





A Latento
vol. 2

SAMMELBÄNDE

Harry M. Headley

A LATENTO
vol.2
Sammelbände
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Harry Meadley

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as part of
„Sammelbände” Symposium
East Street Arts, Leeds, UK
1pm 18th October 2008
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EARLY WORKS

<T=000.000>

Well I'm first Look at this chair, bloody hell; I don't know how to sit here.

Right, so I am Harry Meadley, and the significant thing with the show that I've just had is it's the conscious beginning of the second stage of my artistic practice, and so what I'm going to present now is what I'd consider to be the first stage, which are my Early Works. Through my own choice I've selected three particular works, that from now on I've chosen to represent this early part of my practice, and when I made these works that was always a conscious factor; I identified the intrinsic juvenilia, so to speak. So it's a talk through the background story of each of the works and to sort of present them properly, together, which I've not done before.

So, roughly, just over a year ago, I made this work, titled 'For the Love of Damien', obviously it's a replica of the Damien Hirst work 'For the Love of God', which was one of the biggest art related news story last year. I'm not pretending for it to be anything other than that. His skull was a platinum cast of a real skull, with flawless diamonds costing roughly fifteen million pounds to produce, and my skull is bought off eBay, a plastic medical skull covered in chrome and Swarovski crystals, which are the highest quality fake diamonds, they're just cut glass, cut really well. I originally intended to have the exact number as the Hirst one, but due to my miscalculations I ended up with about forty percent more, so as opposed to his eight thousand six hundred and one, I had about twelve thousand and one. That 'one' is important. So it was about 3 months of production. I originally intended it to be to the scale cost of about one hundred thousand to one, so for every pound I spent he would have spent a hundred thousand, but because I miscalculated it, it ended up at about forty percent more, so instead of it being about a hundred and fifty quid, it was about two hundred and fifty. The main challenge was sourcing the crystals, the big third-eye one had to be ordered from America.

I think anyone could have made that work, I'm pretty sure someone else did. It wasn't technically too difficult, it was really just a matter of labour, it was a very labour-

intensive thing to do just sticking them on by hand, and I wouldn't say that that's the significance of the work - the relevance comes from my personal history in relation to Hirst's. The most important thing, basically, is that I attended the same high school as him, Allerton Grange in Leeds, which is a sort of generic comprehensive school, and so, when I attended that school, obviously years after him, quite early on it was expressed to me by the art teachers that Damien Hirst had come here, Turner Prize winner etcetera, oh and Marcus Harvey, Myra Hindley painter, which they were both a bit ashamed of, and so that sort of followed me throughout high school, and then I attended Leeds College of Art & Design Foundation year, which he also happened to have attended, and when I was there, the fact I'd come from Allerton Grange was brought up on occasion, and then I distinctively decided not to attend Goldsmiths, purely because I wanted to break the lineage. That, and I don't like riding on institution's reputations. I didn't want there to be a direct association with myself and Hirst, even though we have very similar cultural and educational backgrounds. So I chose to break away from that, but then when the skull was announced, before it was exhibited, I just wanted to make one for myself, I would start from his pinnacle, the timing was right as I was just about to start my second year, which is when he famously did Freeze. It seemed to make sense.

Originally when I started to make it, I knew that I could produce the thing, whatever it ended up as, because you can't really envisage it, you can't accurately imagine something like that completed. So I did make it, erm, but then I didn't really know what to do with it, because at that point I didn't think it was that much of a great artwork. I sort of made it for myself.

Then for last year's Light Night, roughly a year ago, I offered to exhibit it at the Leeds Met Gallery, which they accepted. The press went out with the image of the work advertising it, and the show was titled 'Ersatz', which is the German word for replica, but has become an English term for sort of a shoddy replica. It comes from the war when English prisoners of war were given ersatz-coffee, fake coffee, and the term came

back with the soldiers, obviously with a bad connotation.

However, Leeds Met's legal team identified that the skull could have been a copyright problem to some extent and they were worried that White Cube would essentially sue me, or rather them, for showing the work; and so they asked me to write to White Cube and ask for endorsement, which I did, and I wasn't given it. So when it came to the actual show, because it had sort of all been set in place, I set up, an almost replica of the level of security White Cube had. So it was ticketed, you had to queue up and give your name, there were bag checks, there were several stewards with lanyards and walkie-talkies, and all that sort of stuff, so people were really, like, people felt they were viewing this work, and they were led up the exterior of the building and into the upper gallery space, which is the shot here, and there was a completely blank room with a black plinth, and Plexiglas box on top. However, what was displayed in that show was one of the e-mails I received from White Cube, I'm not sure if you can read it, but it says, "Dear Harry, the material was forwarded to Damien Hirst and I am responding to you on behalf of the artist. It is on the advice of the artist and his office that White Cube are advising you not to proceed with this exhibition. You are aware of the intellectual rights protecting the artist's copyright and any further legal advice you wish to seek should be sought yourself. If I can be of any further..." and so on. I titled it Cenotaph, a monument to something that lays elsewhere.

It was a bit of a mixed decision to make, because obviously a lot of people were disappointed if they couldn't look past what they'd been presented with. It was great that the gallery supported it. I sort of preferred that work, rather than just showing the skull. It was a lot more interesting, it also led to people thinking the skull never existed; it became more of a myth.

The legal argument that started to happen around the work got more complex, and to me, really fascinating. Various people basically gave me dirt on Hirst to blackmail him if he did actually attempt to take me to court. But I found a better solution instead; I offered the work for sale exclusively to



Hirst for five hundred pounds. This creates a legal loophole in copyright terms meaning, he could only claim copyright if he buys the work, but if he buys the work, he won't be able to claim copyright infringement. I never heard anything back, so the work still stands on exclusive sale to Hirst.

Then it was shown in a group show in the Buchmann gallerie, Berlin curated by Jon Wood called Rock, Paper, Scissors, you know the game with your hands? A sort of zeitgeist moment, as the skull worked perfectly with the curation of the show - manual sculpture that presents a conceptual challenge or game. Jon put it best, as my stone, against Hirst's stone.

That was a pretty major show, when I found who else was in it, I couldn't believe it. It was amazing, but sort of terrifying. On the poster my name is next to one of my favourite artists, purely because it's in alphabetical order, but I treasure that poster more than the skull itself. From being in that show I learnt more than from all my art education to date. Since the skull hasn't been exhibited in England or anywhere apart from this exhibition I really like the exclusivity of the work. Like how Hirst's skull has never been shown again. He got London; I got Berlin.

However, while it was on exhibition there, it was smashed; by couriers who were collecting a painting from the gallery that had been bought by a collector. Normally how it works is there are two guys who come and they'll grab either side of the large painting and they'll carry it out, but for whatever reason a third person came, and his job was to instruct the other two people to be careful with it. And it was that third person walking backwards, instructing them, which knocked over the plinth and smashed the skull.

This was only a few days into the exhibition, so it was a bit of a disaster. So I was flown over and I was able to fix it, quite easily, sort of, it was a long couple of days and nights of gluing, but I managed to fix it pretty much to how it looked before. The best thing was it left these teeth imprints on the floor. They were still there this summer, have a look if you ever go to Berlin.

That event would've been really disastrous had the gallery not been so great about it and worked on my behalf to claim compensation from the shipping agency, and so I received quite a bit of money from that. And when I was presented with that money I was also thinking about an exhibition at the Leeds College of Art, called 'Interim', which was for second year students at the time to go back and show in the college, and so once this money had landed on my lap, I felt that as it was an excess amount of money that I wouldn't've had otherwise I had to put it to good use. So through that I developed the work that I'll show now, which was the Harry Meadley Prize.

This was also relevant to my own personal history within the course as a student who had only left there two years ago. Naming a prize after myself was to some extent almost declaring that I'd died, which a few people thought, but obviously since on the opening night I was there, it was all ok. But you usually have to be dead to have a prize named after you, unless you name it after yourself. So the prize was set up for current foundation students at the time for them to win money to help them on their course. The Early Work I would choose is the trophy itself, which is a gilded MDF structure placed on a marble block, and the winner of the prize doesn't actually get the keep the trophy at all, it's just kept in the college collection with their name inscribed on it, and the trophy is based on a much earlier work which was my final piece on Foundation, which is this large sculpture titled 'The Golden Staircase'.

It was a large wooden structure that was painted in gold masonry paint. That work was accompanied with a text 'the first step is a millimetre... the thirty-first step could reach the moon' and then a few more, 'the fifty-third step can get to Pluto' and 'the sixty-third step would reach alpha centuri', so all it was the steps doubling in height, and quite quickly you were reaching other galaxies. The one thing that really annoyed me about the work was that it was the sixty-third step that reached Alpha Centuri, rather than the sixty-fourth, because the work was sort of taken from the story of the man who

invented chess and he was rewarded by the king and the king said 'How can I repay you?' and he said 'on the first square on the chessboard put one grain of rice, and the next double that amount' and by the final sixty-fourth square it would have been more rice than could have ever been produced. So it would have been nice had that have been the sixty-fourth step. But starting on two millimetres would have been worse.

This is just the installation shot of the prize, so it wasn't that grand really, it was about as much space as I could get.

There were selectors and judges and quite a structured system of short-listing three students from the course. I didn't want to choose a winner; that felt wrong. It was also important to let people see the standard of the course; which is really high. So each of the students got fifty quid prize money to do with as they like, and then the main prize was a two hundred pound bursary towards their final project, so it wasn't just a straight prize it was actually to feed back into their work.

I got some really great people to select and judge the prize, and a really good shortlist. The standard was as high as I'd hoped. I believe very strongly in supporting young artists, so it felt good to do it while I'm still young. I also remember being on that course and being super ambitious, but having no access to money. I'd've worked like mad to win it. I wanted to help those students.

Another nice touch; the college every year does a trip to London and students get advance interviews with all the big courses, this happened just before the shortlisting, so the few students who don't go on the London trip, like myself, get an advantage for the prize.

The student that won it was Romany Dear, who did a performance work, folding a large sheet of paper up with her feet in a choreographed sort of ballet dance. It ended with her bowing stood on a folded paper plinth. The first time she performed it live was her first ever performance, to a couple of hundred people. She put the money into buying a digital camcorder, which I think was too sensible. But a good investment.



So, to some extent the prize has helped her out, I think, I don't want to claim that I made her work better or anything, but the prize might have done. All three shortlisted students got distinctions; they're all really interesting artists.

Now I'm in discussions about having it yearly so it's trying to become an integral part of the course that will go on for as long as I can fund it. I won't have the money next time, I'll be at a loss doing it; maybe that makes it more generous, I know it's important that it is my money. It might also become more like the prize it is, rather than a work. That's why I said I think the trophy is the actual work, that one sculpture holds it all.

The third of my Early Works is this golden boot, which is real gold; the trophy was real gold, no-one ever believed my things were real gold, but they were, and this was one of the two boots that I first wore at the opening for the Berlin show, and last wore at the award ceremony for the prize, so they were the boots that I'd worn for the entire time between those two works. The piece is titled 'On Loan from the Lucy Evans Collection', which is normally what would go beneath the work description on a museum label, and Lucy Evans is my mum, and the work came after a dialogue between me and her discussing how, as a contemporary artist I could make a work for my mum, which is something I wanted to do, to sort of say thank you to pay her back. It acknowledges her as my primary patron, I guess. A few things had come into it and I'd learnt about something that was very popular in the Netherlands, which is to electroplate babies' shoes that mothers keep. We decided between us to have one of my boots electroplated in gold, in Amsterdam, is where it got done in the end, and to have leather electroplated there is a trade secret, so it had to be sent off to do this mysterious process that allows leather to be turned to gold. Because of the process, they have to fill the shoe, or boot in this case, so when it's electroplated the boot becomes inflated and really unnatural. The gold makes the boot un-wearable; you couldn't put it on without breaking it.

That work has only been shown in this show which was a group show this summer just gone in 42 New Briggate, where we had the zoo forty two residency, which was the Black Dogs' summer show, I've actually photoshopped this slide because they have a green carpet which is horrible - that's something I'm most proud of about this photograph, that it looks like the gallery has a proper floor. Alex and Iona also had metal engraved works in this show. The plinth the boot was shown on was made by my dad - it almost became a family effort - the top part is a thing that he made for my mum many years ago to put plant pots on, so I took that and requested of him to make the rest of the plinth. He states that it has exponential elements similar to my staircase, so there are some calculations where each different size doubles relative to each other, and then the final one being the height. It separates into three parts for easy transport and storage, and requires no screws or extra fixings; it's a good piece of engineering. The boot itself is pretty good, it's a Chelsea boot with this big Cuban heel and winkle-picker style toe, it's certainly an exaggerated object, it looks like a cartoon boot; I think that's why I bought them originally, so the work, to some extent, expresses my sense of style.

There's an engraving on the back of the heel of my initials and date of birth, so the work was made just before I turned 21. I guess it's sort of ceremonial. My mum came to the opening and we had a joint interview with the Something Visual lot, it's still on their website I think.

That work now resides in a cabinet in her room, with loads of other stuff she collects and will more than likely never leave. I guess I get it back if she dies; we'll have to see. I wrote a contract for it, I can't quite remember the details; I know it forbids any re-sale.

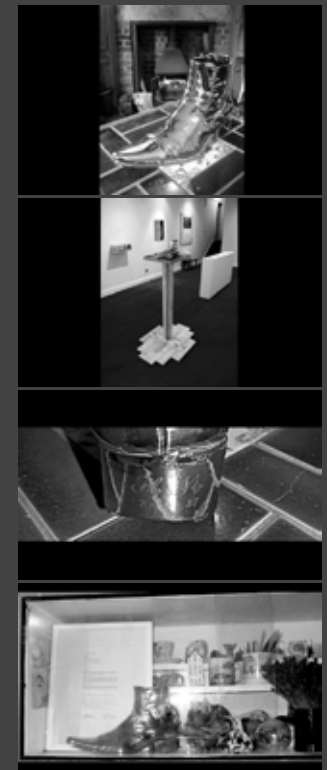
I've kept the other boot, just incase. I've also got another model of the trophy, an un-gilded one.

I think it's important to show these now, just after the Sammelbande exhibition, which was very different to these works. There is definitely a massive shift in the thinking behind them. I don't know if I could

tell you when this shift happened; I think the major factor was being in the Berlin show and comparing my work to the others, you don't really compare yourself to proper artists when you're young, until your work is next to them, I remember just thinking to myself "I need to get better". Is that a bad thing? I don't know. It's how I felt anyway, I realised just how advanced good art needs to be. So since, I've been doing some serious training, for need of a better word, and this recent solo show is the result of that. It's not been a quick change either; a few of the new works were made before the prize, or before the boot, they've been building for a while. I've certainly got the extravagant golden crystal works out of my system early in my practice; rather than the usual other way round. They all have a sense of being done at the wrong time, which is intrinsic to all of them all. They cover my childhood, my education, my art education; they give back for what was given to me, but as works in their own right. For the Love of Damien, is sort of right, even if it is an unwanted gift. I owe a lot to his legacy; it made me realise it's possible to be an artist.

Where they are now I think is relevant: The skull is in the same box it was shipped back in, in my bedroom, still on exclusive sale to Hirst; the trophy is in the College's collection, and will only brought out again if the prize is on; and the boot is at my parents house on private display. I'd like to think they will only ever leave their positions to be displayed together as a triad in many years to come, as Early Works.

<T=020.560>



„SAMMELBÄNDE“

4387753

Lacquered cast iron, untreated larch
17.5 x 7.5 x 8cm / 25.2 x 25.5 x 91.5cm

Portraits Of The Backs Of My Hands

Duratrans Lambda prints, light boxes
60.2 x 84.9 x 11.5cm [x2]

Example 1. [Formula for the exact placement of nails to hang any number of equally sized frames equally spaced on any size wall]

Frames, nails, pencil on paper
30.5 x 38 x 2.5cm [x7]

Oubliette

Lacie 'Little Disk' 160GB external hard drive formatted for Mac OS X [10% full]
8.1 x 12.9 x 1.8cm

Errors & Omissions Excepted Exception

Black granite
30 x 40 x 1.5cm

Any Given Plinth Leant As Low As Possible Against Any Given Gallery Wall

Plinth
Dimensions Variable

Hangman

Powdered aluminium on frame
27 x 46 x 2.5cm

SH1014

Tempered carbon steel, brass, black lacquered hardwood
100 x 5 x 3cm

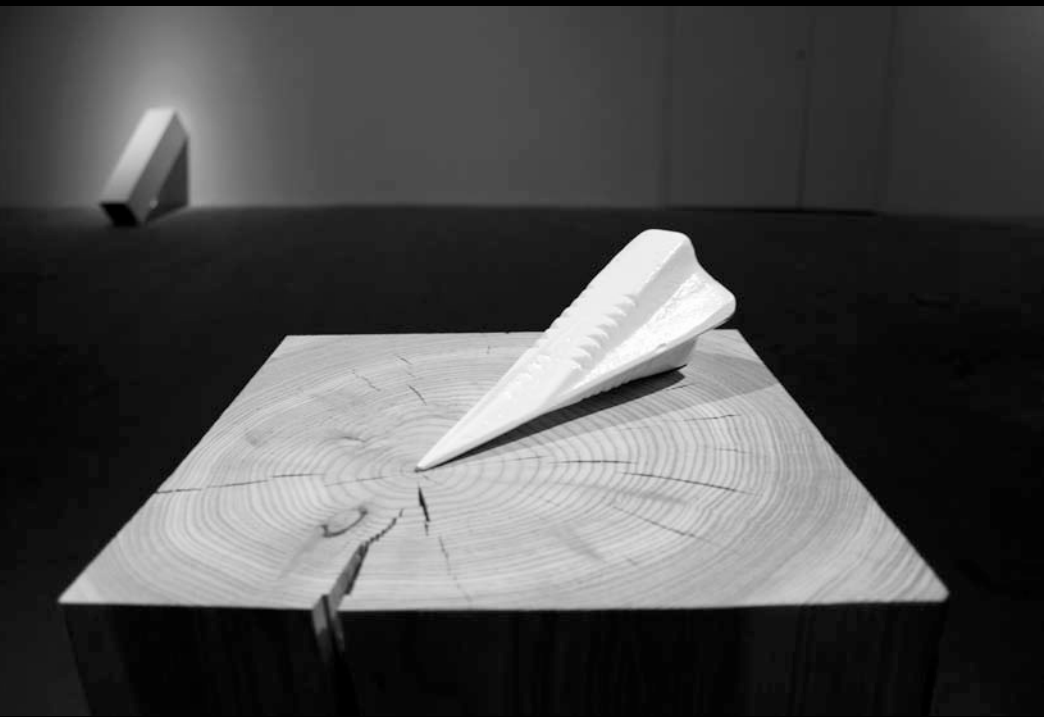
/

Today

Large format print
609.6 x 304.8cm

All works 2008







$$\begin{aligned}
 a &= \left(\frac{w - sx}{s+1} \right) + u + r \\
 &= \left(\frac{7958 - (7 \times 304)}{7+1} \right) + 12 + 2.5 \\
 &= \left(\frac{7958 - 2128}{8} \right) + 14.5 \\
 &= \left(\frac{5830}{8} \right) + 14.5 \\
 &= 728.75 + 14.5 \\
 &= 743.25
 \end{aligned}$$

$$\begin{aligned}
 b &= a + x - 2u - 2r \\
 &= 743.25 + 304 - (2 \times 12) - (2 \times 2.5) \\
 &= 1047.25 - 24 - 5 \\
 &= 1018.25
 \end{aligned}$$

$$r = 2.5$$

$$s = 7$$

$$u = 12$$

$$v = 1800$$

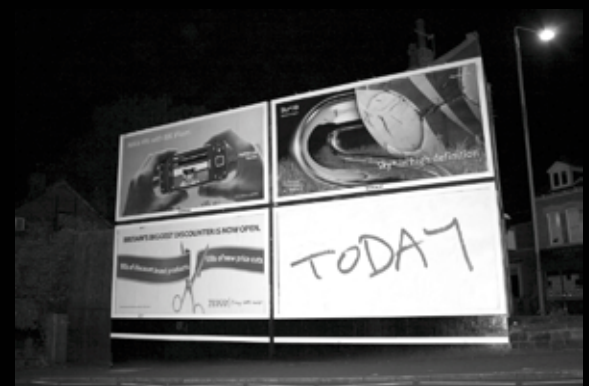
$$w = 7958$$

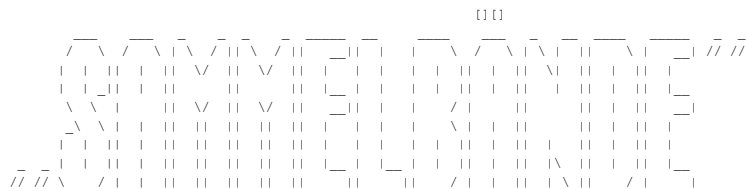
$$x = 304$$











~ Harry Meadley ~

By Poiuyt900000000
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Version: 1.0
2009

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INTRODUCTION

[1]
Warning: This walkthrough contains spoilers!!!

