism towards prevailing values. The group’s members are Visa Suonpää (b 1968) and Patrik Söderlund (b 1974), who, through their approach to the virtual, articulate a language of becoming.”

Press release

We Are History

JOHN TIMBERLAKE 2014



John Timberlake, *We Are History*, 2014, installation view, plywood, acrylic, Beaconsfield, London, SE1 |

We Are History combines a number of Timberlake’s recurrent subjects with themes of staging and re-staging in a large-scale work conceived specifically for Beaconsfield. As with his concurrent practice in photography and drawing, Timberlake’s engagement with painting has for many years revolved around those forms where painting plays a supplementary role. In the case of *We Are History*, the painting exists as a staged backdrop. Forced perspective and use of the cut-out revisits an intimate historical relationship between diorama and emergent photographic forms in the context of Beaconsfield’s location, site of popular dioramas and painted backdrops staged at Vauxhall Pleasure Gardens throughout photography’s infancy. But to revisit, post-Cold War, a painterly visualisation of the phantasm of nuclear conflict might also be read as perverse nostalgia for both the ostensible reassurances of a former global balance of terror, and a mode and medium that is perennially being declared outmoded. Timberlake says, “The phrase ‘We Are History’ poses the question of who (or what) is speaking—the traditional cinematic apocalypse survivor?—the objects in the gallery, ‘speaking’ as an index of human agency?—or a hybrid assemblage of both?” Visitors with cameras are encouraged to photograph themselves within the installation.”

Press release

ART & COMPROMISE I

Art & Compromise was an irregular series of public talks, with moderators, that took place between February 2008 and 2011. The transcripts have been heavily edited to retain the core of texts that directly addressed the notion of compromise in art.

“The 20th century concept of the artist as a politically alienated idealist has undergone a significant shift in recent years. Is there any form of moral obligation still within art’s purpose? What price integrity? Can the negotiations of compromise be catalysts for creative invention?”

Now, ages ago, when we lived in caves, the entrance needed protection, and the question “Friend/Foe?” was the uppermost issue. And here negotiate/compromise was at the centre of this early phase of civilisation. Seal off the entrance and you die of pollution, you asphyxiate.... So at the very centre of life there’s this question of negotiation, compromise with one aspect of reality, one aspect of survival strategy or another.... Now, the people who inhabit that which is known as the Art World need to get used to the responsibility of taking control of life—control of life *then*—and I suggest it is a question which percolates through the millennia to our present moment. Unless this happens, art and artists will remain in a kind of ghetto, running in circles, within its confines. Compromise, I suggest, is directly tied to issues of responsibility.

To get hold of technology, artists have to compromise. The question remains: to what degree and to what purpose? Now, of course this is a subject that concerns us the most. There’s a question of commission, when we get commissioned—to what extent is the artist in control of that commission, to what extent does the artist have to negotiate with the owner of the capital or the arts councils of this world in order to put through their ideas and ideals?

Escaping the dilemma of compromise. Compromise, I suggest is not compromised when, as in dance for example, the persons have the same ideal and impetus. They relate to each other. One bends,

one is more powerful; one dancer yields, the other steps forward energetically; but they create a fusion, which involves compromise, involves negotiation, which is such an important part of compromise. But it is harmonious, it is creative, it is satisfying, it has a meaning. So I don’t think it is up to us to say, “Compromise—no! No thanks.” It’s not as simple as that. Compromise when it leads to art, when it leads to reflection, when it leads to an expansion of understanding—ja? It’s not simply a question of saying, “No, because we don’t like the sound of the term.” And here I’d like to pick up on something which for me is actually the most important aspect. The core of art, I believe, is a striving for an absolute. Now there is, of course, no satisfying definition of an absolute. You have it when you see it, or when you hear it, or when you know it. And each of us may have a particular conception of what this absolute might be. Running up to an absolute there will be millions and millions of variations and divergences, diversions. Clearly, an absolute cannot bear compromise.

Now, I suggest that movements such as Fluxus, Situationism and elements of Happenings are attempts by artists to get out of the strains of the gallery system, and the gallery system is for me a central issue.... I believe the gallery system is an extremely dangerous and regressive form of dealing with art.... What I’m after is to siphon out the commercial aspect of galleries.... People have a need to come together. And they can come together

in places that are national galleries, or regional galleries, or local galleries, or the galleries owned by an individual. It’s just that, in the last case, it should then be not simply a gallery where individual artists are picked, handpicked and selected, and then prizes are attached.

Revolutionary art, art in revolutions, is another subject we need to consider, which we *can* consider... we *forget*—we don’t want to face that art is dangerous, that art can be destroyed, that artists suffer horrific experience as artists. As literary figures, of course, we know of Turkey, we know of China, and it’s ongoing, isn’t it—ongoing, the way artists have to compromise, have to negotiate, for sheer survival. Compromise, I suggest, is directly tied to issues of responsibility.