The purpose of this text is to provide a walkthrough of the exhibition 'Harry Meadley' - as part of: „Sammelbände“ held as East Street Arts (ESA), Leeds, England 6th - 9th October 2008. The first of three consecutive solo shows (the other two being Iona Smith and Alex Farrar respectively) within the same period of a shared group show. A sammelbände is an archaic term from early book binding when manuscripts, articles or folios by different authors were bound together for posterity and potential cross-reference.

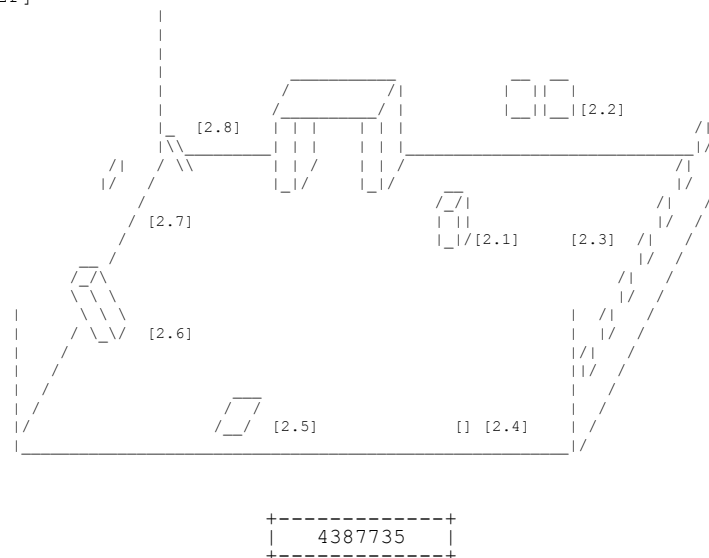
This guide will take you around the show, and will help explain how to understand each work. Obviously each person has their own reading of the work, which is equally as valid, but some readings are slightly more equal than others, or more researched at least. But don't expect all the answers; it is more of a strategy guide. Each work has been given a difficulty rating out of 5 *'s that apply only within the scale of this exhibition. The contents of this walkthrough have mainly been provided by Harry Meadley himself as an official source, though all information provided is easily obtainable or deducible. It is advised you attempt to conquer the work yourself. This walkthrough should only be referred to if you need help, or wish to confirm your reading.

WALKTHROUGH

[2]
Upon arriving at ESA Patrick Studios, press 'reception' button. You will shortly be personally let in by a member of staff. You will find a works list / press-release to your right, where you must also sign in. Make sure to take a works list, reading the press-release on the reverse is up to you. I didn't find it that useful; but I recommend reading it only if you know nothing about the artist. There is no extra information on any work, just title, materials and dimensions [all works stated as 2008]. You will be either directed or lead up to the first floor, and to the project space.
The closest work to you when you enter the space is a solid wooden plinth with an unfamiliar shiny white object on top of it. From the works list provided, and the given mediums, this is our first work; the works list then lists the other works in clockwise order around the room. So we shall tour the show in this order.
The most notable thing about the space is the lack of colour. Except from the colour of bare wood, and of photographic flesh tones, everything is either black or white. Four black works and four white works, all seemingly cuboidal.
Strong spotlighting has been used in the space, the works and the room are very bright and the light gleams from the shiny surfaces. The room is not square, it is a rhombus. The opposing wall has large doors (used for lifting large items into the building) and tall vertical screen blinds either side of the doors - the blinds are down, there is no natural light. On the wall to your right is a set of double doors, closed. The floor is rough concrete, there are marks and some paint drops, mainly white.

Floor Plan

[2F]



4387735

[2.1]
4387753
lacquered cast iron + untreated larch
17.5 x 7.5 x 8cm / 25.2 x 25.5 x 91.5cm
white / wood

Difficulty: **

Approaching 438 from the door, we see two sides of a solid wooden plinth, solid in the sense that the entire plinth has been cut and planed from a single tree trunk. Reading the materials list, we find that it is larch wood. A deciduous version of pine, popular for its lack of knots and resistance to rot. Placed on top of the plinth is a white gloss lacquered object. It lays diagonally across the plinth, with its larger crossed end directly facing the entrance. Walking around the work, we see that one face of the plinth has a large natural crack down it. Moving closer, we find that the object, a complex pyramid shape on its side, has its point positioned exactly on the centre of the woods grain. This central point is not in fact in the centre of the top side of the plinth, but rather, closer towards the corner the object points towards. On the right hand side top corner of the cracked side is a very small section of bark. Counting the rings from the centre of the grain to the bark we can determine that the age of the wood is approximately seventy years old. The crack has appeared naturally since the wood has been cut, due to it being 'untreated'. The cracks are the result of fault lines in the grain. The object is a complex pointed form, with the numbers 4387753 cast on it. It looks heavy, it is solid cast iron after all. From its shape we can determine that it is multiple sided wedge that has no marks or scratches on it. In visual language terms, it can easily be deciphered that the object has the design purpose of splitting the wooden plinth. A steak to be hammered into the wood, splitting it into pieces along the fault lines, that have already begun to show. An object displayed on a pedestal it is solely designed to destroy. Now we have a potentiality: If the object was to fulfil its use, it would cease to be placed atop a plinth, and its virgin white coating would be scuffed. By using it for its inherent purpose, it would lose its given stature. If you search for '4387753' you will quickly find US Patent No. 4387753 for 'splitting device with varying cross sections' otherwise known as a wood grenade.

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+-----+
| Portraits Of The Backs Of My Hands |
+-----+
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[2.2]
Portraits Of The Backs Of My Hands
duratrans lambda prints + light boxes
60.2 x 84.9 x 11.5cm [x2]
white / flesh
Difficulty: *

Two A1 white square edged light boxes wall mounted together, the left box has a high quality print of the artists left hand, and the right box his right. Both boxes cables go to wall sockets either side of the light boxes, they are somewhat like arms. It is the backs of the hands, rather than the palms that are displayed. A possible simple reference to the saying 'know it like the back of my hand'? Or a more subtle statement on the role of this artists hands? They are young, they are yet to accumulate the grains of time and use. It is also surprising how long his nails are. These hands do very little. They have certainly done very little in the making of this work in particular, questionably they have done nothing, other than be photographed.

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+-----+
| Example 1. (...) |
+-----+
```

[2.3]
Example 1. [Formula for the exact placement of nails to hang any number of equally sized frames equally spaced on any size wall]

frames + nails + pencil on paper
30.5 x 38 x 2.5cm [x7]
white / grey
Difficulty: * / ****

There are two parts to this work, hence the two difficulty ratings. The first is the work before us - the example; the second is the work, the first is an example of - the formula. Seven identical white frames, spread evenly across the largest wall in the space. The frames have no back, the wall they are hung on is visible through the glass, so are the two nails exactly in the top interior corners of the frame hanging it from the wall. Placed loose in each frame is an A4 sheet of squared paper with algebraic equations being completed. Each sheet has two columns, with each column containing a separate equation. All algebraic terms are assigned a number on the page they appear. The loose sheets have fallen differently in each frame, some curve back towards the wall, others arc in the middle. The result of each equation refers to the nail above it (two per frame) and its position. It is a practical example of the formula mentioned.

What the algebraic letters correspond to is not given, however, it can be de-coded.

Formula:

Frame 1:
 $a = ((w - sx) \div (s + 1)) + u + r$
 $b = a + x - 2u - 2r$

Frame 2:
 $c = 2a + x + u + r$
 $d = c + z$

Frame 3:
 $e = c + y$
 $f = e + z$

Frame 4:
 $g = e + y$
 $h = g + z$

Frame 5:
 $i = g + y$
 $j = i + z$

Frame 6:
 $k = i + y$
 $l = k + z$

Frame 7:
 $m = k + y$
 $n = m + z$

Unknowns:	EX1:	Possible meaning:
r=?	2.5	radius of nail
s=?	7	number of frames
u=?	12	width of internal frame perimeter wall
v=?	1800	vertical height
w=?	7958	width of wall
x=?	304	width of frame

By eye, some numbers can be seen as size in mm. x and w are easy ones - a-n goes from 743.75 to 7214.75. u and r are the most confusing, but given what possible measures are left unassigned, we can guess that they account for the nail having to be inside the reverse of the frame. v never appears within the formula but is given on every sheet independently, as a-n appears to be assigning horizontal distance across the wall from left to right, v must be the same vertical height applied to each and every frame. The y and z are explained as:

$y = c - a$
 $z = b - a$

and used for all nails after a, b and c have been calculated. y is the distance between the first nail of the first frame and the first nail of the second frame. A spacing that must be the same for all frames to be equal. z is the distance between the first nail of the first frame and the second nail of the first frame. Another distance that must be the same for all frames.

The final frame contains an additional equation:

w-n=a

This is to check the equation has worked correctly. The distance from the final nail(n) to the right side of the wall(w), must equal the distance from the left side of the wall(0) to the first nail(a). And it does; the formula works. The titling of the formula implies it can be used for any number of frames. As such, we imagine that the +y / +z can be extended for any number of nail pairings, with a, b and c accounting for all other variables. The title also states this as example 1. This is its first incarnation, if the work was to be re-exhibited it would have to change, due to the wall size, number of frames, size of frames etc, the equation has to be recalculated for every installation but the formula never changes.

```
+-----+
| Oubliette |
+-----+
```

[2.4]

Oubliette

Lacie 'Little Disk' 160GB external hard drive formatted for Mac OS X [10% full]
8.1 x 12.9 x 1.8cm
black / grey
Difficulty: ***

A small shiny black plastic cuboid stood upright. There is a thin groove separating the top sixth of the object from the lower part, a cap we presume? On the larger of the two parts, just below the line is the word 'Lacie' upside down in grey. You may either know that Lacie is one of the worlds leading brands of digital data storage, or just refer to the materials list: an external hard drive. It also states it as 10% full: 16 gigabytes of data. This statement of it being 10% full also hints towards that this percentage may possibly increase or decrease, though most likely increase (as it is a storage device). It also states that it is formatted for Mac, if you have ever used an external hard drive, you have to format it to the computer system you use. You can format them to cover all platforms, but that often puts a GB per file limiter on. We can now presume that the device may contain files larger than 4GB each. Files of that size are usually video files. Now to the title: The strongest cultural reference to the word oubliette can be found in the film Labyrinth (1986).

HOGGLE: I suppose you've noticed there ain't no doors, only the hole. This is an oubliette. Labyrinth's full of them.
SARAH: I didn't know that.
HOGGLE: You don't even know what an oubliette is.
SARAH: Do you?
HOGGLE: Yes. It's a place you put people to forget about them.

In more accurate terms, an oubliette is the name given to a design of a(n) (originally) French dungeon that is only accessed by dropping in from a hatch in the ceiling. They were frequently added to and never taken away from (or cleaned out). It's name derives from the French 'oublier' - to forget.
A hard drive containing files the artist wishes to be

forgotten. But there is another factor un-obvious to the work: it is for sale.

If you enquire about buying the work, you are presented with an elaborate contract with pages of terms and conditions. Within these terms the contents are not accurately described. It does however, become obvious that the OUB contains all the data files of works the artist wishes to forget. The owner has the sole right to see the contents. The contract explains that the owner of the oubliette is to be frequently updated (until full) with any future works that are doomed for the OUB. But whilst the artist is still alive, he retains copyright. On the occasion of his death, copyright is given to the owner, they are released.

If you look up the model of hard drive used, you find that it is a complete unit, it is self-powering and has its own extendable USB cable built in, hidden for protection under the near-invisible cap. This may explain why the object is upside down, the ports extend from the bottom of the device, placed as it is, it resembles an actual oubliette, for the files to fall in, and be unable to escape, a trap-door on the top. And like the no-longer acceptable dungeons, this dungeon may one day be out-dated too.

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+-----+
| Errors & Omissions Excepted Exception |
+-----+
```

[2.5]

Errors & Omissions Excepted Exception

Black granite

30 x 40 x 1.5cm

black / grey

Difficulty: ****

This work makes very little sense without understanding what E&OE means; a term not used that commonly. The abbreviation is expanded in the title 'errors & omissions excepted'. Excepted implies 'not included', errors and omissions are just those, mistakes and things left out. E&OE simplified means 'all incorrections excluded'. It is used on legal contracts as a disclaimer for unknown, variable or questionable information. It accepts uncertain information.

Here it is, carved in stone, granite in fact, a strong igneous rock, commonly used in modern stone carving (most commonly for gravestones). Its placing is unusual, it is in the lower right hand corner - a footnote, its standard placing on a legal document. But the remainder of the granite surface is blank. The content of which the disclaimer is to be applied to is yet to appear. The E&OE applies to whatever is to be added. A statement reminding us that all information is questionable, nothing is 'set in stone'. But why is the E&OE an exception? The above statement, would not need to be titled an exception. The reason for this being an exception only comes from researching the history of stonemasonry, one of civilisations earliest trades. As you can imagine, the phrase 'set in stone' and its connotation of information that cannot be changed, comes from stone carving. One of the early laws of stonemasonry is that no uncertain or disputed information may be carved in stone. As it would affect the reading of history. In modern day texts for training stonemasons it is expressed as 'you cannot carve E&OE in stone'. Here it is, carved in stone.

```
+-----+
| Any Given Plinth (...) |
+-----+
```

[2.6]

Any Given Plinth Leant As Low As Possible Against Any Given Gallery Wall
plinth
dimensions variable

white / wood [interior]
Difficulty: **

Pay attention to the word 'given'. The plinth is not new, it has been used, it has some scratches and marks, it has been provided by the gallery (or in this case project space) - a pre-existing plinth. The artist has brought nothing to the space for this work. It has been leant against the wall as low as it possibly could, before falling. Or so we must believe, do not attempt to test this work, it will fall with quite a bang, this large space is very echoey (you can tell by your footsteps). What this leaning demonstrates is the surface quality of the gallery space, and to some extent the plinth itself. For example, a plinth leant in this way on a polished marble floor against a sanded-smooth white wall will only be able to lean slightly before gravity forces it to slip. A plinth leant on an uneven concrete floor against a roughly painted wall will be able to achieve a far more acute angle. As such, the higher the plinths lowest leaning point, the higher surface quality of the gallery space. Due to the plinth being a variable, it is not the actual height of the plinth, but rather the angle it leans against the wall.

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+-----+
|  Hangman  |
+-----+
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[2.7]
Hangman
powdered aluminium on frame
27 x 46 x 2.5cm
black / grey
Difficulty: *

A completely black panoramic frame with a complete black mat inside it, hung on the wall and dusted for fingerprints. The prints have not yet been lifted - but they are identifiable to the eye, one set of hands that have hung the frame. The black hooded hangman, who's identity is covered (only symbolically, as most know who they really are). Here we have a potential forensic clue that identifies the person responsible for hanging the work. The unknown technician, waiting to be identified. But if the work is disrupted, the prints may be lost. Certainly each time the work is to be re-hung it must be cleaned, hung and then dusted again. The work will be as unique each time as the prints upon it.

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+-----+
| SH1014 |
+-----+
```

[2.8]
SH1014
tempered carbon steel + brass + black lacquered hardwood
100 x 5 x 3cm
black
Difficulty: ****

By far the most coded work, as the exterior is only identifiable as black lacquered hardwood, this straight oval-profiled stick that within it must also contain brass and tempered carbon steel. The top fifth of the stick is separated by a thin groove, this top section also has two diagonal grooves towards the dividing groove. To the knowing eye, it is the standard proportions of a samurai sword, a handle and scabbard. However, this sword is straight, and un-ornimented. The brass and tempered carbon steel account for the blade and its fixing. This is a sword, a concealed sword. Or more accurately a cane-sword: a shikomizue.

We now have the first part of the artwork, a concealed sword, concealed perceptively as an ambiguous sculpture, questioned conceptually as 1) is it a real sword? 2) if it

is a real sword, is that not dangerous leaving it free to be picked up?

1) We cannot know for certain that the object presented to us houses a real blade, we have decoded as much as to know it looks like a cane-sword. Maybe this issue of trust is the work? Either we are being convinced it does contain a blade, in which case if we were to pick it up and unsheathe it, we would be holding a serious weapon. Or we are being tricked into testing it, resulting in the humiliation of struggling to pull apart one piece of wood.

<I would not recommend doing this, as touching artworks is bad behaviour. I did however have the luxury of being unobserved in the space and did in fact let my curiosity win and open it>

2) This creates a potential hazard. Leaving a deadly weapon free to be picked up is chancing fate, and could to some extent be considered illegal. The legality of the whole work is questionable.

'Samurai style' swords were banned for sale, import and export in the UK in April 2008 [SH1 can neither be sold, or exported]. They have always been illegal to carry in public, but were allowed as collectors items. Now the current law only allows for the buying and collecting of authentic weaponry, this being weapons produced in their original country under license. Items bought before April 2008 are allowed to be kept within collections, and exhibited privately. As you are not granted public access into the building (you must be let in, and sign in) this is perfectly legal. It does however, pose the possibility of someone using it. An unlikely event, but a potentiality. In the most serious case at the private view. The audience members who were able to identify the object as a possible sword, would have a far greater defence than the ones who had not engaged with the work conceptually, seeing it as just a black stick. Their rapid paradigm shift would be somewhat startling.

The work goes further, by the exact selection of sword model. Searching for 'SH1014' goes directly to the catalogue number for this particular sword - a replica Zatoichi cane-sword, made by famous sword maker Paul Chen of Hanwei, China. A sword making company that specialise in reproducing Edo period Japanese swords by traditional methods in large volumes. As cane-swords were made to be concealed, they were developed as straight blades, rather than the standard curved blades, as straight blades are far easier to conceal. The history of these cane-swords arrives in Edo period Japan when the carrying of swords by civilians was made illegal. They were used almost exclusively by the shinobi ninja. The one major exclusion is the fictional character Zatoichi, from which this sword is a replica. Because this cane-sword is a replica collectors item, it is exempt, though very tenuously, from the strict UK law on concealed weapons.

This sword to an Eastern audience, or a Western fan, is easily notable as Zatoichi's famous cane-sword (the two iconic grooves on his sword's handle helping his thumb identify the position of the blade). An easy comparison can be made with James Bond's Walther PPK in popular cultural terms.

Zatoichi, is a fictional blind-swordsman set in Edo period Japan, portrayed in some of Japan's longest film and television series. Many Western equivalents have been made, for example the film Blind Fury (1989).

We can also attune the historical parallel with the banning of swords in Edo Japan, and the banning of replica swords from this period in the UK - there are always exceptions easily concealed.

We also have the complex provided by the idea of a blind swordsman - as seeing and believing has already arisen. A visually concealed weapon, conceptually decoded. The stronger the effort made to determine whether the blade is really there or not, rewarded by knowledge that it really is. The conceptually curious become armed, the perceptually limited are easy killed.

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+-----+
|  Today  |
+-----+
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[2.9]
Today
Large format print (48 sheet hoarding)
609.6 x 304.8cm
white / red
Difficulty: *

This work is off-site on Titan Billboard #1774-5, LS6 1AT
Journey [exactly 2 miles]:

From ESA [on foot] go:

^ ^ < > < ^ > > < ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ <

...and it is on your right. There are four billboards
gridded together in a rectangle. Only one is a non-standard
advert, the lower right.

The billboard is plain white, with 'TODAY' written in
red. It is an enlargement of an unidentifiable handwritten
version in thick red marker pen. The text has obviously
been written quickly and for dramatic / eye-catching
effect. Similar to when people write 'today' on posters to
illustrate more clearly that the event is today. There is
nothing else on the hoarding.
From the press-releases it states that with each solo show,
this billboard will show a work with the corresponding
artist. This 'today' lasts for four days. This advert,
advertises the duration of the exhibition, but only to
those that know it is part of the exhibition. To others it
could be read in many ways, most probably as a positive
affirming message. Its location has hoards of daily
commuters, who will pass this message for four days in a
row.

=====

===== SECOND WALKTHROUGH =====

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[3]

Once you have gone through all the works (excluding the
off-site work) and have achieved a strong grasp of what
they are attempting to do, it is worth walking around a
second time (if not more) to begin reading any possible
interrelations.

<I would advise this for any exhibition>

First the obvious, colour:

White, Black, Grey or the natural colour of wood / flesh.

A limited pallet. The only non-monochromatic parts being
their natural colour - wood [438 / AGP] and flesh [PBH],
natural objects. The white and black surfaces are only
marked in silvery grey. The white works, all have a direct
relation to Art structures - the artists hands and making
[PBH], hanging [EX1] and the stature of plinths [438 / AGP]
whereas the black works still relate to Art but are tinted
by connotations of death: Weaponry and legality [SH1],
evidence [HNG], punishment [HNG / OUB] and death [EOE].
Though none of these works you could really say are about
death itself.

There are some strong visual parallels between works.

The cross of the wood grenade of 428 is similar to the
underside / interior of AGP, two plinth works, one with
cross on top, one with a cross on the bottom. However, with
AGP the plinth is an unknown variable. But there may have
been some aesthetic decision made as to which plinth should
be used. Both plinth works exist in a state of suspense,
and both are art objects.

This is also true for EX1 and HNG, where the frames become
art objects. The contextualisers laid bare provide their
own context.

OUB and EOE have been carefully aligned with each other
along their edges closest to the wall. They are both of
similar rectangular dimensions, with similar grey letter
markings. Visually very similar, but vastly different
materially. The concealing cap of OUB matches the concealed
handle of SH1. Remember that surface is also a cloak.
The destructive nature of SH1 and 438 is obvious, their

equally coded titles, are both in fact direct catalogues.
Rewards for the curious.

But the crux of the show is PBH, gently illuminating the
space. The artists hands projected upon every other work.
So what have his hands made? The frames of EX1 and HNG
are most likely made professionally, the powder coated
aluminum light boxes of PBH itself certainly have been.
AGP is given, 438's solid wood plinth has been machined,
the wood grenade a mass-produced cast. OUB and SH1 are
also mass-produced; EOE must have been cut by machine, and
the lettering seems also to have been machined rather than
hand-carved.

The handwriting and fingerprints of EX1 / HNG could have
been done by the artist, but at the same time, could
have been done by any technician. An entire exhibition,
seemingly void of any traditional hand-making. We are
left with things that have been just been placed there.
HNG reminds us that everything placed in this space have
the fingerprints of the people who put them there. The
act of placement. OUB has had its contents placed there
by the artist, the wood grenade has been placed on top
of the larch plinth, the frames of EX1 have been placed
apart, HNG has obviously been placed, and AGP placed as
low as possible, SH1 has only been placed - easily taken.
Ready-mades carefully placed by the artist into a state
of tension. An entirely still, silent exhibition, with
potential for chaos.

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===== FAQs =====

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[4]

What is A Latento?

A Latento is a serial publication produced by Alex Farrar,
Iona Smith and Harry Meadley. The three act as an unnamed
artist consortium, in which they maintain their own
autonomous practices but band together for practical and
pragmatic reasons. They are not an artist group.

As a serial, A Latento has been assigned the ISSN

(International Standard Serial Number) of 1755-5787. The
publication itself consists of three separate equally sized
sections given to each of the artists.

The title 'a latento' is an arcane antonym of manifesto. It
is an elaboration of that which is latent or hidden, in the
case of A Latento, it is a published anthology elaborating
on the artistic practices and their back stories within the
consortium.

Vol. 1: Incunabula - from the Latin 'swaddling clothes'
refers to "the earliest stages or first traces in the
development of anything" (in book printing an 'incunabula'
is a book printed before the year 1501). Vol. 1 documents
the early stages of the practices of Alex Farrar, Harry
Meadley and Iona Smith throughout 2007. It was presented as
a printed exhibition, with the contents pages illustrated
as gallery floor maps.

Vol. 2: Sammelbände - the same title (but with the speech
marks removed) as given to the ESA exhibition: three
separate solo shows bound together as a larger exhibition.
Sammelbände's were massively popular during the Tudor
period, as texts were widely released unbound, owners would
then have collections of texts by various authors bound
together in large books for posterity, cross-reference and
to save money. The word still exists in the German language
as 'sammelband' that roughly translates as 'anthology'.
Vol. 2 covers the consortium member's independent actions
throughout 2008.

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===== Trivia =====

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[5]

At the private view, Gordon's gin (& tonic) and Tesco

'price-cut' wine were served. Two brands adjacently shared with the billboard work.

Due to the large plants kept outside the project space, many fruit flies flew into the strongly lit space. They frequently landed on the white gloss wood grenade.

SH1 had notably moved three times during the exhibition.

The middle of the three up lighters on the wall EX1 was installed on was broken. It has been photoshopped out of the documentation, or in some cases, all three.

AGP did not fall once.

On the reserved price list, 438 could either be bought and kept as it is, or for double the price could be destroyed.

Two works sold.

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===== Legal =====
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[5]
,,Sammelbände"
~Harry Meadley~
WALKTHROUGH

By Poiuyt90000000
Version 1.0
2009

ASCII Art by Poiuyt90000000.

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[!]
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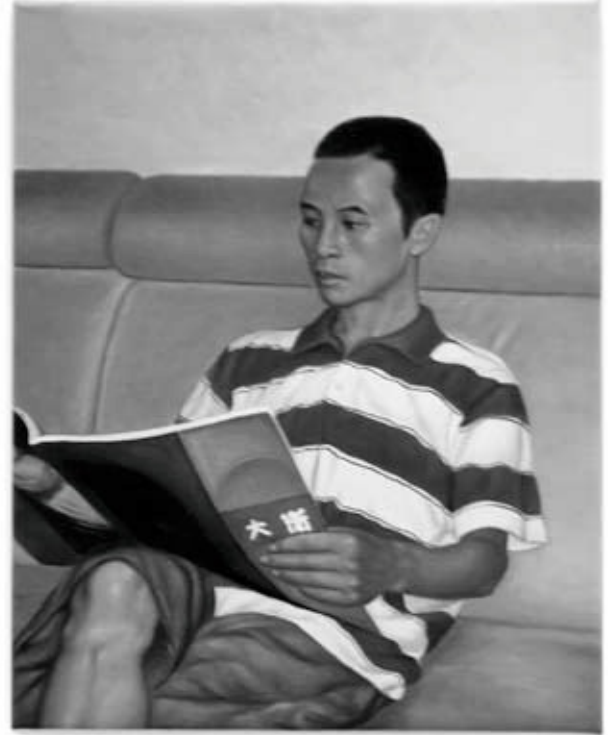
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E&OE

Harry Meadley to Paintingiant 28/8/08	Harry Meadley to Paintingiant 28/8/08	Paintingiant to Harry Meadley 30/8/08	Paintingiant to Harry Meadley 2/9/08
Dear Michael Brock [or whom it may concern], I have ordered from you before and was very impressed with the Turner I received. I am an artist based in Leeds, UK and have become very interested in the painting service you provide. As such, I would very much like to commission a few portrait paintings from your company. The portraits I wish to commission are of the people whom paint the painting reproductions. So I would like them to paint self-portraits. Please could you tell me how many painters there are and if any are willing to sell me self-portraits? I would like the portraits to be oil on canvas, content and style are entirely up to the person painting it. The size can be whatever your standard portrait size is. How much would you charge for this [per painting]?	Hi Michael, Thank you for the quick response. 40 x 50cm is perfect. If there are 5 painters that would be happy to do it then that is perfect. They are welcome to paint it however they want. If there are some female, some male that would also be best. For the use of the paintings: I just wish to collect them. I want to commission self portraits of people I have never seen or met, or ever will. So asking your company instantly came to mind, specially since I would be importing from China. What really appeals to me is the mystery. I am curious to see the results. Hopefully it would be a nice challenge for your painters. It would mean a lot to me for someone to accept the commission.	Hello Harry, How are you doing. After talking with the artists, there are eight artist would like to sell their selfportrait. Is this be fine to you or you would want 5 of them only? Pls advice. Harry Meadley to Paintingiant 30/8/08 Dear Michael, Thank you very much. That is very good news. Please send my regards to the artists who accepted my request. At this stage I can only afford to pay for 4 portraits, can you tell me how many are male and how many are female? For the 4, could it be two male and two female? Please get back to me with a total price including delivery etc. I will put the order through on monday. Thank you very much for your time,	Dear Harry, Sorry for the delay of requesting Money. I had just had our accountant sent you a money request via Paypal. You could pay from the link in the email or just pay to account1@paintingiant.com Paintingiant to Harry Meadley 3/9/08 Hello Harry, Thanks a lot for your quickly payment. Confirm that the payment been well received. Will start working on your order soon. Thanks and regards Sincerely
Paintingiant to Harry Meadley 28/8/08	Paintingiant to Harry Meadley 28/8/08	Paintingiant to Harry Meadley 30/8/08	Paintingiant to Harry Meadley 14/10/08
Hi Harry, How are you. It is still me Michael. Nice to heard from you again. May i ask you a question? Could you possible to let me know in what usage you are going to have those self portrait serve? I am not sure wheather those artists would like to sell their selfportrait, while i suppose some of them would be glad to. Regarding the painting size, our usual is 40cmx50cm. Is this ok? This moment, there are around 40 artists working for us. And some are not good at portrait painting. So, possibly there would be around 10-15 artists would do their selfportrait. Will or not sell their selfportrait, i will discuss with them. Some artists are good academic techniques, some are good at impressionist style, some are good at cubinism style. So, maybe the selfportrait paintings would be in various style. Think this could be fine to you, right? Regarding the price, i am not sure yet. I would need to talk with the artists and come back to you a little later.	Hello Harry, Thanks a lot for your explain received. I think i had get your ideas. And also at the same time, i had had a brief talk with a few artists. They are waiting for my answer of the usage of the portrait paintings. I will discuss with them and come to you a little later about how many artist would like to. Maybe this saturday morning. And with the size of 40x50cm oil on canvas selfportrait, The price would be US\$129.99/pc. Will come back to you a little later. Harry Meadley to Paintingiant 28/8/08 Thank you very much. I look forward to hearing from you, Best,	Dear Harry, Thank you for your message received. Ok, i would have your regards transfer to the artists. There are totally 6 male artist and 2 female artists. If you want, we could have 2:2 for the first paintings. The total price would be US\$545 include shipping. Any other questions, pls feel free to let me know. Have a nice weekend Harry Meadley to Paintingiant 1/9/08 Hi Michael, Please forward me the paypal details so I can put my order through. Thank you very much,	Your paintings are ready now. Will have them delivered tomorrow. When get the tracking No. will let you know soon. Harry Meadley to Paintingiant 30/10/08 Dear Michael, Received the paintings, they are incredible. It was a great moment unrolling them. Please thank the artists for me, they did a great job! Thank you,
Thanks and regards Sincerely			









I to L

This was the first show, by Theo Reeves-Everson, which had video work; it is a small digital picture frame. This was a work by a London artist called Richard Grange, or as he prefers R B Grange, like red, blue, green; in which he sent me just instructions of a formula in which to produce these objects, which are derived from the dimensions of the gallery. The formula was designed to create sculptural objects from any numerical value. This was the first show where I, as the director, actually made the work, but it wasn't my work, I was purely under instruction.