Tony Carter: the question about the nature of compromise is: what is at stake? What essentially do we offend if we use the word “compromise” in a negative way? And what, of course, are the skills involved? What is the kind of characteristic of the artist who skilfully and appropriately negotiates the occasions when they’re required to make compromise?... can we believe that there is any essentially ethical responsibility for the artist which can be compromised?... in terms of doing *my* job, both as a practitioner and as a custodian, what I’ve found is it is increasingly difficult to identify any kind of ethical obligation that is central to art practice.... It may be that the thing we have to struggle with

is an idea that the art object which is mediated by a commercial gallery... rules out... addressing conscience. And yet... if art has any sense at all, it has to be in some degree, to the extent that it can be part of a conscientious reflection on the values that are shaping the human enterprise at a given time.

Gustav Metzger, artist and political and environmental activist, with Tony Carter, artist and Principal of City and Guilds School of Art, 6 February 2008.

ART & COMPROMISE II

I will not suggest that artists should compromise in any way in their artistic processes and concerns.... However, because all art is an invitation to an inter-subjective encounter, compromise should be considered an essential and productive component of the mediation and reception of work.

The simple reality is that compromise is a primary and essential feature of the role and function of artists or anyone generating cultural forms and intellectual property—in the sense that all art is a form of knowledge production—in the postmodern age... there are two areas of compromise I would like to address.... The theoretical developments which make compromise and negotiation a necessary and legitimate ideological position for artists, in which artistic integrity is very much intact and where compromise can be considered a catalyst for creative invention; and secondly, the need for artists to negotiate the meaning, value and status of their work in an increasingly hybrid, transactional visual arts ecology. This may involve forms of compromise in the conventional sense, but these form part of symbiotic relationships, which are necessary and mostly beneficial for artists.... Compromise forms part of both the theoretical and practical site of cultural production.

During research for *Life is More Important than Art* with Gilane Tawadros, a number of themes emerged from our conversations with artists.... The most strongly articulated included a general resistance...

to the current preoccupation with work presented on a very large, spectacular scale; work which privileges or relies overtly on mediation by curators; work that encourages easy access and consumption rather than slower, more intimate and more meaningful reflection.

Another identifiable trait was a resistance to the pristine presentation of work and autonomous forms that reference consumption and branding.... [Many] expressed a preference for work that opens up a space for more discreet reflection, is on a smaller, more intimate scale, is incidental, may be ephemeral or porous or open to negotiation... a form of knowledge production that can inspire, educate and activate in personal terms.

Most of the artists we consulted found the private or commercial sectors had been more instrumental in the development of their practice as an artist, and most felt that this sector is more open to risk-taking.... If an artist wishes to be publicly accessible, financially supported and critically considered, ie visible in the art, then for those artists who find this lack of control over their work challenging, compromise will be a necessary attitude to acquire.

Paul Hobson, Director of the Contemporary Art Society,
28 May 2008

ART & COMPROMISE III

In Europe, new ideas and theoretical debates surrounding race, representation and cultural difference began to emerge around 1840.... Across the West, especially within debates relating to culture, science and theology, there was a severe turn against the black subject. Photography played a critical and important role in the development of these new constructions of the ‘other’....

The discourse of racial difference was disrupted fundamentally by the humanitarian debates put forward by the abolitionist movements that led to the final emancipation of slaves across the British Empire in 1838.... This, however, began to change as the colonisation of Africa became increasingly commercially viable. Economically and culturally, it became important to counteract the evangelical abolitionists’ ideals, which proposed that Africans shared a common humanity with Europeans. This enlightened message worked against the aspirations of those aiming to colonise Africa....

The Enlightenment emphasis on the unity of the human race was allied to an Evangelical Christian belief in the family of man.

Given that most of Europe and the Americas had not by 1840 banned slavery, this benign attitude towards racial difference was by no means universally accepted.... What emerged across Europe was an aggressive response to growing liberal attitudes towards African people.... Whilst attempting to prove European racial superiority, the other important nineteenth-century cultural shift within the West was that academics began to publicly deny the importance of Africa’s influence on Western civilisation.

It was within this emergent aggressively anti-African ideological climate that photography entered Africa.... Making the case for civilisation

was facilitated by the use of photography in the colonies... photographs sent back to Europe helped to establish the illusion that European civilisation had a moral obligation to assist in the development of Africa, and emphasised powerful Eurocentric feelings of European cultural superiority.... These early photographs did not explain traditional customs—they simply displayed them—and their meaning was left open for fantastic interpretations by European scientists....

The repositioning of Africa as being of no significance to human civilisation was central to the European formation of its new self.... The desire to expose an evolutionary gap between Europeans and Africans was therefore critical to the propagation of European cultural superiority and photography was identified as being the perfect vehicle to carry those new truths about Africa forward.... Africa was not just colonised physically—visually it became the subject of Western myth and fantasy. Within Europe, Africa functioned as a dark rumour in which a myriad of fantastic stories could be told or imagined.... Within the European visual plane, photography did not describe the ‘other’: it constructed it.... With hindsight, we now accept that this form of racial observational behaviour says more about the coloniser than the colonised but it is important to recognise that this type of scientific scrutiny condensed as knowledge and fact functions as a clear example of epistemic violence.

Mark Sealy, Director of Autograph, Association of Black Photographers,
“The organ that weeps—global photography”,
11 February 2009.

Tony Carter: What kind of compromise would offend what I would call an obligation within the individual artist's practice? As a kind of point of departure, I'd say that maybe the one thing that Jon and I agree on for sure is that it has something to do with quality.

Jon Thomson: Quality, it seems to me, relates always to judgement, and that seems to me a fundamental issue. We make judgements according to our notions of quality.