Soon after this I organised a forced tutor exhibition in which I sent out a message to all the tutors on the course saying that they had a group show and they had to sort it out for themselves as to what to show. In the end it was only Simon and Alison who put these two works in. I left the keys with Di Kilbride, the course administrator, and so they had to go to her to get the keys to put work in. But Pete Ellis requested his own show which I thought was quite good so I gave him the week after which was this sort of mechanical bucket titled 'It's a Squid Thing' which moved, it was motorized and had lots of oil and left this horrible greasy deposit like a squid with ink, which was fun cleaning up.

Following that was a show by Jo Ray who would, the year after this show, become a tutor on this course. So I don't know, there was some involvement, I don't know. Her work was beautiful. She even made an exact replica of the gallery to develop the work in.

This is another of R B Grange's shows in which he sent me instructions to engrave a new padlock with the title of the work, which was mxxxii with a strike-through through it; which is harder to have engraved than you would expect. And to lock the keys in the gallery. That resulted in Tom having to bolt-cutter the new padlock at the end of the show. I should probably publicly say that Tom Railton's involvement with the gallery has been quite a lot. He's sort of the technician, that's probably his official role; well his official role is course technician, but that's close enough.

This was Alex Farrar's show for Light Night where he had a projector and he projected onto the opposite side of the wall and we had a few problems with overheating because the gallery is such a small space and it was at eye-level so it sort of blinded most people. It was a projection of fire-works and we put big speakers in the locker above so it really echoed and we generally got in trouble for that.

This was a work by an international artist called Ahn Mi-Ok which was sort of a touring show which somehow ended up here, I got hold of it. It was a sort of a felt vagina and behind it was a large speaker that played sort of feminist electro-pop, but in the nature of all those things they sort of counteract their own arguments because it all trades on feminine sexuality. It was good, it was nice and loud.

We also for one show used the fine art gallery as an extended space but it was under the locker galleries bracket. So we started to move out of the actual locker gallery itself, but just by title. This was a set of performances by Xymphora.

Oh and those images were really small because someone stole my laptop from my studio space and those are the ones that were just uploaded on the web site, so I've lost the full quality documentation. This was a photograph of me discovering that my laptop has been stolen, but in turn actually looks like I was stealing it myself, which I didn't.

This is Paddy's work, a vent, which took the line like with Subway how they pump out a scent into the street to attract people and to lure people in. You couldn't see the contents of the gallery you could purely smell it. This was the interior, so it was all sort of art produce, paint etc and there was a fan that blew it out.

This was Iona's performance, which was the first performance in the corridor, bar my opening.

This was a work by the gallery assistant, in where we took a decision to buy a screen for the gallery so that it would actually be the galleries property for showing video work. It's a sort of small portable DVD player, which is a miniature style that most larger galleries used that are wall mounted so it's a sort of completely black frame.

This was a show called 'Romanian and Bulgarian for a day' by Mark Tovell who's a London artist who does a lot of social work. He paid Romanians and Bulgarians that had just recently come over to England and discovered all the problems with EU legislation, to come and give a lecture. He gave them the money for the train fare and told them to either come or not for five consecutive days, and only two of them actually showed up. So the other three just sort of took the money and ran. The two that came gave these presentations that were pretty heartbreaking- this guy was a student who had recently graduated and had been really successful and when he came over to England, you have to have all your paperwork, he was mugged and they stole absolutely everything off of him and now he's stuck in this country so he came to tell all of us students how bad his life is.

Someone painted the gallery blue, that's it, it wasn't that great.

This is probably one of my favourite works, which is Tom Miles' show. It was a teenage shrine to Simon Ringe, our course leader, who he was in love with, we were never certain whether it was true love or not but it was serious overkill and had affects on his personal life.

This was a first year, well first year at the time, who actually filled the gallery, which no one else did, it was quite a challenge.

From Audience: How was that done?

Magic.

This was another first year and was the only time we actually used a telly and it was quite difficult to actually find a television that would fit in and look okay.



Last summer, when they boarded over the lockers during the arts festival / degree show period they lined it with light boxes and I was offered, originally five light boxes to do a display and I also showed a work of Iona Smith which she showed earlier. That was sort of a semi retrospective, promotional thing. But one of the works was actually withdrawn and I'll show you that later because we actually re-showed it.

Following that, we came back and it was the A Little Sum'in Sum'in "Dark Room" for Light Night which caused a fair bit of controversy as it was shut down by security. Leeds Met security were ordered to come and shut the entrance to it and they turned off the electricity to the gallery.

I don't know if you can read this but this is from Chris Bailey who is the head of the faculty of arts and society, it says:

*Dear Harry,
The Faculty regrets the necessity of closing the A Little Sum'in Sum'in project on Light Night. This was, however, necessary, due to the lack of risk assessment for the project. A number of issues relating to the project, including safety concerns, concerns over the impact of the project on others in the vicinity, ineffective signage and concerns over the suitability of the project given the context of the overall event, meant that staff had no other choice but to close the project down. All projects run on University property must be fully risk-assessed and signed off by staff in advance of implementation.
As discussed, we would like you to remove all reference to homophobia on the part of staff, or the University itself, from the public domain, and to apologise for any offence to staff caused by your comments.*

So this was the work that was never shown.

This was what was in the gallery, which was a caution with directions, they said ineffective signage but...

So then you go through the other doors and there are some more signs that I think are pretty effective. And the show was to be invigilated the whole time. Inside the dark room this is what it was. It was just black partitions with leatherette curtains and glory holes a la gay club dark rooms, so it was a sort of faux sex room. Whether or not anything happened was never allowed to happen. This led to a newspaper article with the headline 'Leeds Met Bans Gay Art'

So just to wind them up a bit more we showed the light box of the work that was taken out from the Arts Festival which is another of Alex's work, which is his doll, which is a life size representation of himself stood on top of Leeds Town Hall.

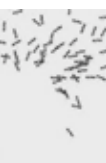
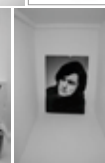
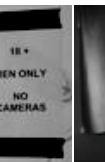
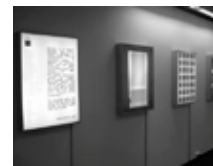
Next is a work by Hardeep Pandhal, which was a video of himself as a child in India playing with two rabbits, sort of quite uncomfortably. Lots of people complained about it, which led to this form being made. It was actually in response to that show that this was brought in. So now, I don't know if some of you may have experienced it, if you have shows in the building you have to fill out this form but it's really rushed, there's loads of typos like 'Please description of the work to be shown' etc. But I was quite proud that the gallery has led to the course having to be more careful about what it lets its students do.

I represent a bunch of artists and as it was getting closer to the end of the run and there were five of them that hadn't actually had shows so I compacted them all into a week. They all live in other places and weren't able to travel to do shows, so I requested them to post their work and I would show them on consecutive days.

So this is by Michael Pollard who posted me some light. So I just opened the box and put it in the gallery and there were these two L.E.D's inside and then another work, I was given instructions to take a photograph of myself, with quite strict guidelines. So I e-mailed it to them and they posted me back the photograph to put in the gallery myself, that was Tom Walker's work and then he also collaborated with one of the other artists called Nina Wakeford who's at Goldsmiths, they had another copy of the photograph put up in Goldsmiths and had a group of students clap at it. Which is this video here. Apparently the photo is still up.

It made me really happy that some of my represented artists started to get back at me. It's my fault for telling them I would show whatever they posted to me.

The work that followed this didn't arrive on time and was never shown which was by Nicola Wright. It's an animation which I've got screen grabs of. As this was never shown, she is the only represented artist that has never shown in the gallery. But, it's these little ants that were to be projected inside the gallery, that sort of meander about. For the final represented artist show the person actually came up, she's called Clare Asquith and she curated another day of seven shows of other people that I had no control over or no prior knowledge of it. Which was annoying for doing the risk assessments because we have to fill them out for every show, so I was writing them as the shows were being installed. I won't show Clare's shows, as that was her work, not mine, so I can't claim on those.



The final show, well the penultimate show, which was the final proper exhibition was by Josephine Flynn, who is a past student from Leeds Met, she graduated in 1999. As part of her graduation ceremony she bound her hands as if she'd had a terrible accident, or maybe she did, everyone has their own version of the event; and so she went through the graduation ceremony and when she was handed the diploma she was fumbling about with it on stage; and was inherently documented in her graduation photograph. Which is the final work. It was shown in New Contemporaries and has toured around and I'd always had my eye on it to show as the final exhibition. It's a really great work. I've not asked her, her version of events, I think I'd prefer not to know.

This led onto the closing event, the Finissage, where I had the fifty Polaroid's of every show ever given and the door was displayed at the end. We had a champagne reception, I should point out that the box of wine that I bought for the Finissage is the same brand that I got for the Vernissage just to have some sort of correlation. And I bought some expensive champagne, which I just wanted to do to have some credibility. So these are the Polaroid's, which are the only physical photographs, I've never printed any of the shows really, just the Polaroid's. They are the hard copies. And this is the door, exhibited as an object. The other week, some first years came up to me and actually said that they were going to open a gallery in their locker and asked me if they could have my door. So you know, I don't know, I think I might sell it to them, at art prices. So, this was the closing event. Most of the openings that we had with the locker gallery were only ever a few people but quite a lot of people turned up for this and it did block the corridor, which is one thing that I had always hoped to do. This is the original door back on, so you will have noticed that the gallery is no longer there and what's left is a new number plaque on the original door that I've had specially engraved. It's a silver plaque with MXXXII engraved on it.

But then again, I think I prefer the idea of the building collapsing straight after we leave. I'm also looking forward to not having to install new shows every Monday morning.

Are there any questions?



1. Yeah, this isn't a question, it's a statement. Josie Flynn's piece was not fumbling around on the stage with her scroll, as they didn't hand out scrolls when it was in the city hall. What she actually did, in those days you walked up and walked across the stage and the vice chancellor put out his right hand to shake her right hand and she put out a bandaged hand so he put out his left hand and she put out a bandaged hand, which led to a lot of hilarity and shouting and whistling. And that is actually on record somewhere.

Oh yeah, it's a good story.

Because at that stage, it was the beginning of videoing. Another thing is that any piece of work made in the institution by a student actually doesn't belong to you, it belongs to the institution. And it doesn't have to have permission to do what it wants to do with it. And that includes an essay.

What do you mean?

Everything that you do in the university, belongs to the university.

Not when you sell it it doesn't.

Not when you sell it, but the university turns a blind eye to you selling it on your opening night. But, what I'm saying is that it doesn't need permission from you to use it for its documentation. And that means any essay written by any student.

Oh wow.

Your Art piece is the equivalent of; lets say a law student writing an essay on law. So they would not be asked permission if the institution wanted to publish that law.

But it's just etiquette, you know.

But universities...

Anyway. Oh I should also mention a few vague anecdotes, over the last two years to the gallery email account we've had job applications, internships, people wanting to host large-scale exhibitions. Purely just because they've not actually looked at the gallery documentation. They've just blanketed out.

2. What's I to L?

I to L is 1 to 50 in Roman numerals. Most people forget that L means 50. Everyone knows their I's and V's and X's.

3. How are you, I mean I know you've done this, but when you graduate what other types of work are you going to do?

I make other work; this is just what I do within the university. It meant that basically every Monday morning I had to come in and install a new show and a lot of the time, maintain it. So it was like, making myself come in and work in a sense, it gave me something to do within the

University and kept me busy. But I make other work, this is a sub bracket and I don't really talk about it. I'm not embarrassed by it, but I don't really talk about it professionally. It just exists within the University really.

4. Did you simply allow people to submit an application to have an exhibition in the gallery or did you approach certain artists?

Pretty much all of them I've approached, we did accept proposals but I think really there were only a very select few that we actually accepted, probably 95% of them we turned down. That's just sort of quality control because you get all sorts of people trying to show stuff.

5. When you say "we" do you mean you?

Well no, with every show I'm in dialogue with the artist that is showing and with their show they are involved in it and I also have the Gallery Assistant. It's not always an individual decision and there's a lot of negotiation. I would say that it's a collaborative piece, with my name at the top and everybody else that has been involved with it just beneath. My work is the other peoples Art to some extent. They have their own autonomous exhibitions but it's sort of a contribution to a work of mine.

2. Now that the gallery has closed will you still be representing the artists?

There's a couple of things that I'm potentially doing, like to organise a group show of the represented artists, or some of them at least. The represented artists are artists who's work I admire or wish to promote. So it makes sense that if I'm going to continue some sort of curatorial role I will work with them.

6. What happened to the proposed Biennale? Or is that still in the pipeline?

I'll just explain what that is, at one point I wanted to do a one off Biennale because the gallery was only open for two years so I could only possibly do one Biennale. Which would have been quite a large exhibition. I wanted to have a pavilion on the University grounds but I would have only been able to do it if it was a Leeds Met event and I wasn't happy about it. There have been arguments over who owns the gallery. Technically the University does but you know, when it suited them they were happy to promote me but then when it didn't they just made my life difficult.

7. I just want to ask, I don't want to appear rude, but there seems to be quite a lot of pretension around it with the champagne and you representing artists. Is that how you saw the artworld? That the art world has to be champagne and London, Berlin and New York and that sort of thing?

It is. (Laughs) That is the art world. I guess that the gallery is a sort of microcosm of the art world. To some extent it is critical but it is actually more sincere, it's just taking that structure and using it. And champagne is great, you know.

I didn't mean it in that way, I'm just saying...

(Laughs) I know, I understand. The whole thing is a sort of post-ironic gesture so there is an irony to it because it is just a locker but it does completely operate as a gallery and there are publications, there are editions that the gallery has released, represented artists, a mailing list, patrons. But it is all through a tiny little locker. However, it is sincere because it is a gallery.

But why use Roman Numerals instead of saying ten thirty-two?

(Laughs) It's just better... Well in fact it's always been called ten thirty-two, it's just mxxxii in print.

I don't know if I'm talking rubbish here, but why not just put out some beers instead of champagne and wine?

For the Midissage I left a crate of beer outside the gallery. Which is a trend that used to happen in London but you don't see it anymore, but it's common in Berlin; when you have an opening you leave a crate of beer outside to show that there is an opening. So I did that. And with the Finissage I did have some beers and things but basically I prefer wine so that's why I get that.

But, it's like calling it a Finissage and stuff; why not just call it a closing?

They are sort of archaic terms, they're not really used and they do have an essence of grandeur about them which is partly tongue in cheek but if you call it a closing it's just a bit boring.

So do you think that there needs to be that sort of pretension, well not that, but some sort of grandeur?

Well. Yeah. But they're not really pretentious events. (Laughs) You are just in a corridor remember.

Well that's the way I see it but somebody else may see it differently.

(Laughs) Exactly. That's the fun of it.

8. What was your criteria for selecting work?

Well the thing with having the gallery is, that it is a gallery but it is a faux gallery to some extent and it's acting on a structure that pre-exists but in doing so you find that you act in the exact same way as you would if it was a professional gallery. So pretty much, your friends you give shows, if you like some work and want to show. You also find that you want to discover people so you actively go out and try to find people that would be interesting to show. I won't deny that there have been some pretty rubbish shows, when someone has dropped out and I have to find a new show

in two days and have to ring someone up and ask them to do a show the next day. But that's just all part of it, that's how these things work anyway. There's an inherent structure that you fall in to because that's the nature of organising.

Does that override your integrity?

No, not at all, its just part of it.

Do you feel that it would have been better to leave the gallery empty on those weeks people dropped out?

That did happen on a few occasions. But I had two ways that the gallery approached people. The easy way and the proper way. A few people, if they wanted to do it the proper way, there were consignment forms and insurance costs and so once they are consigned to an exhibition, you have to give them the show. When it turns out to be something other than what you expected, I guess you do lose a bit of integrity. Doing that many shows is difficult. And the sort of work that I would want to show is not really populist work or work that other people would see as being successful but that is part of it. It's all part of running a gallery; you have to find challenging work or difficult work. Especially when people just walk past it, it's the difficult, challenging work that has more integrity, which many people may just see as bad work.

There have been times when the gallery has been empty and there hasn't been anything worthwhile to fill it. However, with having the represented artists I knew that their work is good and I could fall on them to produce a show at short notice if needed. There have been some bad shows, not necessarily through my own fault. Sometimes people have just brought work, which is not what they said they would do or what we agreed on, or at times things simply haven't worked as expected. For example, for one show we used a microphone from AV loans. Shortly after the show opened we noticed that it had been stolen. It actually ended up being someone from AV loans that had been walking past and decided to take it back because they thought that somebody might steal it. But all the anecdotes and all the shows add to the history of the gallery.



HM: So, I was thinking that for A Latento, I would do an interview with you. I'm putting in the talk I gave about the gallery, which I think works well to run through the gallery's history, but I think an interesting part of the gallery was your assisting role. As whenever, I mentioned having an assistant, or say, the correspondence you dealt with, it seemed to solidify the thing as a proper gallery.

RC: Yes, that is a good idea. Sounds like a Hollyoaks back stage video. Ha ha

Okay then, well if that's how you want to do it, you'll have to lead me, well the reader, around your role at the gallery.

Oh, I never said that. What do you mean?

Well if you think it should be like a backstage video, you'd have to be the actor leading the viewer around. But not in your official role. Do you want to do that?

Well, I don't know about that, it depends how you want the interview to be. You never said what you are going for with the interview. I think if it's just me talking about what I did as Gallery Assistant it might be a bit boring, I probably need some questions to help me out. Depends whether you want it to be just me talking or me being interviewed? Sorry for those awful typos.

It's okay, you'll edit it them out when you make it proper for me.

Well maybe if I just ask you some questions, a text-based backstage video probably won't work. Okay, question number one: how do you feel about the fact that I always tell people I pay you, when I actually don't?

Ha ha. I don't mind that you tell people that, I wasn't really aware that you did to be honest. I think it makes the whole role seem more important, like you desperately needed some assistance and were willing to employ and pay the right person to help.

I'm sure I said it in that talk you transcribed? Oh well, forget about it. What about... how much did your role play in the running of the gallery? Honestly?

I think my role was definitely a big help. I think if you had to run the gallery yourself, things probably wouldn't have gone as smoothly. It's hard work having to do everything, I think I eased the load quite a lot. While you were dealing with installation and maintenance on a daily basis I was there to handle administrative duties and research artists who may be interesting to show. It's always good to have an administrative figure, a name that is not yours, when dealing with open submissions as people are not as offended if a rejection comes from a faceless assistant.

I think it was also helpful to have me around

when it came to selecting artists as we could sit down together and work out whether or not a show would work in the gallery. It was good to have someone there that you could trust to change shows over or turn video's on if you could not be at the gallery yourself.

I know you enjoyed rejecting people, was that one of the highlights of the job?

It was pretty fun. I did feel bad sometimes, if the person seemed really nice. I loved checking the emails each morning to find bizarre requests from people. I am quite brutal when it comes to spelling and grammar so if somebody sent me a badly written email with poor spelling I wouldn't feel bad about rejecting them to be honest. People were usually quite good about being turned down, I either didn't hear from them again or they asked me to bear them in mind for future shows. I did get one boy who sent me back a very rude email in reply to my lovely polite one. I have no sympathy for rude people.

Good call. You mentioned when we would choose whether to give people shows or not; I think there were a couple of people I decided to, or rather, let show in the gallery, that you did not approve of. And I'd have to admit now, that in every case, you were right, the shows were really bad. What did you think of these? And as a wider question, which shows did you think were the worst? Let's say, bottom three?

Ha ha. Which shows are you referring to?

The all-blue gallery work was the main one. You were pretty mad at me for showing that.

Yes, I wasn't happy with show XXXII. When I first received the email I was not impressed with the proposal but for some reason you wanted to let the show go ahead. I felt that the show was not engaging enough to attract people to the gallery and that the idea that the artist was trying to get across could have been more interesting had she done something more with it rather than simply choosing to paint the gallery blue. Plus, in her email she repeatedly spelt the word gallery wrong and that really annoyed me. There were other shows that I was not too keen on but none that I violently opposed really. I don't want to offend anyone by naming my bottom three.

What about Rosie's second show? You probably should have violently opposed that one.

Well, I did a little bit. I felt that there were not many people who deserved a second show and was shocked when you agreed to give Rosie one. I thought the second show would end up just as gimmicky as the first. Which it did.

Yeah, it was a disaster. I'll make it

easier for you, name your top three shows. Maybe that's harder.

Top three shows... Richard's second show was really nice. I liked how the gallery looked empty at first until you noticed the keys locked inside. And the padlock was good. I really enjoyed Xymphora's show, it was the first proper performance work and the first show that took place outside of the gallery, using the locker to advertise the performances. I think a lot of people saw MXXXII as a miniature gallery so it was good to get out and use the fine art gallery under the bracket of MXXXII. It was also interesting to see how many people turned up as lots of people peek into they gallery when they walk past but not many will take the time to stop and get involved. Another favourite was Mark Tovell's show which was really fascinating and relevant and I liked the act of turning the gallery into a makeshift lecture theatre.

Good selection. I think the Mark Tovell show is a good one as an example for my next question. Even though you selected and organised many shows, some of them you never actually saw, especially when you were working six days a week, full-time. How did you feel about this?

Good question. It was very irritating. During the first year of the gallery I was studying in H Block at Leeds Met so just had to go down the stairs to see what was happening and get involved. However, during the second year of the galleries life I was working full time so had to take a bit more of a behind the scenes role as I was not around to help with installation as much. I went to see as many of the shows as I could after I had finished work but with shows that were only switched on during certain hours obviously I could not see them so missed out a bit.

I was particularly disappointed that I was not able to attend any of Mark Tovell's lectures as I had originally approached him to offer him a show and enjoyed the discourse with him via email about the proposed work. It was a bit like reading a really good book only to discover the last chapter was missing. Bloody annoying.

It must have been, I think I saw all the shows. I must be the only person who has. That first bit you said, reminded me of something we should discuss. The fact that you don't come from an art school background, and now you are going to get one. Did your role at the gallery have any influence on that...

Like how you were telling third year and graduate artists how to make their work better?

Working in the gallery was definitely a big influence. I always wanted to go to Art school but never had the opportunity or

the confidence. When I started working at MXXXII it gave me a push to learn more about the art world and to get involved as much as I could. The research side was a great help, as I was actively searching for artists to show in the gallery and finding new work and ideas at the same time.

What about your own show then? How do you feel about that?

I was quite reluctant to show in the gallery at first as I wanted to remain a bit faceless and mysterious as the Gallery Assistant. But at the same time I thought it would be exciting to get more involved. I was working in a small shop where I was on my own for about 6 hours per day, I became aware of the things about myself that I didn't normally see and the things that I was quite insecure about, such as the way I walked, so I starting filming them, that's how the video came about. And the gallery had just bought a mini DVD player so it was perfect timing to show it.

Do you think that makes the work more feminine? The insecurities I mean.

It does seem to be something your work discusses, reluctantly. As this is your last task as part of MXXXII gallery assistant, would you also like to talk about your other show? Maybe it fits in with the first question.

Unfortunately, yes, the fact that the videos stemmed from my insecurities does make the work more feminine. I say unfortunately because it annoys me that it's hard for females to make work without it being about them being female.

My first show was my secret show; shortly after the galleries conception I decided that I wanted to have a show but that it would not be under my name. During a conversation with you about what I would like to put in the gallery I jokingly said "A big fanny playing music" and the idea came from that.

I always found it funny that the "riot grrls" of the music world sang about what feminists they were but at the same time marketed themselves and their music to make it more appealing to men. I find it very amusing how a lot of women make such a big deal about being women and preach such contradictory beliefs. I selected songs from around the world that illustrated this and I constructed a crudely stitched felt vagina to play the music through. The title Noraebang in Korean literally means "song room" or "karaoke room" but also means "do not use the issue of introducing the singing and dancing" -No need to make a song and dance about it - which I thought was pretty apt.

I thought it would be funny to adopt the persona of a female international artist who was pretty big time to see if the work was viewed differently. Ahn Mi-Ok came about, simply because I had recently watched a lot

of horrific Korean films with crazy women in them and subsequently became fascinated with Koreans.

I wanted a name with a bit of relevance and after trawling through hundreds of Korean names I decided on Mi-Ok as it means beautiful pearl, pearls being my favourite stone, I mostly liked the fact that it looks like "Me O.K" and that made me giggle.

Which out of your two shows do you prefer then?

I prefer the first one. At first I thought it might be seen as a bit gimmicky as a vagina playing very loud music is quite funny and sure to draw a bit of attention but there are some interesting ideas behind it. I like my second show too, the ideas behind it weren't quite as intriguing but I think it looks really nice, especially when laid flat in the gallery.

Yeah, the way you presented it was good, the horizontal monitor really appealed to me, specially since the video is filmed looking down. It made use of the lower gallery space really well. I liked how you couldn't look at the video, without looking at your own feet from the exact same angle. I'm trying to think what else I should ask you. Maybe I should do what they do at the end of job interviews, as I never actually gave you one, when they ask you if you have any questions?

Ha ha, it's funny to think of you as my boss. What would you have done if I had of turned the position down, or decided to quit when I started working full time? Would you have found somebody else? Or do you think that you would have managed on your own?

I don't know really. I don't know anyone else with your organisational skills. I think I would have roped somebody else in with selecting and finding artists. Plus, I think I needed someone to make sure I did everything. Like the gallery itself was a way to make me go in to the studios, I think I would have given it up before the intended two years if I'd had to do it all on my own.

I don't know what else to ask you now that it's all over. So, have I been made redundant now or shall I keep answering any incoming emails?

If there are any? I don't know. It's up to you. I sort of just want to lay the thing to rest. You can continue being my artist assistant though.

Deal.

Works List

(Full titles of works where not given)

For the Love of Damien

2007

Swarovski™ crystals, plastic, chrome, modelling paint, hypo-cement
16.5 x 21 x 15cm

Security Measures

2007

Performance: stewards, senior steward, instruction manual for stewards, rota, lanyards, walkie-talkies, red-rope barrier, tickets
dimensions variable

Cenotaph [For the Love of Damien]

2007

Black plinth, Plexiglas, standing frame, inkjet print
26 x 26 x 146cm

Harry Meadley Prize 2008

2008

LCAD, Trophy (Harry Meadley Prize), website, vinyl lettering, selectors, judges, art students, dvds, televisions, plinths, paper, performance, £350
dimensions variable

Trophy (Harry Meadley Prize)

2008 - (ongoing)

23 carat gold gilded MDF, marble, brass plaque
12.7 x 12.7 x 38.5cm

The Golden Staircase

2006

Gold paint, MDF, pine, screws, no-more-nails, accompanying text
80 x 330 x 430cm

*The first step is one millimetre.
The thirty fifth step can rest on The Moon.
The forty sixth step can be found on Mars.
The forty eighth step can lie inside The Sun.
The fifty third step gets you to Pluto.
The sixty third step reaches Alpha Centauri.*

On Loan From The Lucy Evans Collection

2008

23 carat gold electroplated leather, bay green fireplace tiles, ceramic tile, plater, pine, bolts
20 x 10 x 30cm / 70 x 54.5 x 140cm

Painting Giants

2008

Oil paint on canvas
40 x 50 x 2cm [x4]

*Commissioned self-portraits of portrait painters from a Chinese oil painting reproduction company.
The unknown artists were given full artistic license; the only limit was the size, set to the company's standard. Presented in the order as first revealed to the artist, stretched on stretchers of said size.*

MXXXII