TC: I practise art I suppose on the basis of a belief that... any object I put before the world, before a public, is my attempt to make a telling reflection on how the world is, seen through the complex substance of human intelligence and sensitivity. And if we know that the thing does not answer to the promise that was our reason for our embarking on the creative action, we try again.

JT: That's where the compromise cannot be made, in my view...

TC: And that's where we'd agree...

TC: If art education makes the compromises that seem to be inevitable if it is to survive in some form, can art in the terms of *high* art survive?

JT: I think you can't make compromises in relationship to the work that you do in your studio, because that is where the question of quality is absolutely fronting

you out all the time.... But... as a teacher I know that I compromised all the time. You know, to *be* a teacher you have to embrace compromise. You have to address things that you're actually not interested in.... And you make compromises as a professional artist all the time... it's no use saying, "Well, I don't *like* that gallery".... You say, "Is this a good space to show my work?" If so, as long as you can bring yourself to *bear* the people who surround the operation, you make a compromise and you deal with it. Those kind of compromises are... part of the incidents and consequences of living your life in the public domain. But the others, those in the studio, I don't think you can make compromises there.

TC: (You will know the act of faith that the artist makes when from some sort of fumbling beginning you have a sense that if you assemble materials, deal with processes, in a certain way, something... that meets the standards of quality, will be there at the end of it. And usually the experience is anti-climactic at first. It doesn't *do* that. And the act of faith is in the uncertainty that the promise will fulfil itself. That's one... act of faith.... The other is, the basis of this expectation that other people will be interested in what you do. However exacting it might be in the studio, *why* should they be interested? That's where the ethical or moral issue lies for me. It's trying to identify *why* other people should be interested. And if they... accord trust to you in this act of faith, what is it that you would be betraying if you did betray their trust?

JT: I think artists are... compromised more than they compromise. Circumstances... compromise *them*.... My experience is it's always better to do what you want to do in these circumstances... if you do what you want to do with a conviction that you feel you can bring to bear on it, people are surprisingly positive in their response to it. Whereas if you try to temporise, the temporisation becomes apparent in what you've done.

TC: In terms of compromise.... I think all one can say is urge people who have aspirations to be active in a creative way in the cultural world we inhabit to be as informed as they possibly can be, but to have eyes in the back of your head and more than two ears....

Jon and I were talking about a particular approach to the notion of compromise... there is in a way something very clear and simple about it... does it matter, that individual conscience in respect of making sense of what you do when you're alone in that creative space? For me it does.

Jon Thomson, former Principal of Goldsmiths,
in conversation with Tony Carter; 18 February 2009

ART & COMPROMISE VI

Opposite: Mark Dean, *Christian Disco*
(*Terminator*), 2010, video, installation view,
Beaconsfield, London, SE1 1, Phase II: The
Beginning of The End

The high-modernist conception of art as the new religion appears to have been confirmed in our postmodern culture, if Sunday attendances at Tate Modern are anything to go by.... Where did this idea come from? The pioneers of modernist abstraction—Malevich, Mondrian, and Kandinsky—were all associated with Theosophy, an esoteric system founded in 1875 by Madame Blavatsky, which mixed elements of eastern mysticism and western scientism to form “a scientific religion and a religious science” (William Q Judge, 1893).... Kandinsky’s manifesto *Concerning the Spiritual in Art* of 1911 drew heavily on theosophical ideas of synaesthesia, and again, his paintings of this period look very similar to so-called “thought forms built by music” wherein “sound produces form as well as colour... clearly visible and intelligible to those who have eyes to see”.... A century later it may still appear that the contemporary arts are a more progressive force than traditional religion, given recent attempts to ban books (eg Salman Rushdie’s *The Satanic Verses*) and close down exhibitions (eg Chris Ofili’s *Virgin Mary*) on religious grounds.... In terms of art, the modernist notion of progress is, in its theosophist origins, actually based on the old gnostic heresy that the material world is a dirty and unworthy place, one that we need to escape from into the ‘spiritual’ realm—with the means provided by gnosis. However, my religion tells me that the created world is not bad, but fallen, and it is not esoteric knowledge that will save us, but God, in person.

As a practising artist and a practising Christian, I believe that the Spirit of God is involved with all human activity, including art; I have experienced the fruit of this relationship in my own practice, and in the work of others. However, the idea that artists have some special access to the ‘spiritual’ is rotten. Art is not the new religion; religion is—or should be—the new religion. What art is—or could be—remains (thank God) an open question.

Mark Dean, artist, “Concerning the word ‘spiritual’ in art”,
3 February 2011.



Raft



BAW, *Pick Up* (detail), 1997, Morris Minor van, barrel, arrows, Helsinki Stationsplatsen, between the devil and the (deep) blue sea

Naomi Siderfin, David Crawforth, Angus Neill with Morris Minor van, Arch 134, Beaconsfield, London, SE11, 1997

My neck spasms and my head jerks forward, then snaps back. I stare ahead. For an instant it was all a blur. I have to stop, pause, take a break before I fall asleep and never wake up.