2007-2008

Locker, engraved padlock, white paint, fluoresent strip light, perspex, 4-way extension cable, MDF panel, LG portable DVD player, website, artists, artworks, gallery assistant
43 x 83.5 x 86.5cm

Vernissage [I]

2007

White wine (box), plastic cups
dimensions variable

Midissage [XXIV]

2008

Beer (bottles), bottle opener, polaroids, framed inkjet print
dimensions variable

Finissage [L]

2008

Champagne (bottle), champagne flutes, white wine (box), plastic cups, beer (bottles), mince pies, table, polaroids, perspex, engraved silver plaque, debris
dimensions variable

Alex Farrar, Xenofon Kavvadias, Phillip Fry, Anthony Burhouse, Kayleigh Brooks, Gillian Holding, Rosie Gammon, Theodore Reeves-Evison, David Steans, R B Grange, Simon Ringe, Alison Brien, Pete Ellis, Jo Ray, Michael Burkitt, Ahn Mi-Ok, Xymphora, Harriet Parry, Charles Sheldon, Patrick Sherwood-Hamilton, Iona Smith, A Little Sum'in Sum'in, Christopher Woodward, Rachel Carter, Mark Tovell, Rob Glew, Nick Pierce, Daniel Hird, Catherine Wilkie, Alex Chocholko, Tom Miles, John Slemensek, Simeon Barclay, Hardeep Pandhal, Paul Smith, Michael Pollard, Tom Walker, Nina Wakeford, Clare Asquith, Zeno Velia and Josephine Flynn

2007-2008

Engraved padlock
3.25 x 5 x 1.5cm

Colophon

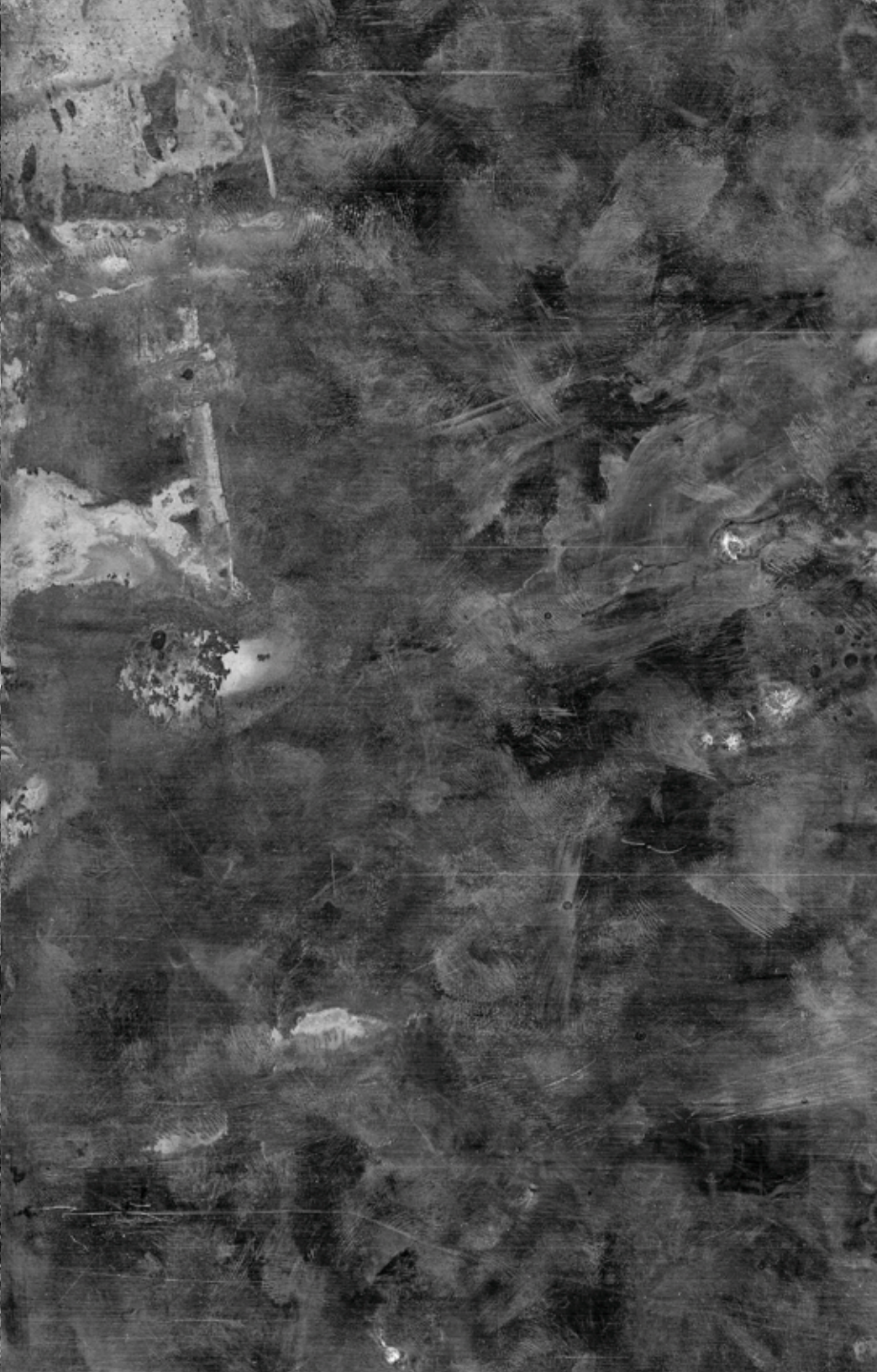
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(in order of appearance)
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Poplar Std
Georgia
Arial
Kozuka Gothic Pro
Palatino
Courier New
Verdana

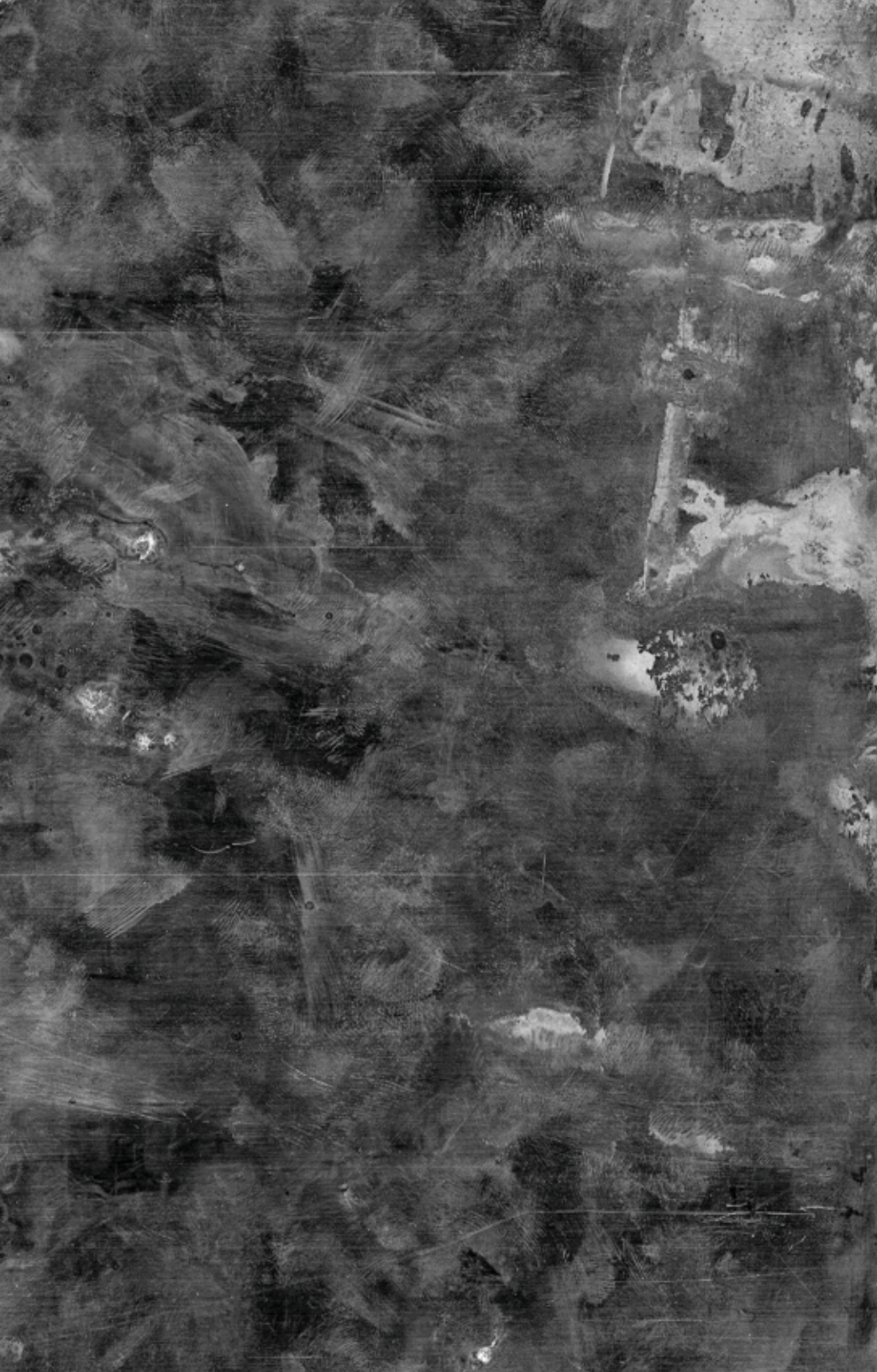
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slide 36 & 39 / p. 51
Alex Farrar
slide 70 - 79 / p. 55
Rachel Carter

Acknowledgements:
Rachel Carter.
Moirra Innes
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Laurence Burt, David Steans,
Karen Guthrie
Emma Connor,
Romany Dear,
Grace Harrison
Tom Miles
Lucy Evans, Robert Meadley
Black Dogs, Yvonne Carmichael
Jon Wakeman, Karen Watson
Sue Martin
Michael Brock
Tom Railton
Alex Farrar and Iona Smith







ALEX FARRAR

SAMMELBÄNDE

A LATENTO 2

A collection of works made or completed in 2008

Works List

	Suit <i>(January 2007 - October 2008, various locations)</i> Handmade woollen suit. 120 x 90 cm [x2]		Ranunculus Sardous (buttercup) <i>(12th July 2008- Oderbergerstrasse 51, Berlin)</i> 1 fresh Ranunculus Sardous Variable dimensions
29	Symposium transcript [Sammelbände] Framed	41	Boulder <i>(13 - 14 September 2008, Beelitz, GER)</i> Mixed media Variable dimensions
11	The University of Sheffield Table Tennis Team <i>(October 2007 - October 2008, Various locations)</i> Mixed media Variable dimensions		Painting for Parking Attendant- Replica <i>(September 2008, ESA, Leeds)</i> Oil painting by Rose Van Bergen 40 x 30 x 2.54 cm
13	Installation for Make-Shift, S1 Artspace. Patron Announcements I - XII <i>(October 2007 - October 2008)</i>	49	Classified <i>(14 October 2008- 3 January 2009, Titan billboard #1774 - 5 Hyde Park Corner)</i> Large format print 609.6 x 304.8 cm
15	Optical lithographs on polished brass 19.7 x 29 cm [x12]		
28	Installation for „Sammelbände“		
31	Muzak <i>(January 2008 - Leeds College of Art 'Interim')</i> Soundtrack, amplifier, wooden music box, 7 speakers, 600 meters of copper wiring. Variable dimensions	53	Viganella <i>(7 - 14 November 2008, Viganella, Italy)</i> 2 x medium format, colour film, shot with a converted pin-hole camera Variable dimensions [x9]
37	Alex #1 <i>(March 2008)</i> Cotton, felt, foam, fake fur, stuffing, aluminium armature, plastic and rubber piping 33' x 32' x 6' 1' Installation at Leeds Town Hall clock tower S5020-Y20R_CX & 5010-Y_CX <i>(July 2008, ESA, Leeds)</i> Acrylic emulsion on board 60 x 40 cm [x2]	65	Artist in Residency <i>(19 - 28 November 2008, various locations)</i> Contractual agreement on paper 29.7 x 21 cm [x2]

<T=021.350>

ALEX; [pours self glass of water] ... So, to start, I just wanted to show a couple of images from my show for people that didn't get to see it, ±COMPUTER

#erm#, it was, a survey of work that I'd done, like a museum of objects which had a function and life elsewhere, a little depressing... @ I'm going to talk about one work in particular, the suit, and by showing how it functioned in my practice, you'll see a lot of other things that have involved it ... I made it in January last year [2007], a copy of another suit I found which fit me that I ripped apart and used it as a pattern for a local cloth. I made the suit at a time when, in my first year, dealing with professionals outside of the art world became part of my practice, parking attendants, architects, butchers, and I was thinking about how an artist represents himself, and how the importance and value of that is kind of part of that art history and part of the mythology of the artist. A suit obviously goes back to the idea of an industrial artist, Jeff Koons being the closest example of a professional and someone who is as far away as you can get from the artist-hero, or the 'naked', exposed, performance artist... In choosing to make one of the most challenging item of clothing to produce, without any prior knowledge or experience, the suit's finish inevitably undermined itself as an icon of professionalism, and quite crudely, like theatre costumes, which are made to create an impression or evoke a particular character with recognisable sartorial archetypes, it held the facade ... the superficiality of professionalism and confidence, until you got close enough to touch it. And I guess the idea of wearing it for all public occasions and any environment where I was presenting myself as an artist was a way of wearing my practice which would function as a frame for whatever I happened to be doing at the time. Hopefully you'll get a better idea from some images ±COMPUTER

This is the first work that I made wearing it, ...This was a parking attendant's booth at Leeds Uni which I passed daily, you can't see from this photo, but he had hundreds of notices telling people pretty much the same thing, but in different syntactical variations, it was a bit of a mess. I made a painting which used a text taken from the clipboard you can see in the top left, 'sorry no parking for students', which I presented to the parking attendant... Barry, with a contract outlining the paintings performance, which became my only record of the transaction. [.2] I guess this work was about discreetly transforming Barry's office into a exhibition space... without him knowing. So for a while I had a permanent exhibit in a glass box situated in the middle of Leeds, then in about October 2007, a storm destroyed the parking attendants office, er, this is kind of similar to Harry's talk actually... the painting never reappeared and as far as the head of security can tell me, it was either destroyed in the storm with the office, or stolen by Barry who I can't get hold of as he lost his job after a dodgy tribunal #erm# he may have slept with a student...@ anyway, ±COMPUTER

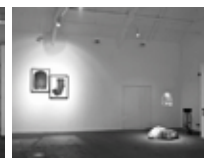
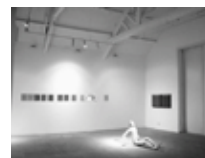
I had a replica made of the original sign, by a professional painter, produced from a single photograph of the original, the artist projected it onto a canvas and drew over it, as that was the process I made the original ±COMPUTER

so the replica is a projection of a projection...yeah, so, Plato, obviously... ±COMPUTER

This was an exercise I did on Light Night, as part of an art trail linking larger art sites, myself and an assistant who I made a similar suit for, canvassed a passing crowd, mostly made up of people on the art walk-- Sally, on the right, would approach people and give them a business card, ±COMPUTER

which had my name and my contact details on one side, and on the reverse 'through reading this statement you have automatically become a patron of the artist Alex Farrar'. This was the start of a work which culminated with my „Sammelbände" show, exactly 12 months after it started, anyway- after they received the business card I appeared and introduced myself as 'oh', 'oh-ho', and suggested we exchanged email addresses so that I could update them of my activities. The first email outlined their role, which was essentially as a conscripted audience. ±COMPUTER

I think originally I sort of wanted to use the audience as a way of broadcasting... bypassing the usual media of publications, web sites and exhibitions for something faster and more direct. In the end they functioned more like an extension of my work, they were too involved to be an audience, so they became more like art works. So I started to produce works around them, as a way of presenting the project as a whole and continuous work. Over the course of a year I sent 12 announcements



in total ±COMPUTER,

This is me and Harry on TV, on Big Brother's Little Brother, ... I think the less said about that the better really... [.2] The story is, Leeds College of Art were approached by Channel 4 about a feature BBLB wanted to do on conceptual art, involving 'TV idiot' Brian Belo. The college weren't really interested in entertaining the producers but they thought that we might... be able to make something from it. So C4 wanted some fine art tutors to give Brian a crash course in conceptual art, because of time restraints, they were basically at our mercy and unlike in the past we were able to hold on to most of the control over the day's shooting. So. We gave a 'talk' in the lecture theatre which represented some of the most influential performance art pieces from history, this involved us grabbing Brian and pushing him through these examples... we shot him with an air gun, spun him around tied to a broomstick and threw water at him, masturbated under a wooden board... you get the idea. ±COMPUTER

This is me and Iona on the right, and Harry's 'on the toilet' we'll say, in an exhibition we did at 42 New Briggate for which we converted a gallery space into an animal enclosure, in response to an open submission for artist residencies, which were: you could work in the gallery, for which you had to create an eye-catching display, and this is in a shop front on the main shopping street in town. To us it sounded suspiciously like, I don't know, we drew allusions to zoos and exotic species and putting them on display while they do nothing, so we stayed in the gallery for a week, did nothing, and relied on patrons for food... I guess we were into acting out the idea of art in society as representative of sanctioned liberalism, safely partitioned behind a perception of 'whacky, crazy artists', exoticised as a different species. Ironically, we proved to be quite good at this and we were filmed for an 'And finally...' section on BBC Look North news, so we ended up on tv with a producer behind us telling us to dance on logs and eat bananas. ±COMPUTER

I sponsored the University of Sheffield Table Tennis Team one hundred pounds. A contract was drawn certifying the arrangement, of their status as benefactor of £100 and my status as a sponsor and patron. As an artwork for a twelve month period, the team had my name and their title emblazoned on all sports kit and merchandise. ±COMPUTER

For the exhibition Make/Shift at S1 Artspace in Sheffield, the team was exhibited for the first and last time in an art context. Made up of most of the British Olympic squad, which are based in Sheffield, with the installation I tried to push the whole patron relationship, which in this context my investment in them pathetically aped the redistribution of arts funding into the olympics which had then only recently been announced. ±COMPUTER

This is the last time I wore the suit, which was at an art academy I attended in a rural town; Beelitz Heilstätten, just outside of Berlin. For its final exhibition I ±COMPUTER

exchanged a boulder in Beelitz town centre with a replica I had made over the previous weeks. Using volunteers made up solely of visitors to the exhibition, the original boulder, which weighed about 300 kilos, was dragged, rolled and lifted through the building eventually reaching a plinth in my prepared space on the second floor in the furthest corridor of the furthest wing, about five minutes before closing, 4 hours after the 'pick-up'. ±COMPUTER

On the final day of the exhibition, the original boulder was dropped from the window of its room, transported back to Beelitz and re-exchanged with the replica. The European Exchange Academy is an art academy for around 40 international students, which is supported by various sponsors including the town of Beelitz itself, so the exhibition typically gets large attendance, and particularly from the population of Beelitz. And quite a lot of the visitors come primarily to see the building which as a derelict hospital is only open to the public once a year, during the EEA. Perhaps in response to the interest in the building; which not only attracted the visitors but also informed a lot of the work which was made there, I wanted to show something which alluded to something outside of the loaded history of the building. I found the nearby town, Beelitz, was much more interesting. It doesn't cater in anyway for tourists, and lacks any monuments or 'USP' (except for a hotel that Mozart slept in once, and the Tuberculosis hospital/ soviet base), you have to find your own fun, which was refreshing. Beelitz was littered with boulders, used as markers for drives, gates, on pavements, around buildings and on grass verges, and I thought a boulder was the perfect banal and formless novelty which embodied the history of sculpture and simultaneously made up the local aesthetic vernacular... Am I done, Iona?

<T=040.470>





Sammelbände installation
(15th - 19th October, East Street Arts, Leeds)

Suit

(January 2007 - October 2008, various locations)



**CERTIFICATE OF AGREEMENT BETWEEN THE UNIVERSITY OF
SHEFFIELD TABLE TENNIS TEAM 2007-2008 AND THE ARTIST
ALEX FARRAR**

To: Lisa Radford, President and Captain of the University of Sheffield Table Tennis Team

From: Alex Farrar, Artist

Of: 54B Woodsley Road, Hyde Park, Leeds, LS3 1DU

Date: 28th September 2007

As recipients of the benefaction ONE HUNDRED POUNDS from the artist ALEX FARRAR, the UNIVERSITY OF SHEFFIELD TABLE TENNIS TEAM will, for the period of ONE YEAR, be an ARTWORK. The work's implication applies to the period of one year in which you are together PHYSICALLY as well as CONCEPTUALLY.

During this time the artist's endorsement must be acknowledged by the following terms.

1. All accoutrements relating to the team will feature the artwork's label (see appendix).
2. Should the artist require the short-term loan of Artwork for exhibition or other use, the lend must be met within five working days of demand. PROVIDING the demand is valid as stated by clause three.
3. Any demand to loan the Artwork shall be valid if delivered by hand or mouth by the Artist specified above or such other spokesperson as I/we may notify you in writing/ verbally, if delivered within a 10-day period prior to the date of exhibition.

If the Artwork should default in the performance and observation of any of the provisions or terms on the Artwork's part contained or implied in the Agreement (other than in respect of the absence of employee informed by Agreement) I will demand the immediate amendment and re-presentation within five working days what shall be so in arrears.

IN WITNESS whereof the Artist has executed this instrument as a deed the day and year first above-mentioned.

Artist's Signature: 

Date Signed: 13.10.2007

Table Tennis Team Representative's Signature: 

Date Signed: 15/10/2007

Signed and Delivered as
A Deed by the Artist
In the presence of

Witness Name: LISA RADFORD

Witness Signature: 



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New Reply Reply all Forward Delete Options

Dear Patrons

From: alex.farrar (alex.farrar@hotmail.co.uk)
Sent: 17 October 2007 11:26:41
To:

DEAR PATRONS:

Adrian, Andrew, Appleman71, Ben, Charlotte Anne, Chris, Clerrepon, Ellen, Ellie,

Gail Ems, Tinandra, Finola, G. Johnston, Gavin Fowler, Gavin Freeborn, Ged, Harry, Iona, itb301, Jon, James, Jamie, Jenny, Jess, J Morgan, Karen, M.O.Lecoute,

Matthew, Maybenn, Miranda, Miriam, Moira, Nichols, peapod, phytajh, pritt1, Rach,

rib3012, S. Piasocki, Sean, Senitrebil, Smart Brownell, Stacey, Stewart, Susanto, Tho,

Tom, Touy, Vic, Vic Allen.

THANK YOU. Your prolonged support and encouragement is highly appreciated.

To explain your positions more thoroughly and clarify what you are involved in, Public Art Announcement is a rendezvous between the artist and his/her audience. What happened on Light Night was an exercise manipulating the lost tradition of the art patron. In endowing the patronage of myself and other artists upon the public the intentions were to ultimately create a sense of pride in regional artists.

Patronage was once an essential part of an artist's livelihood, usually providing financial aid. This position of subsidisation is now largely in the public's hands, for the most part given unwittingly through National Lottery funding. Public Art Announcement is a manoeuvre to keep artists work public. Your only obligation is to provide critical and emotional support. Your status is reciprocal.

You can see examples of my work, as well as Harry Readley's and Iona Smith at: www.publicartannouncement.com

Patrons, I will keep you updated about my activities, you need not fear.

For questions regarding anything at all, please do not hesitate to contact me.

Again, thank you for your support.

The artist, Alex Farrar

P.S. if you require or would like to have another calling card, they are currently on show at Leeds Hot Gallery, North Bar and 42 New Briggate Gallery.

*For anyone interested in purchasing 'supporter shirts', they will be available shortly, but any suggestions regarding colours etc will be considered when it comes to ordering them.

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Double Announcement

From: Alex Farrar (alex.farrar@hotmail.co.uk)
Sent: 12 November 2007 13:46:21
To: @m042two...jpg (139.3 KB)
Security scan upon download

DEAR PATRONS,

I have a double announcement for you all...

100 FORTY TWO

THURSDAY 22ND - TUESDAY 27TH
NOVEMBER

42 New Briggate Gallery proudly presents a week long residency of the artists Alex Farrar, Iona Smith and Harry Meadley. The Gallery will be converted into a zoo enclosure in which the artists will have to live in captivity under the observation of a public audience.

They will be relying solely upon their patrons to provide them with food, these patrons having previously declared themselves as part of the artists' Public Art Announcement construction. Visitors to the zoo may also identify themselves as patrons by supplying the artists with nutrition at the feeding times.

There will be two feeding times a day at 12:30PM and 5:30PM. Viewing is recommended at these times as the artists will be lured into clear view. The zoo is closed on Sundays.

PRIVATE VIEW / A LATENTO PUBLICATION LAUNCH

7 - 9PM
WEDNESDAY 21ST
NOVEMBER

You are cordially invited to the private view of 100 Forty Two. The only occasion to enter the enclosure. Coinciding with this event, will be the launch of A Latento Vol. 1.

A Latento is a published exhibition of works elaborating on the practices of Iona Smith, Harry Meadley and Alex Farrar. Limited editions will be given away free.

Refreshments provided.

www.publicartannouncement.com

Thank you for your support. I hope to see you all soon.

Yours faithfully, Alex Farrar

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The Ineluctable Patron Announcement No. 5

From: Alex Farrar (alex.farrar@hotmail.co.uk)
Sent: 30 November 2007 01:15:02
To: sean.kaye@leeds-art.ac.uk; harry.meadley@googlemail.com; christina.farrar@gmail.com; glenn.hurper@talktalk.net; xoma2@yahoo.com; miriam.rosmann@gmx.de; jess1204@hotmail.com; charlotte.anna.morgan@googlemail.com; bernadette@gmail.com; gedrooney@hotmail.co.uk; thehudson@yahoo.com; megphann.jones@gmail.com; jenna.wyke@perth.ac.uk; geoffrey@rednet.co.uk; geoffrey@rednet.co.uk; m.jones@rednet.co.uk; geoffrey@rednet.co.uk; g.sutton@rednet.co.uk; jon.watson@comweb.org.uk; marci.ley@bt.co.uk; jrb3112@hotmail.co.uk; rachel.williams@rednet.co.uk; clemson@hotmail.com; jenny.west@leeds-art.ac.uk; j.morgan@rednet.co.uk; jess1204@yahoo.com; rachel.gordon@rednet.co.uk; matthew@rednet.co.uk; p7111@gmail.com; andrew.morgan@rednet.co.uk; f.sutton@rednet.co.uk; bony.hill@hotmail.com; stephen71@hotmail.com; james.hill@leeds.gov.uk; ella.hill@hotmail.co.uk; beth@rednet.co.uk; highwayofleeds@rednet.co.uk; m.o.leeds@rednet.co.uk; evlennu@yahoo.co.uk; boonell@yahoo.co.uk; karen.watson@rednet.co.uk; a.speyer@rednet.co.uk; susan.annou@hotmail.com; vic_silence@yahoo.com
@Dopson...doc (23.6 KB), 200 422.3KB (645.6 KB)
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DEAR PATRONS,

Firstly I would like to thank all Patron's who supported us throughout the 100 Forty Two residency. The generosity of your palatable donations made the week extremely comfortable and above all artistically productive. To know we can rely on you for such basic needs is extremely encouraging and something that we will bear in mind for the future. I hope to see you all at the Residency finale at 42 New Briggate Gallery on Thursday 11th December 6-8 where all documentation, provided by visitors to the gallery, will be shown. It will also be an opportunity to thank you all personally.

In two ways the week was a resounding success for all involved. In pursuing the limits of your support we were able to dedicate all of our time to reading, writing and talking. Through intense discussions and a 24 hour audience it became a good exercise on the debate of art and audience. Also of note was the surprise feature on Tuesday's BBC Look North. A fitting end to a residency critiquing the idea of artists as a cultural oddity- worthy of exhibition.

I hope you all enjoyed the first published A Latento. If anyone was unable to come to the launch and would like a copy, I would be more than happy to put one in the post for you. They are currently being distributed to various sites in the UK and beyond; any suggestions as to relevant venues to stock them are welcome.

In other news, I am delighted to announce that Harry, Iona and myself have been asked to contribute to the exhibition Black Dogs Vs. Werewolves at the London gallery Dares and Confused. I have attached the press release for anyone interested in coming along.

I am saddened to admit that I am still without my supporters shirts, however I have been promised them by the incompetent, inept, ineffective, incapable, unemployable, inadequate, hopeless, sport shirt suppliers Team-Colours.co.uk by tomorrow. Previously, and I disclose this news to you exclusively, the 'company' has sent me my order with the logo I have designed to read 'I Pledge to support the artist Alex Farrar'. Avoid this company at ALL COSTS. The rectified shirts will be on sale as part of Artgoss at the Art Market from Monday, however pre-orders through me are welcome and will not be subject to the set price as per the sale at the Art Market.

Thank you all once again, your support and encouragement is now more than ever appreciated.

Alex Farrar

Telly addicts unite!
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Dear Patrons VI

From: **Alex Farrer** (alex.farrer@hotmail.co.uk)
Sent: 07 January 2006 14:55:17
To:

alex.kay@leeds.ac.uk; harymood@protonmail.com; christoph.wing@protonmail.com; steven.harpis@talktalk.net; nemo24@yahoo.com; mianan.stoneman@gmx.de; jess1204@hotmail.com; charlotte.anna.morgan@protonmail.com; baskaluk@hotmail.com; gadsdoney@hotmail.co.uk; thohudson@yahoo.com; maghann.jones@sandp.org.uk; jessie.wyatt@protonmail.com; gavin.thorburn@hotmail.com; sentraib@hotmail.co.uk; m.anna@protonmail.com; phyllis@leeds.ac.uk; g.johnson@leedsnet.ac.uk; jae.watson@leedsweb.org.uk; mario.mey@leeds.co.uk; rb3012@hotmail.co.uk; richwilliams@protonmail.com; clarrapond@hotmail.com; jenny.west@leeds-art.ac.uk; j.morgan@leedsnet.ac.uk; gaeod1965@yahoo.co.uk; nicholapomberton@hotmail.com; matthew.shilton@hotmail.com; pet11@hotmail.com; andrew.mackin@leeds.gov.uk; t.pisacki@leedsnet.ac.uk; kory_2@hotmail.com; kylemar71@hotmail.com; james.kill@leeds.gov.uk; ella_hyde@hotmail.co.uk; ke57m@leeds.ac.uk; highwayofleeds@protonmail.com; m.e.lecone@leedsnet.ac.uk; evilemu96@yahoo.co.uk; toonien@yahoo.co.uk; karen.watson@leedsweb.org.uk; a.appleby@leedsnet.ac.uk; susanannou@hotmail.com; vic_allen@yahoo.com

DEAR PATRONS

Happy New Year to you all, I hope you also had a Merry Christmas.

Supporters Shirts

I am delighted to announce that all shirts have been sold, I would like to thank all patrons for their generous donations. More shirts have been ordered (through a different company I would add), so if you are still interested, please reserve your size now.

A Latento Vol: 1

The publication is now available for free at Book Art Bookshop in Hoxton, London and also at Bookie Wookie in Amsterdam. If you are interested in a copy I will happily post you one.

In the week to come I will be preparing my proposal for the Ex show at Leeds College of Art, an invitation to all who attended during 2005-2006. As well as planning A Latento 2.

Thank you all as always, your un-faltering support is a constant encouragement for me.

Yours sincerely,
Alex

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SPECIAL ANNOUNCEMENT

From: **Alex Farrer** (alex.farrer@hotmail.co.uk)
Sent: 07 January 2006 12:40:39
To:

alex.kay@leeds.ac.uk; harymood@protonmail.com; christoph.wing@protonmail.com; steven.harpis@talktalk.net; nemo24@yahoo.com; mianan.stoneman@gmx.de; jess1204@hotmail.com; charlotte.anna.morgan@protonmail.com; baskaluk@hotmail.com; gadsdoney@hotmail.co.uk; thohudson@yahoo.com; maghann.jones@sandp.org.uk; jessie.wyatt@protonmail.com; gavin.thorburn@hotmail.com; sentraib@hotmail.co.uk; m.anna@protonmail.com; phyllis@leeds.ac.uk; g.johnson@leedsnet.ac.uk; jae.watson@leedsweb.org.uk; mario.mey@leeds.co.uk; rb3012@hotmail.co.uk; richwilliams@protonmail.com; clarrapond@hotmail.com; jenny.west@leeds-art.ac.uk; j.morgan@leedsnet.ac.uk; gaeod1965@yahoo.co.uk; nicholapomberton@hotmail.com; matthew.shilton@hotmail.com; pet11@hotmail.com; andrew.mackin@leeds.gov.uk; t.pisacki@leedsnet.ac.uk; kory_2@hotmail.com; kylemar71@hotmail.com; james.kill@leeds.gov.uk; ella_hyde@hotmail.co.uk; ke57m@leeds.ac.uk; highwayofleeds@protonmail.com; m.e.lecone@leedsnet.ac.uk; evilemu96@yahoo.co.uk; toonien@yahoo.co.uk; karen.watson@leedsweb.org.uk; a.appleby@leedsnet.ac.uk; susanannou@hotmail.com; vic_allen@yahoo.com

Dear Patrons,

Artist Talk Leeds Art College, Friday 18th January

I am proud to announce that as part of an F4 special feature on conceptual art in which former champion 'Bryan' has been seen for a crash course on 'conceptual art', Harry Moody and I have been invited by the Leeds College of Art to perform the inaugural Artist Talk. In the talk we will re-perform several iconic performances from art history, including works by artists J.M.W. Turner, Joseph Beuys, Vito Acconci, John Baldessari, Chris Burden, Martin Creed, Marina Abramovic and Gilbert and George.

Although this lecture will not be open to the public, footage from it as well as a crit with Bryan will be shown on E4's Big Brother's Little Brother, most likely that evening. We will also be documenting it ourselves for future exhibitions.

Wish us luck, once again we are to play cogs in the great media machine.

Alex

Sounds like? How many syllables? Guess and win prizes with Search Charges!

None Empty Empty all Forward Delete Move to **Columns**

From: Alex Farrar (alex.farrar@hotmail.co.uk)
Sent: 07 May 2006 13:17:20

[illegible]

First of all I'd like to thank all those who could make it to the party as well as those who informed me of their absence. The event was a complete success, measured by the c@rry consumed and wine drunk (disappointingly there were no left-overs), I am already planning the 11 month anniversary party this October.

In other news, I have been accepted on to the European Exchange Academy. I will be working out of a 'vast tuberculosis clinic' outside of Berlin for 35 days this summer.

I have finally finished the doll piece, spononymously called 'Alex'. I exhibited it in the Fine Art Gallery, Leeds Metropolitan last week and I am currently organising its installation on the clock tower of Leeds Town Hall.

Documentation from the Patron Perry Art as well as the Miller exhibition have been uploaded onto the website www.mobilmartinaoudon.com.

Thank you for your support patrons, you will find me in a shed playing board games on Ericate this Saturday as part of Andy Abbott's 'Festival of Past Times'.

ALAT

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Name	Rank	Branch	Address	Phone
Mr. J. H. Smith	Captain	Army	100 Main St., New York City	NY 1-2345
Mr. R. L. Jones	Lieutenant	Navy	456 Elm St., Boston	Boston 1-3456
Mr. T. K. Brown	Major	Air Force	789 Oak St., Chicago	Chicago 1-4567
Mr. S. P. White	Colonel	Marine Corps	321 Pine St., San Francisco	SF 1-5678
Mr. D. M. Green	First Lieutenant	Civilian	654 Maple St., Los Angeles	LA 1-6789
Mr. C. A. Black	Second Lieutenant	Reserve	987 Cedar St., Philadelphia	Phila 1-7890
Mr. E. N. Gold	Staff Sergeant	Police	123 Birch St., Detroit	Detroit 1-8901
Mr. F. B. Silver	Private First Class	Merchant Marine	456 Spruce St., Seattle	Seattle 1-9012
Mr. G. W. Copper	Chief Petty Officer	Fisheries	789 Willow St., Portland	Portland 1-0123
Mr. H. K. Nickel	Master Chief Petty Officer	Coast Guard	321 Ash St., Baltimore	Baltimore 1-1234
Mr. I. L. Zinc	Boatswain	Naval Reserve	654 Hickory St., Washington	DC 1-2345
Mr. J. P. Lead	Quartermaster	Naval Academy	987 Walnut St., Annapolis	Annapolis 1-3456
Mr. K. Q. Tin	Midshipman	Naval Academy	123 Chestnut St., Newport	Newport 1-4567
Mr. L. R. Platinum	Ensign	Naval Academy	456 Olive St., Norfolk	Norfolk 1-5678
Mr. M. S. Silver	Junior Ensign	Naval Academy	789 Peach St., Pensacola	Pensacola 1-6789
Mr. N. T. Gold	Senior Ensign	Naval Academy	321 Plum St., Charleston	Charleston 1-7890
Mr. O. U. Iron	Midshipman	Naval Academy	654 Pear St., Savannah	Savannah 1-8901
Mr. P. V. Steel	Ensign	Naval Academy	987 Apple St., Jacksonville	Jacksonville 1-9012
Mr. Q. W. Bronze	Junior Ensign	Naval Academy	123 Cherry St., Tampa	Tampa 1-0123
Mr. R. X. Copper	Senior Ensign	Naval Academy	456 Banana St., Miami	Miami 1-1234
Mr. S. Y. Nickel	Midshipman	Naval Academy	789 Orange St., Fort Worth	Ft. Worth 1-2345
Mr. T. Z. Zinc	Ensign	Naval Academy	321 Grape St., Dallas	Dallas 1-3456
Mr. U. AA. Lead	Junior Ensign	Naval Academy	654 Lemon St., Houston	Houston 1-4567
Mr. V. BB. Tin	Senior Ensign	Naval Academy	987 Lime St., Austin	Austin 1-5678
Mr. W. CC. Platinum	Midshipman	Naval Academy	123 Coffee St., San Antonio	San Antonio 1-6789
Mr. X. DD. Silver	Ensign	Naval Academy	456 Tea St., El Paso	El Paso 1-7890
Mr. Y. EE. Gold	Junior Ensign	Naval Academy	789 Sugar St., Albuquerque	Albuquerque 1-8901
Mr. Z. FF. Iron	Senior Ensign	Naval Academy	321 Honey St., Santa Fe	Santa Fe 1-9012
Mr. AA. GG. Steel	Midshipman	Naval Academy	654 Butter St., Las Vegas	Las Vegas 1-0123
Mr. BB. HH. Bronze	Ensign	Naval Academy	987 Oil St., Reno	Reno 1-1234
Mr. CC. II. Copper	Junior Ensign	Naval Academy	123 Vine St., Salt Lake City	Salt Lake City 1-2345
Mr. DD. JJ. Nickel	Senior Ensign	Naval Academy	456 Corn St., Denver	Denver 1-3456
Mr. EE. KK. Zinc	Midshipman	Naval Academy	789 Wheat St., Kansas City	Kansas City 1-4567
Mr. FF. LL. Lead	Ensign	Naval Academy	321 Barley St., Omaha	Omaha 1-5678
Mr. GG. MM. Tin	Junior Ensign	Naval Academy	654 Rice St., Lincoln	Lincoln 1-6789
Mr. HH. NN. Platinum	Senior Ensign	Naval Academy	987 Clover St., Des Moines	Des Moines 1-7890
Mr. II. OO. Silver	Midshipman	Naval Academy	123 Alfalfa St., Ames	Ames 1-8901
Mr. JJ. PP. Gold	Ensign	Naval Academy	456 Soybean St., Ames	Ames 1-9012
Mr. KK. QQ. Iron	Junior Ensign	Naval Academy	789 Cotton St., Ames	Ames 1-0123
Mr. LL. RR. Steel	Senior Ensign	Naval Academy	321 Tobacco St., Ames	Ames 1-1234
Mr. MM. SS. Bronze	Midshipman	Naval Academy	654 Rubber St., Ames	Ames 1-2345
Mr. NN. TT. Copper	Ensign	Naval Academy	987 Leather St., Ames	Ames 1-3456
Mr. OO. UU. Nickel	Junior Ensign	Naval Academy	123 Wool St., Ames	Ames 1-4567
Mr. PP. VV. Zinc	Senior Ensign	Naval Academy	456 Fur St., Ames	Ames 1-5678
Mr. QQ. WW. Lead	Midshipman	Naval Academy	789 Lace St., Ames	Ames 1-6789
Mr. RR. XX. Tin	Ensign	Naval Academy	321 Jewelry St., Ames	Ames 1-7890
Mr. SS. YY. Platinum	Junior Ensign	Naval Academy	654 Music St., Ames	Ames 1-8901
Mr. TT. ZZ. Silver	Senior Ensign	Naval Academy	987 Sports St., Ames	Ames 1-9012
Mr. UU. AA. Gold	Midshipman	Naval Academy	123 Books St., Ames	Ames 1-0123
Mr. VV. BB. Iron	Ensign	Naval Academy	456 Games St., Ames	Ames 1-1234
Mr. WW. CC. Steel	Junior Ensign	Naval Academy	789 Toys St., Ames	Ames 1-2345
Mr. XX. DD. Bronze	Senior Ensign	Naval Academy	321 Hobbies St., Ames	Ames 1-3456
Mr. YY. EE. Copper	Midshipman	Naval Academy	654 Collectibles St., Ames	Ames 1-4567
Mr. ZZ. FF. Nickel	Ensign	Naval Academy	987 Antiques St., Ames	Ames 1-5678
Mr. AA. GG. Zinc	Junior Ensign	Naval Academy	123 Art St., Ames	Ames 1-6789
Mr. BB. HH. Lead	Senior Ensign	Naval Academy	456 Science St., Ames	Ames 1-7890
Mr. CC. II. Tin	Midshipman	Naval Academy	789 Technology St., Ames	Ames 1-8901
Mr. DD. JJ. Platinum	Ensign	Naval Academy	321 Innovation St., Ames	Ames 1-9012
Mr. EE. KK. Silver	Junior Ensign	Naval Academy	654 Research St., Ames	Ames 1-0123
Mr. FF. LL. Gold	Senior Ensign	Naval Academy	987 Development St., Ames	Ames 1-1234
Mr. GG. MM. Iron	Midshipman	Naval Academy	123 Testing St., Ames	Ames 1-2345
Mr. HH. NN. Steel	Ensign	Naval Academy	456 Production St., Ames	Ames 1-3456
Mr. II. OO. Bronze	Junior Ensign	Naval Academy	789 Distribution St., Ames	Ames 1-4567
Mr. JJ. PP. Copper	Senior Ensign	Naval Academy	321 Sales St., Ames	Ames 1-5678
Mr. KK. QQ. Nickel	Midshipman	Naval Academy	654 Marketing St., Ames	Ames 1-6789
Mr. LL. RR. Zinc	Ensign	Naval Academy	987 Advertising St., Ames	Ames 1-7890
Mr. MM. SS. Lead	Junior Ensign	Naval Academy	123 Publicity St., Ames	Ames 1-8901
Mr. NN. TT. Tin	Senior Ensign	Naval Academy	456 Media St., Ames</	

From: Alex Farrar (alex.farrar@hotmail.co.uk)

[illegible]

Firstly I must apologise for the long period of time which has passed since my last announcement, please understand it was not due to a lack of activities to report, but because of an influx in work which has prevented me from regularly corresponding with you.

I am currently showing the first patron announcement engraved onto polished brass, at the latest Black Dogs exhibition "Eggs, Flour, Milk, Cheese, 25 ways of keeping occupied", which is at the 42 New Brigate art gallery until the 27th June. I am also preparing to carry out the same process in brass on every announcement, for future exhibition. I regret to admit that the economics of which could possibly be responsible for how regularly I now correspond with you.

I have also been busy preparing for the exhibition "Make/Shift" at SI Artspace in Sheffield. For which I was invited to respond to a text written by the curator, Charlotte Anne Morgan. Each artist involved has one day in the gallery to his/herself, mine shall be on Friday the 27th June, and I am showing the University of Sheffield Table Tennis Club training.

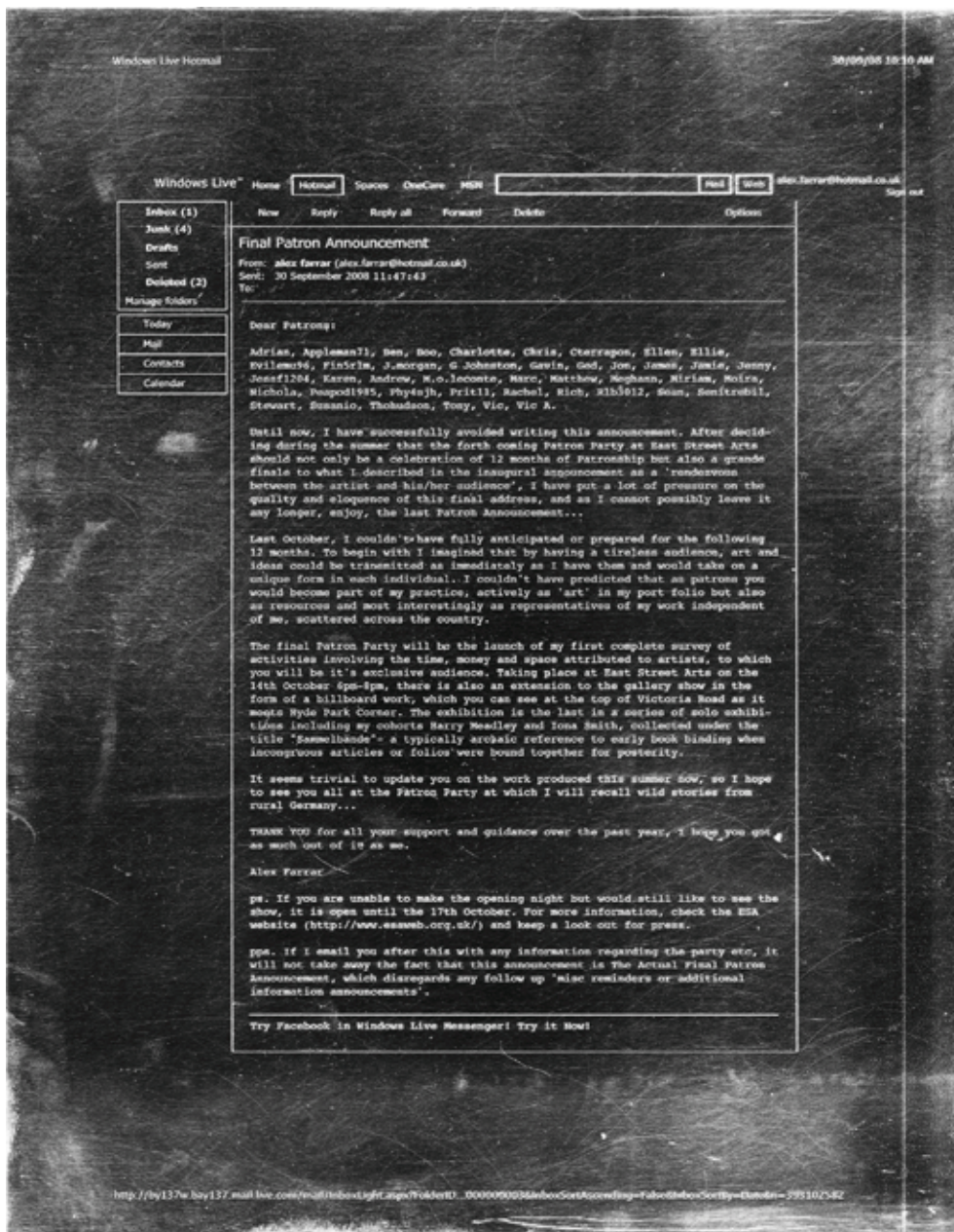
In between these commitments I have also been planning the 2nd Patron Party, which will celebrate 12 months of Patrimony, this Light Night (10th October). A location is still being finalised, we are discussing using both floors of the Red Eric Studio, in which will be a solo show of the previous 12 months work. This will also form a Latento 3, a follow up to the published exhibition A Latento- Incumbate with Iona Smith and Harry Headley. Confirmed for the fortnight over this period is a new board which we have rented as an additional space to show work outside of the gallery.

I hope you are all well and as excited about my forthcoming activities as I am. I hope to see some of you there along the way.

As always, thank you for your love! support.

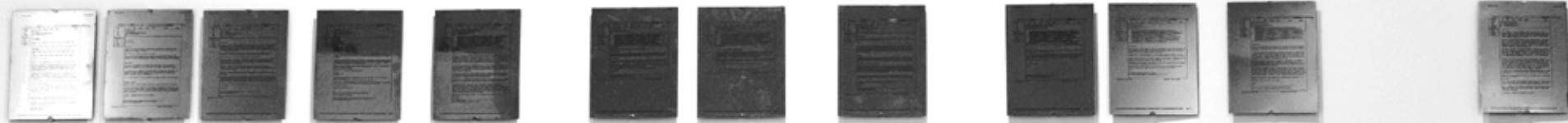
Alex

<http://file.adobe.com/drm/wm/wmwm30018000309.swf/dispatch/91/>



Patron Announcements I - XII (October 2007 - October 2008)

Overleaf, installation image taken at East Street Arts. Plates are spaced with one centimetre per day before the following announcement.