I see a motel, pull over, roll into a space, get out, lock the door. Make sure the tarpaulin is covering everything in the back of the pick-up, tuck in the corners so you can't see the piled up naked bodies and the pink haired troll. It just looks like a typical load of bits and bobs, jaggedy wood or any old junk, well—under the blue plastic at least. I walk away, look back, walk further, look back. This is Sweden, somewhere between Gottenburg and Stockholm, the motorways are empty and clean, smooth, flat and fast. A land where people are honest, pure, well off, and in harmony with nature—what would they want with a pink haired naked self-portrait of Tracey Emin as a Troll?

To put this into context, I was driving our sculpture—a renovated Morris Pick-up with a whisky barrel full of arrows in the back, from England to Finland—to a show we curated called between the devil and the deep (blue) sea in Helsinki, 1997. *Pick-up* was a BAW (Beaconsfield Art Works) piece by Angus Neill, Naomi Siderfin and myself. We were the three artist founders of Beaconsfield in Vauxhall and in a collaborative art practice from the start. Other artists in the show were Stuart Brisley, Robert Ellis, Tracey Emin, Bruce Gilchrist, Hayley Newman and Mark Wallinger. I transported the majority of Tracey's work, etchings and a waxwork troll—that would be part of the citywide show, her's occupying the MUU Gallery—in the back of the Pick-up. We could only afford limited use of proper Art transportation, so my task was to make this part possible, so what better way than to have a driveable artwork with good storage.

Being an amateur I was torn between, on one hand wanting to do normal things like go out for a pint or two during the trip and sleeping in a bed at night, and on the other hand staying with the van at all times, no matter what. I failed in the latter on two occasions, the above being number one and then drinking all night in Gottenburg on the way back, number two (in my defence I did park the van in a locked fenced carpark by the ferry). At the reception of the motel—one room for the night please, preferably at the back facing away from the motorway, with a panoramic view of the forest, with little wooden cottages overlooking lakes, smoke billowing out of their natural wood saunas. Beer bottle in hand I imagined running down

the jetty, balancing my cigarette on the edge of the worn pine boards, last sip of beer, jump off, arms outstretched towards the pure blue sky.... She looked at me bored. I said, No it doesn't matter if there's no ensuite—that's not important, just a clean bed please. OK, a room with a triple glazed slip window overlooking the fast lane will do me fine.

I fell asleep to a real-time Kraftwerk video:

We're driving driving driving on the Autobahn
Before us is a wide valley
The sun is shining with glittering rays
The driving strip is a grey track
White stripes, green edge
Now we turn the radio on
From the speaker it sounds:
We're driving on the Autobahn

Seven hours later I woke, not one thought about the bodies in the back of The Pick-Up, all tangled and fleshy.

Refreshed, I set off for Stockholm. I'd never been in Sweden before, it was spring and the landscape opened up before me like one of Eugene Jansson's shimmering landscapes of Stockholm from the nineteenth century—penetrated by a long grey track, the sun shining with glittering rays. One hand on the steering wheel, fag in mouth—it felt like I was going at the speed of sound. In actual fact about 50 mph, foot flat on the floor. (This was pretty normal for me—initially thinking that I was going faster, making more of an impact. Then reality loomed large, always hitting quickly.)

Autobahn sounds far better in German:
Wir fahr'n fahr'n fahr'n auf der Autobahn
Vor uns liegt ein weites Tal
Die Sonne scheint mit Glitzerstrahl
Die Fahrbahn ist ein graues Band
Weisse Streifen, grüner Rand
Jetzt schalten wir ja das Radio an
Aus dem Lautsprecher klingt es dann:
Wir fah'rn auf der Autobahn...

I laughed at myself—no Porsche—thinking of the Ant Hill Mob in the Bullet Proof Bomb from Whacky Races, using their feet to go faster—I reckoned that would work with me. I probably looked more like a Slag Brother in the Bouldermobile—they were such great names—Sargeant Blast and Private Meeky, Red Max and the Crimson Haybailer!

At the same time the rest of Tracey's pictures under glass, sent to Helsinki

by specialist courier, arrived smashed, which Andy Best and Merja Puustinen (our curatorial collaborators in Finland) got quickly reglazed—so well repaired in fact you’d never have known.

Before the trip, one evening Dave P and I spent many hours talking in the hallway of Block One, Oval Mansions (we lived in this arty squat for nearly a decade after graduating from the Royal Academy Schools). This extended chat was unusual, as exchanges between us were usually shorter and less philosophical (although he was a philosopher of sorts). He talked about coming with me to Finland. To be honest I’m not sure he would have, but I think he half wanted to get away from the pull of his spiralling smack habit and the microcosm of Mansion life.

Don’t get me wrong, Oval Mansions was a great enabler, allowing Naomi and I to ‘bring into being’ Nosepaint and Beaconsfield. City Racing was born there around the same time too—Nosepaint’s more conventional bastard sibling—so we were in good company. I’ve always thought the Mansions represented what can happen if you gift ‘anyone’ a subsidised living space, and I’ve always felt strongly that artists should have this opportunity. Look at Scandinavia, where artists are nurtured in this way. In the UK, it’s a sink or swim situation, in which we’re seen as litmus testers for developers, social scientists and lifestylers; to be discarded afterwards like used blotting paper. After all, in society as a whole, we can’t all enter into the full swing of conventional life, with its levels of conformity and rules of engagement. It is good to have artists on the outside-in, rather than the inside-out, isn’t it?

The guideless pathways of Mansions existence were physically and mentally hazardous. If you didn’t manage to carve something positive out for yourself, then alcohol, blow, crack and smack lay in wait for you—no matter how strong your resolve. So later on when I saw Dave hanging around the front of the Mansions I made excuses like—the van’s a bit full and the ferry would be too expensive. He told me to ‘fuck off to Hell Sinki’—in an almost affectionate way.

Diana Princess of Wales died whilst we were in Finland and that wasn’t a good omen—soon news filtered through that Dave had done one of his handstands on the parapet of Oval Mansions’ roof and just carried on over the edge, no panic, scream or shout, just pirouetted down in silence. He hit the pavement hard—crunch, and never regained consciousness. When he finally died in hospital all his vital organs got recycled including his liver—which was a surprise.

I stuffed all the oozing bodies from the show into the van for the return. Needless to say they remained intact, and during that tumultuous journey they gained a level of independence I suspect never experienced since. Midway between Sweden and England, *Pick-up* cargo deep in the

metal vessel’s belly, I stood on the empty ferry deck. The sea and wind blew viciously at my home-coming. Feeling quite confused, I knew that everything had changed, tears mixed with seawater flushing my eyes. I remember thinking how easy it would be to jump into the grey sea—to be swallowed up and never seen again.

...

BAW started with *A PublicWork of Art*, 1995 on the South Bank. This work played with ideas about architecture, perceptions of public space, fear of death and ideologies of control. The public installation on Queen’s Walk was constructed from concrete paving slab, cast bronze roundel and electronics controlling a sound composition—a 17-hour-variation of a death rattle (a sound source researched by us from medical recordings in the Wellcome Trust archive). Beaconsfield opened its new (artist-run) space for manufacturing new ideas a few months later in Newport Street, Vauxhall.

This space, as with our own individual pursuits, follows our passions, creating a linear practice that evolves from our own particular beliefs and interests. We have never been agenda driven or particularly interested in being ‘hip’. Perhaps the Beaconsfield process is somewhat difficult to pin down. At once seemingly invasive and bordering on neglect, is this an unpredictable concoction wherein the potential strength of Beaconsfield lies? A process very different from that offered by a conventional curator or institution along more established tracks. In certain situations Beaconsfield’s terms may represent a professional compromise and too risky a strategy, especially in a climate of defined and processed outcomes. When one set of artists tenders ideas to another set of artists, in order to help them make work, a circular relationship based on generosity and creative dialogue can grow into a unique and practical method of intellectual exchange. Which, in terms of lifting an artist’s practice to another level can be liberating.

For me also, my own collaborative practice as part of BAW is very significant in the development of my art, informing my decisions as a curator and facilitator. BAW allows me to step back and let people get on with their own ideas, but also to step in as an artist to support collaborators off-piste. BAW allows me space in which to be more perceptive and generous in my approach. Sometimes it’s hard to differentiate between our own artistic ideas and more general thoughts in Beaconsfield, and with those circulating around a work that we help to create. I believe that this doesn’t matter—that as soon as you let authorship issues go, you are free to be whatever you want in diverse situations. I was advised early on by an established curator—you *know you can’t be both a curator and an artist at the same time, you will have to choose one to be successful, in order that people know what you are*. They may have been right then, but I didn’t listen as I didn’t think it was relevant. And now in the age of connectivity, I seriously ponder what defines success any more.

My artistic practice within BAW peppers our programme over the years, acting like a creative pressure valve. Conceptual templates were formed and explored for future Beaconsfield projects. Sometimes they worked and sometimes they didn't. We made developmental experiments by combining different media, time frames and environments. Sharing these ideas, testing them out further—to see where, from our own perspective, they could potentially go. We each bring our own preoccupations to a BAW work, and through collaboration create levels of refinement not achievable on one's own. Over a 20-year period works occurred, political in nature, conceptual and experimental. Mostly utilising sound as an important element. The BAW partnership remains peripatetic in nature, political, playful—and sometimes bordering on the downright outrageous (see *R.A.F.*, p 80).

Each BAW work is a highlight for me, from *A Public Work of Art* to the most recent collaboration with Bruce Gilbert, *Diluvial*—which through visual media, field recordings and electronic sound composition, referenced preoccupations with rising sea levels. The sonic element was later released as an album by Touch Music.

Without something written down it often feels like nothing actually ever happened. Certain individuals rewrite 'yesterday' to fit what we vaguely remember or almost know today. Curators fill space with ideas of the past to fit the present. I actually enjoy history, new found excitement in what happened before, the passion and belief held by past artists, their pioneering spirit. Many of our shows have reflected this interest—Shozo Shimamoto, Ian Hinchliffe—as well as attempts to work politically with artists we liked, such as John Latham, that didn't happen because we could not get funding to realise our ideas. In retrospect this is shocking—as John wanted to work with us when he was very much alive and kicking. I suspect that now he is dead and his work safely repackaged, it would be much easier to secure funds!

During the opening of the Tanks at Tate Modern in July 2012 I got horribly drunk and lost my favourite jumper. I saw lots of artists and curators, friends and associates—corporatisation is undeniably a good thing for institutions such as the Tate because they have the money to open up art to a massive audience. In the limelight it's easy to forget that not so long ago corporatisation didn't exist. But it is important that this success does not overshadow the artist, and other kinds of support necessary to maintain a healthy art ecology. Think of an iPhone factory in China pumping toxins into the Yangtze river that ends up killing all the fish. At the end of the day we all need an iPhone don't we? And if the museum increasingly feels like a shopping mall or airport departure lounge, does sheer volume of numbers define the depth of our culture? Aren't we potentially lost as shopaholics without a flight to catch or a destination to go to?

When we graduated from the Royal Academy Schools in 1990, with such wind of change in the air, the whole of the London landscape had potential in a way that now only exists in pockets of the city. I love London because it is in the overlooked grimy areas that potential thrives, like ready ingredients of a primordial soup. I believe that there will always exist a neglected corner in this old city where artists will realise their potential. My dream lifecraft isn't a yacht. My priorities are to survive at such a level that there is time to think and freedom to observe—so I suppose a cobbled-together raft will do me fine.

Our endeavours have been problematic at times: often 'the powers that be' weren't particularly interested in activities that were difficult to digest and not institutionally or commercially sanctioned. This was generally the case with Nosepaint's and then Beaconsfield's engagement with live performance and sound work—in the context of Fine Art—from the early 1990s onwards. Now, in 2014, with multiple spaces existing for these purposes, it's easy to forget that this wasn't always the case.

In 1996 I fell out with the organisers of *Life/Live*—a survey of artist-run spaces in Britain, at the Musée d'Art Moderne de la Ville de Paris. Because of my stubbornness about our significance and being upset by their prejudice, they removed us, and nearly all reference to Nosepaint and Beaconsfield from the show. I apologise publicly to Naomi and Angus for my fallacious stand against what I perceived to be far too conventional a take on what it is to be an artist running a space. The majority of initiatives in that show have vanished long ago, whilst Beaconsfield is one of the few artist-run spaces still standing.

Contemporary history is redrawn to play institutional catch up, loading historical references to neglected practices into the database, as though they were always there, just more radical.

Retrospective surveys of established and fringe activity married with documentation merely reinforces the notion that neglected activity has always been in the fold when it generally hasn't—there's usually a big difference between what really happened and these illustrations. In this sense history is up for grabs in a problematic way—allowing a palatable reconstruction of the present and of the past, a caricature of the growth of our culture to be redrawn by self-interested parties. Maybe this has always been the case?

Some Beaconsfield commissions may have pre-empted and influenced certain artistic cultural modes and ideologies. *Ground Control*, 1997, exploited VoIP technologies for simultaneous cross-cultural dialogue. VoIP in the form of Skype didn't launch until 2003, and artist groups

I See *Ground Control*, Black Dog Publishing, 1997.

weren't claiming this artistic ground until 2000.¹ Foundations were laid for Speculative Realism with *Syzygy*, 1999—a project of mind-blowing (spiritual and chemical) proportions. When visiting with his plastic shopping bag, Gustav Metzger accused me of having the sound turned up particularly high because I wanted to make him deaf. Although I was not conscious of this at the time, on a higher level of abstraction, he could have been an Electro-Occult Hyperstition Entity that traffics between zones, and I may have been a repressed (repossessed) Demon basher.

When we started Beaconsfield we shared a desire to shift the status quo, to challenge the ideas that circulated around the institutional, the commercial and the 'alternative'. We would take our own ideas and improve them by taking the best aspects from all three in order to exist between the cracks. We felt that as artists you could work in parallel, and break the cycle of jumping from one conventional log to another in order to survive. There could be a Fourth Space existing in its own right for artists, with enough capacity for them to thrive, that would offer a more substantial and stable raft.

We might have been naïve but we wanted to break the repetitive cycle of the art world, to attempt the creation of new space to exist in, as artists, having the freedom to make work that would be more significant in the development of ideas: in society, politically, personally. What we didn't know was how the world would change. The 'present' is so heavily commercialised and driven by such an insatiable desire for commodity, that art is quite hard to differentiate from other products within our culture. Mobile devices with the cleverest techno trick seduce us with references from every genre—it becomes hard to differentiate between the new, the retrospective, the artifice and the real; between what is news information and sales spin.

Communication technologies we could then only dream of using for art (our reality, clunky Jesus-taped prototypes) are now sold in packages as virtual 'lifestyle freedoms'; you can talk to anyone anywhere, find out anything conceivable, watch and listen to the back catalogue of the world—all whilst devouring ourselves live in the flesh. And although we continuously speculate about the effect this grand-scale manipulation has on us: like smokers debating cancer, we are sold a vision of being liberated within this technology loop. And we will happily pay through the teeth for being so well connected. Technology opens the world up like a oyster—a voyeur's paradise, filled with code. Yet art still has the power, like a foreign bit of matter stuck in the shell, and coated in nacre to ease irritation, to form something unique and beautiful.

It is undeniable that the arts have been part of a cultural revolution, where more people are engaged with art and artists' ideas than ever before. The downside today is that if you own the biggest raft of all (or a yacht) and buy lots of art, that is considered more important in the art world than integrity. So this isn't exactly an enlightened historical moment—of

Pages 188–189: Franko B, David Birkin, Ansuman Biswas, John Burgess, Matthew Burrows, Tony Carter, Tamsyn Challenger, Jules Clarke, Ben Cockett, Susan Collis, Michael Corkrey, David Crawforth, Mikey Cuddihy, Shane Cullen, Michael Curran, Judith Dean, Mark Dean, Nicholas Deshayes, Adam Dix, Richard Elliot, Robert Ellis, Tracey Emin, Laura Emsley, Alexa de Ferranti, Peter Fillingham, Edvina FitzPatrick, Rebecca Fortnum, Eloise Fornieles, Stephen Fowler, Rachel Garfield, Mary George, Mathew Gibson, Bruce Gilbert, Colin Glen, Lucy Gunning, Matt Hale, Carl Michael von Hausswolff, Denise Hawryso, Damien Hirst, Rachel Howard, Marc Hulson, Kate Janes, Sarah Jones, Simon Lawson, Peter Liversidge, Sarah Lucas and Olivier Garbay, Maria Marshall, Ross McNicol, David Mollin, Charlotte Moth, Hayley Newman, Paul Noble, Monika Oechsler, Peter Owen, Tom Ormond, Peter Owen, Lily Paine, Tom Paine, Tamsin Pender, Susan Pui San Lok, Monica Ross, Aura Satz, Boo Saville, Michael Shaw, Naomi Siderfin, Bob and Roberta Smith, Julian Stallabrass, Dafna Talmor, John Timberlake, Caroline Todd, Roman Vasseur, Jessica Voorsanger, Mark Wallinger, Joseph Walsh, Roxy Walsh, Amelia Whitelaw, Keith Wilson, Erika Winstone, exhibition view, Beaconsfield, London, SE1 1, Fraternise—the Salon, fundraising exhibition curated by Rachel Howard, Judith Dean, David Crawforth and Naomi Siderfin, 2011

consumer democracy and information blow-outs. This doesn't mean that there isn't good art, great artists, decent curators, amazing museums, excellent commercial galleries, revolutionary alternatives etc. And London is the frontrunner for all of these. But what if we have collectively taken our eye off the ball and lost control? In the rich mix of gun dealers, fascists of superficiality and criminals of finance? Of course we've always thrived on low life, drinking the champagne of the aristocracy, but we never took them too seriously, and with hangover in hand the next day, we'd always get on with normal life; and continue to make our art.

The concept of a Fourth Space run by artists for artists is even more important today than ever before. Artists need a voice that isn't merely fodder for the rich, amplified and devoured on the dinner party circuit. History repeatedly tells us that the dominance of boudoir art does inevitably have its limitations. I've always believed that art can be like science, exploring the unexplained, and that this endeavour has relevance beyond our short tenancy. When future generations look back at history, it is very important to tell more of the story, to expand the picture beyond its margins to full bleed. If our detail is clearly visible then the general information contained within will be adjusted. This will change the course of history as it happens rather than in retrospect, no matter however slightly—and this will be a good thing.

David Crawforth



Beaconsfield Chronic Epoch
Photo credits

Pages 4–5 Renovation
Photos Angus Neill
Page 6 22 Newport Street, 2005
Photo courtesy Parabola
Pages 8–11 Nosepaint remembered
Photos Julian Stallabrass
Pages 30–31 ‘The Lisson Gallery’
Photos Angus Neill
Pages 32–33 A Public Work of Art
Photos Angus Neill
Pages 34–35 Plein Air
Photos Angus Neill
Pages 36–39 Cottage Industry
Photos Angus Neill except *Home and Away*
Clare Palmier
Page 40 Gargantua
Photos Angus Neill
Page 41 Robert Ellis
Photos Angus Neill
Pages 42–43 Disorders
Photos Nic Percy/Julian Stallabrass
Pages 44–45 RAX
Photo Naranja
Pages 46–53 Rude Mechanic
Photos Nik Percy
Pages 54–55 Thatched
Photos courtesy FAT/Naomi Siderfin
Pages 56–57 Ground Control
Photos Tomoko Takahashi
Pages 58–61 between the devil and the deep (blue) sea
Photos Sakari Viika
Pages 62–63 Tomoko Takahashi
Photo Julian Stallabrass
Pages 64–65 Instantaneous
Photos Jon Byers
Pages 66–69 Glean
Photos Tomoko Takahashi
Pages 70–74 Estate
Photos Jon Byers
Pages 76–79 Butterfly
Photos Edward Woodward
Pages 80–81 R.A.F. in Berlin
Photos courtesy Freunde guter Musik Berlin e.V.
Page 83 Syzygy
Photo David Crawforth
Page 87 Field I–VI

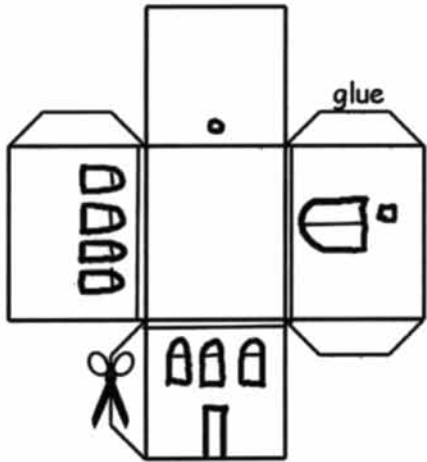
Photo Jon Byers
Pages 88–89 Earthshaker
Photos Naomi Siderfin/Svein Flygari
Johannsen
**Page 93 Fragmens sur les Institutions
Républicaines IV**
Photo Jon Byers
Pages 94–97 Element
Photos Naomi Siderfin/Svein Flygari Johannsen
Pages 98–99 Shozo Shimamoto
Photos Jon Byers
Pages 100–103 The Agreement
p 100 Photo Nick Daly
p 101 Photo Shane Cullen
p 102 Photo Project Art Centre
Pages 104–105 Voices from the Id
Photos Nick Daly
**Pages 106–107 Archangel of the
Seven Seas**
Photos Nick Daly
**Pages 108–109 We’re spending 4
weeks at Beaconsfield so let’s hope
everything goes OK**
Photos Alastair Hopwood
Pages 110–115 Engineer
Photos the artists and various
photographers
Pages 116–117 Moral Plinth
Photos Rachel Taylor
Pages 118–119 Lightsilver
Photos Jon Byers
Pages 120–121 Economy I, 2, 3
Photos Steve Ibbotson
Pages 123–127 Chronic Epoch
Photos Peter White
Pages 128–129 Greenwich Degree Zero
Photos Steve Ibbotson
Pages 130–131 Golden (Lessons)
Photo Julian Stallabras
Pages 132–134 Hibernator
Photo Kristian Buus
Page 134 Soundtrap I and II
Photos Steve Ibbotson
Page 135 Forest Volume IV
Photo Naomi Siderfin
Page 137 Soundtrap III
Photo Naomi Siderfin

Pages 138–139 Soundtrap IV
John Wynne
Photo Steve Ibbotson
Page 143 The Way Out
Photo Naomi Siderfin
**Pages 144–149 Let’s Do Something or
“We Must Do Something”**
p 145 Photo Naomi Siderfin
p 146–148 Photos Steve Ibbotson
Page 150 Terminal Late at Tate
Photos David Chambers
Pages 152–153 TestBed I
Photos Naomi Siderfin/Joseph Walsh
Page 154 Gaming in Waziristan
Photo Noor Beharam
**Pages 155–157 Am I making up what
really happened?**
Photos David Chambers
Page 158 Soundtrap V
Photo David Crawforth
Page 160 The Struggle
Photo Joseph Walsh
Page 161 Fall
Photo Naomi Siderfin
**Page 162 Anniversary—an act of
memory**
Photos Bernard G Mills
Page 165 Monoculture
Photo David Chambers
Page 166 Asymmetrical Cinema
Photo David Chambers
Page 167 Phase IV
Photos David Chambers/Mary George/
Naomi Siderfin
**Pages 168–169 The Unfun Fair / The
Unfun Fair Too**
Photo Joseph Walsh
Page 170 Arkhipelagos
Photo David Crawforth
Page 171 We Are History
Photo David Crawforth
Page 179 Art & Compromise VI
Photo David Chambers
Page 180 Raft
Photos Sakari Viika/Jon Byers
Pages 188–189 Fraternise
Photo David Chambers

Right: Kim Noble, *Fun Page*, 2013

WELCOME to The beaconsfield **FUNPAGE**

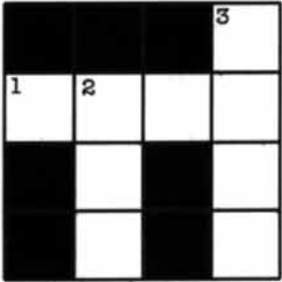
EVER WANTED TO EXHIBIT AT BECONSFIELD
WELL NOW YOU CAN!
Just build your very own Beaconsfield
and place your own mini work within the
gallery walls!!



FACT
If you
layered all
the art
thats been
exhibited
in the
gallery,
end to end
it would
stretch
all the way
to Purley
and back.

WOW
did you know?
Beaconsfield is an
anagram of:
Bad Fence Oils

**QUICK
CROSSWORD**



CLUES
Across
1. What Beaconsfield isn’t,
a hand job.

Down
2. What Beaconsfield show
3. Inactive Volcano in Sicily
(answers in the next edition)

SPECIAL OFFER

Collect 5 vouchers from
these publications and
the gallery director will
take you out for a drink



**Copyright 2015 Black Dog Publishing Limited, London, UK,
and the authors, artists and designers, all rights reserved.**

**No part of this publication may be reproduced, stored in a
retrieval system, or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without prior permission of the publisher.**

**Designed by Amy Cooper-Wright and João Mota
at Black Dog Publishing**

**Black Dog Publishing Limited
10a Acton Street, London WC1X 9NG
United Kingdom**

**Tel: +44 (0)20 7713 5097
Fax: +44 (0)20 7713 8682
info@blackdogonline.com
www.blackdogonline.com**

British Library Cataloguing-in-Publication Data.
A CIP record for this book is available from the British Library.

ISBN 978 1 908966 57 5

Black Dog Publishing Limited, London, UK, is an environmentally
responsible company. *Beaconsfield: Chronic Epoch* is printed on
sustainably sourced paper.

**This publication has been made possible by generous financial
support from the Paul and Louise Cooke Endowment and the
Henry Moore Foundation.**

The Henry Moore
Foundation

**black dog
publishing**

l o n d o n u k

art design fashion
history photography
theory and things

www.blackdogonline.com