Upon entering these Headquarters of Muzak Corp., there is a marble tablet set into the wall which reads 'MUZAK-A CONCEPT IN HUMAN ENGINEERING.' "One problem we face today is noise. We are going to have to protect people against noise pollution." Dr. Bill Wokoun-Director of Human Engineering. "Even banks have a noise problem, a sonic overload of chairs scraping/coughing/machines/high heels on vinyl/talking. It is becoming very evident that you have got to protect people who are working. They will have to wear ear-plugs or ear-muffs. But people don't LIKE to do this because it makes them feel violated. So we're experimenting with a way of making it more COMFORTABLE to wear headsets by piping in muzak." Dr. B. Wokoun. Muzak is a PROGRAMMED ENVIRONMENT. The raw material of muzak is music. Muzak serves 43 of the top 50 largest Industrial companies. In ice-bound radar stations, muzak stimulates the men who man the DEW-Line, the Distant Early Warning Cordon, to warn of nuclear attack. Over 80 million people a day hear muzak. Muzak isn't music to LISTEN to, it is music to HEAR. Muzak is functional music. There are three main Muzak programmes, for Heavy Industry, Light Industry and the Basic, or Office programme. In each of these 15 minutes of music, or "sound-inmotion" as we call it, is followed by 15 minutes of silence. "The ironical thing is, we have no trouble in TOTALITARIAN countries. Mood control and crowd control is part of the work of the HUMAN FACTORS DIVISION.

"The IRREDUCIBLE MINORITY are people who don't want or like muzak. A muzak transmission studio is a dream of 1984 automation." (From the Muzak Corp. Bulletin G.B.) "If muzak makes people happy and contented in their environment, like air-conditioning and a colour scheme, how can it NOT be good?"

"MUZAK - SPECIALISTS IN THE PHYSIOLOGICAL AND PSYCHOLOGICAL EFFECTS AND APPLICATIONS OF MUSIC."

Muzak is based on the theory of the ASCENDING CURVE.

The initial observation was that production is inclined to slump in mid-morning and afternoon. Wyatt and Langon established 4 work-curves from utter fatigue to a subtler decline that occurs when the work is distasteful and the operative is severely bored. Dan O'Neill decided this monotony and its effects would be relieved by FUNCTIONAL MUSIC, i.e., boring work is made less boring by boring music (Muzak quote).

Some titles of Muzak Corp. Reports and Research documents:

Effects of Muzak on Industrial Efficiency.
Effects of Muzak on Office Personnel.
Application of Functional Music to Worker Efficiency.

The "Hawthorne Effect" is "A change in employee productivity caused by an awareness that reactions to environmental changes are being observed."

Research findings on the physiological and psychological effects of music and muzak:

It increases the metabolism. Speeds up breathing, typing, writing, driving. Increases (or sometimes decreases) muscular energy. Reduces suggestibility, (not proven at all, recent use of coded messages in muzak to prevent theft in supermarkets suggest the opposite and that Muzak Corp are lying) delays fatigue, facilitates attention, and produces marked, if rather variable effects on blood pressure and pulse.

By 1956 Dan O'Neill finally achieved workable "Muzak Programming and

Stimulus Charts". Patterns with upwards scoops of sonic stimulus which exactly compensate for those dark quarter-hours when employee's residual energy is lowest. Music should embody a constant progression of BRIGHT-NESS. This is done by analysing the separate segments into: Tempo, Rhythm, Instrumentation, and Tonal Mass.

The reason you always get 15 minutes of muzak followed by 15 minutes of silence is because the maximum you should play in any working area is 1/2 the time the employee is there. That way the employee is unaware of being physically and mentally manipulated.

Two big variables in music are Melody and Rhythm. Muzak are now hypothesising from observations made of hospital patients that these may be related to the electrical activity of the nervous system. So that rhythmic music may stimulate the sympathetic system and melodic music may stimulate the para-sympathetic system e.g., Cardiac cases seem to respond better to melodic music. Peptic ulcer patients seem to respond better to rhythmic music. Muzak Corp. are researching this theory to achieve:

"A total programme. We are not so much interested in what music we use as with the sequence that will achieve results."

MUZAK IS HEARD RATHER THAN LISTENED TO. Although you are not necessarily conscious of it, it will still AFFECT you. This process is called COMPLETE EAR APPEAL. In the event of failure of our Basic Programme we do not panic. Muzak has an automatic sensing unit which will trigger a standby M4R Machine into operation after 4 minutes of Basic Programme failure (i.e. no audio). The sensing unit will automatically turn on the button number 3 M4R Machine which is taped in a pre-set condition. In the advent of nuclear war, Muzak have our own power generators to ensure no failure of the Basic Programme to those facilities still functioning and able to receive our transmissions.

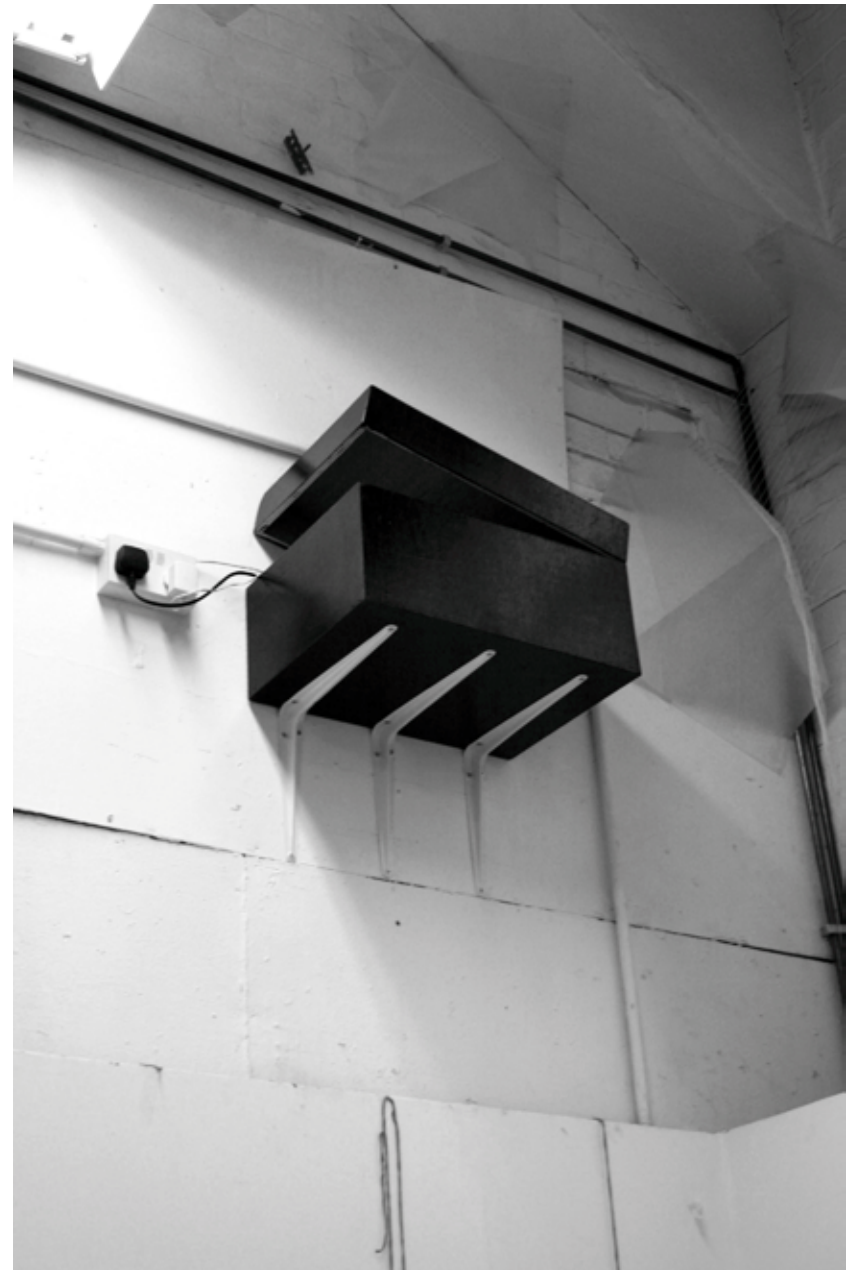
"We were in a slaughterhouse recently. Apparently they were having problems. The animals' blood would clot. They say the blood flows freely now. The muzak relaxes them as they die."

Muzak is not on pre-packaged cassettes and tapes. The only records of muzak are NOT on sale to the public, they are for internal research only. Muzak is transmitted by telephone cable and radio. In that way a monopoly can be ensured and complete adherence to the selected programme maintained.

Bear in mind therefore that the innocuous music heard in many elevators, and supermarkets, offices and fast food chains is not true MUZAK. It is but a pale, unscientific reflection of thee potent human engineering material.

There is no doubt that thee body metabolism functions primarily via a combination of electrical frequency, pulse rates, biochemical hormones and rhythms. Thee brain, a vaguely understood mystery, is dependant on input. There is no doubt that thee conglomerate forces that seek to maintain control over us all FOR ITS OWN SAKE, and to preserve their own vacuous position, are far more aware of these aspects than they admit. There is no doubt that muzak, drugs, suppressants of metabolic stimulation are used as weapons to ensure stability of an oppressive status quo. Each breakthrough is kidnapped from thee youth/radical culture and is emasculated, mutated and rendered impotent. Only then is it returned to us packaged and harmless to them, as commercial music, token rebellion and obvious yet useless anti-social behaviour that not only ensures thee continued existence of their omnipotence but also generates increased income for their comfort, security and future research into control.

Thee empty carrot of success and respect must be seen for thee transparent confidence trick that it is, drugs of addiction must be bypassed, thee REAL WAR must begin. Thee decoding is possible, our own code becomes more sophisticated and effective.



Interim Proposal

The installation of a Muzak soundtrack throughout Leeds College of Art.

For the duration of the exhibition, speakers placed throughout the college will play an easy listening soundtrack at low volume. The music will be organised into 15 minute blocks in accordance with the Muzak Corporation system "Stimulus Progression", which is designed to provide people with a psychological 'lift' – a subconscious sense of forward movement achieved through programming sound in fifteen minute blocks.

The muzak must remain on for the college's working days, although due to the 15 minute alternations between muzak and silence, it will actually only be playing for half the time. Within each of the muzak segments, songs are ordered from least to most stimulating. The stimulus value of each segment is determined by factors such as tempo, rhythm, instrumentation and orchestra size. The final brightest tune is always followed by fifteen minutes of silence.

The area of the college that the muzak occupies is negotiable as there may be obvious complications with some rooms, but I would hope that the fine art studios and one or both of the landing areas be considered seriously for the piece to be used to its full potential.

Muzak or 'functional music'; conventionally used in factories, offices, hospitals, banks etc, is designed to suppress anxiety and stress, producing increased work rates and productivity. In an Art College environment the effects will be measurable through the atmospheric changes, concurrent experiential reaction from the students and through what and how work much they produce.

The re-contextualization of the art college into a factory, production-led environment can be interpreted in several ways, firstly as an ironic presentation of the current hyperbolic government rhetoric, towards a 'golden renaissance' of the Arts, which follows but has no relation to the recent Arts Council funding cuts. Another interpretation could be of Muzak and background music as caricatures. They represent music as hyper-reality; more real than the original music itself. Just as zoos are tamed, edited worlds –purporting to give visitors the experience of the wild –so Muzak and background music are both music without any of its problems, challenges or demands. Representing the unconsummated symbol, we are aware of the power of music, but are reassured by witnessing its (apparent) subjugation. It is in this neutered wilderness that the artist works, is given an enclosure to do whatever they please.







THIS ROOM HAS BEEN PREPARED TO RECEIVE A BOULDER THAT WILL BE REMOVED FROM OUTSIDE BEELITZ AKTIV MARKT AT 3.30PM OF THE OPENING DAY OF THE EXHIBITION. IN EXCHANGE, A REPLICA OF THE BOULDER, MADE BY THE ARTIST, WILL REPLACE IT FOR THE DURATION OF THE EXHIBITION. AFTER WHICH, THE BOULDER WILL BE RETURNED AND THE REPLICA RETRIEVED.

DIESER RAUM IST, EINEN FLUSS-STEIN ZU EMPFANGEN VORBEREITET WORDEN, DER VON ÄUSSEREM BEELITZ AKTIV MARKT AN 3.30PM DES ERÖFFNUNGSTAGS DER AUSSTELLUNG ENTFERNT WIRD. IM AUSTAUSCH ERSETZT EINE REPLIK DES FLUSS-STEINS, GEBILDET VOM KÜNSTLER, IHN WÄHREND DER DAUER DER AUSSTELLUNG. NACHDEM, WIRD DER FLUSS-STEIN ZURÜCKGEBRACHT UND DIE REPLIK GEHOLT ZURÜCK.

ON MY DECISION TO GIVE THE *PRIVATE PUBLIC* EEA ART AWARD 2008 TO ALEX FARRAR

Gerd Ohligschläger, Business dir. EEA, Beelitz

After a four week process the European Exchange Academy' in Beelitz finished like each year with the exhibition and performances of all the works and projects. This final show is totally prepared by the exchange participants themselves and it is naturally the students' decision as to what and how things will be presented at the exhibition. The advisors and the organisation staff is more or less informed in advance, but not necessarily involved in details.

One day before the 08-exhibition took place Alex asked me to print an advice for his showroom and to check his german translation. So I worked on the translation: <This room has been prepared to receive a boulder that will be removed from outside Beelitz Aktiv Markt at 15.30 on the opening day of the exhibition. In exchange, a replica of the boulder, made by the artist, will replace it for the remainder of the exhibition. After which, the boulder will be returned and the replica retrieved>. I did not know anything about his work and I was puzzled about what he was going to do. Not primarily as I am the person responsible for the City of Beelitz having 'public eye' on what is possible or not. Mainly I was

wondering if I translated 'boulder' as 'Felsen' the right way: was he talking about a 'rock' or just about a 'stone'? And I did not really get what place he was talking about, because the 'Beelitz Aktiv Markt' was actually known as the Edeka Supermarket. Anyhow what he wanted to exchange, just let him do.

The exhibition opening started on 13th September at 15:00 h. At the end of the first tour, guided by Harry Heyink Alex's showroom on the first floor of the academy building was just prepared for the boulder, which was not yet in. Walking down the central stairway with the guided group including the Mayor of Beelitz the stiff and bulky chunk was arriving. What a piece! The Mayor, always related to practice, intervened that the rock would not be rolled or towed without a shelter above the historical paving tiles of the building. How on earth the boulder would find his way upstairs? For God's sake, keep it under control, just let them do.

I did not keep track of the upward movement as well as downwards. I decided to enjoy the boulder at its final destination and it was great. A boulder usually located in front of a downpipe

a supermarket parking lot exhibited as a sculpture. A rock which had ordinary no other tasks than to prevent damages or to be used as a marking spot of dogs showed in his natural beauty in an exhibition space. A bunter placed on a black podium so that the unique shape and the colour of the red sandstone became apparent to the public. The probably most beautiful and elegant unit on the whole supermarket site was dissolved of its dreary existence.

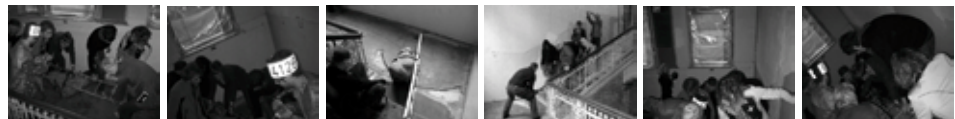
Beside the boulder on one wall of the showroom two flesh-coloured plates referenced to the replica outside Beelitz Aktiv Markt. It was important for decoding the work to have a close look at the point of origin and to examine the impact of the exchange boulder at the market site. The flesh-coloured replica in front of the side wall of the market became part of that ugly arrangement of two downpipes, two stones and two billboards crowned by the signboard "Edeka aktiv markt". Up to now there is no justification established why two stones are sheltering one downpipe and one billboard and why the others are not protected this way. Anyhow the replica was able to raise the awareness that private designing defaced and blemished public space. My wife commentated the

replica within the scene with the words: "It looks like dog turd, it's great."

It is not common that single works of the EEA participants are awarded at the end of the academy period. To set up and to give the "Private Public EEA Art Award 2008" to Alex Farrar based on my decision that the project fully achieved the up to now undefined requirements of the award. It was a splendid exchange.

1. The European Exchange Academy

The EEA is a unique art academy that has been running since 2003, which is based in an isolated former Soviet Union hospital in Beelitz Heilstätten, Germany. The academy takes place every summer recruiting students from art academies around the world. Spanning a five-week period, the academy runs an intensive program of art making that promotes exchange between the participants.





Classified

(14 - 3 January, Titan billboard #1774 - 5 Hyde Park Corner, Leeds)



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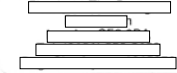
[NLS1242504]

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[NLS1240675]



Dear Alex Farrar

Viganella report (Prize 2009)

Congratulations on an intriguing and well-designed project yielding a perceptive and thought-provoking essay. There are few modern issues it does not address in its compact 14 paragraphs. And you are no mean phrase-maker, as, for instance – “{it} is a visual pun .. [that] literally and metaphorically casts light on a village in the shadow of giants”

The pinhole camera was a masterstroke the use of which you have ably justified. It will be interesting to see how its images hold up at your April 16th presentation. We are very much looking forward to that and there promises to be a full count of ELAT Trustees for the occasion. Do bring as many guests as you can muster.

The inclusion of the technical account of the mirror installation by the architect was helpful and particularly the explanatory illustrations.

Altogether an interesting and well presented report and we have pleasure in forwarding the bonus cheque for £50.

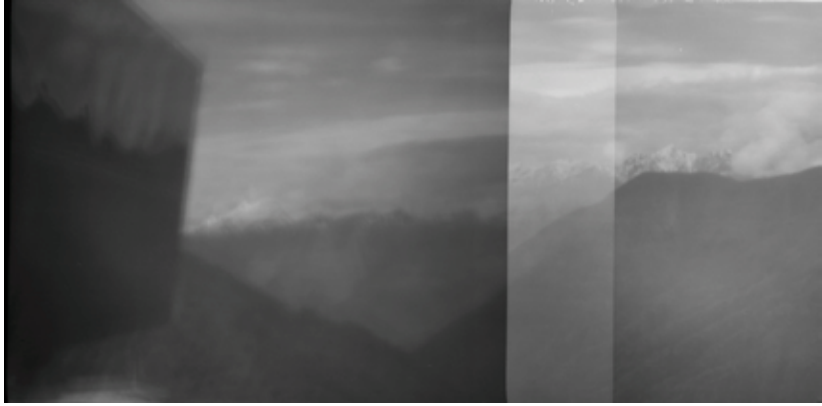
That said I must point out that the actual text has some hiccups and I suggest that you (or your computer) had not time to read it through before printing.. ‘It’s’ and ‘its’ are used indiscriminately (whether possessive or short for ‘it is’). In fact there is virtually ‘inverted comma chaos’! A few other infelicities are - absurdist, afterwoods (for afterwards), variants for variations, commodification ..

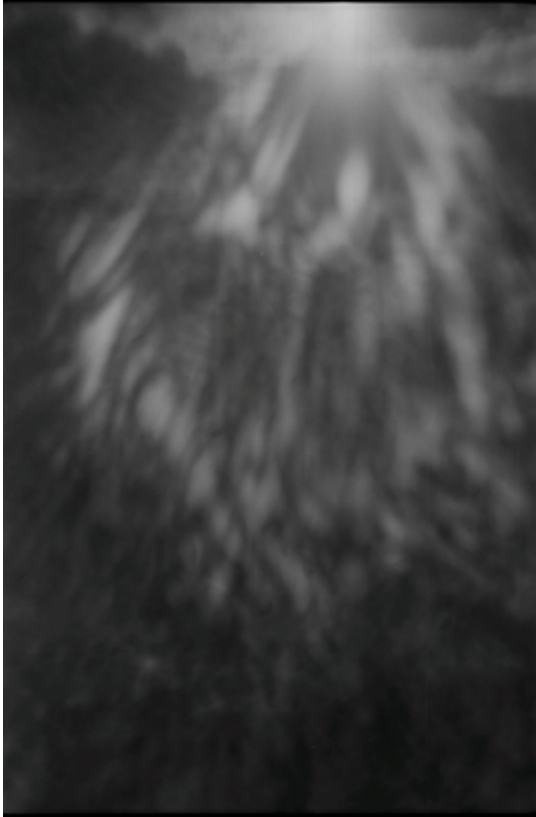
My sense is that you like to perform whatever you do better than well so perhaps you should ‘look to your language’ and you will find it increasingly pays real dividends. In this context I venture to enclose an editorial for a technical and learned journal which I jointly edit.

Any comment is of course welcome

Sincerely,
Angela Croome
(Exec Trustee)







Il Sole a Viganella – Il problema

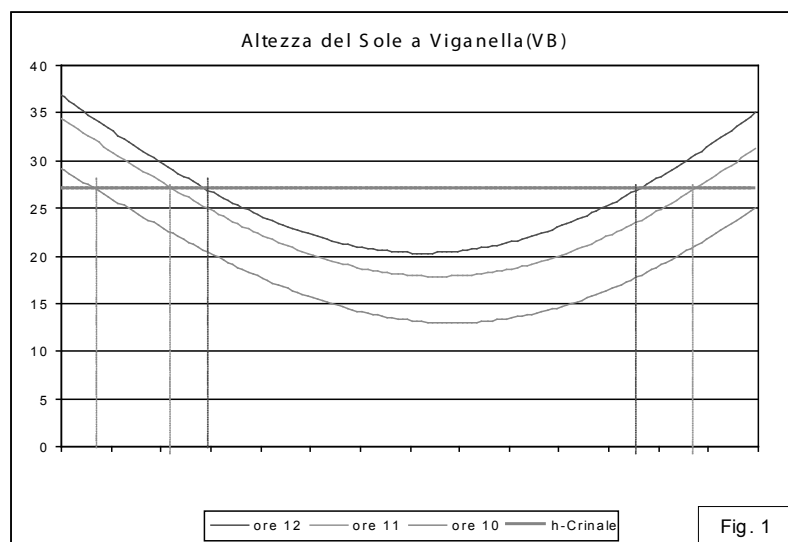
Il centro abitato di Viganella (VB) si trova quasi al centro, esattamente sul lato Nord, della Valle Antrona. E' il capoluogo dell'omonimo Comune, composto da altre frazioni e località, sparse lungo i versanti lambiti al piede dal torrente Ovesca. Questo torrente come l'asse principale della valle, si sviluppa prevalentemente in direzione Est-Ovest.

A Sud del paese il terreno si inerpica rapidamente e raggiunge in poco più di 2 km il crinale confinante con la Valle Anzasca, denominato "alpeggi della Colma". Questi sono: Il laghetto, Aloro (1595 m), Cà di Marui, Cà'd Pedar, Alpe Prei. Il crinale è delimitato da Est verso Ovest, dal pizzo Castello sino alla Croce Del cavallo (passo Saliarioli) ed ha un andamento parallelo alla valle, con una altezza quasi costante. Esso impedisce alla luce del Sole di raggiungere e illuminare, nei mesi invernali, l'abitato posto quasi 1000 metri più in basso.

Più precisamente mentre il profilo dei monti a Sud dell'abitato raggiunge circa i 26°-30° di elevazione, l'altezza del Sole a mezzogiorno rimane inferiore a questo angolo nel periodo compreso approssimativamente fra il 10 Novembre e il 2 Febbraio successivo.

Dai grafici riportati in Fig. 1 si vede inoltre che alle ore 11 il Sole non è visibile da circa il 1 Novembre al 15 Febbraio ed infine alle ore 10 non è visibile dal 17 Ottobre al 6 Marzo.

In conclusione l'abitato non è riceve i raggi solari per circa 83 giorni (quasi 12 settimane), è illuminato per meno di 2 ore al giorno per un periodo di 106 giorni (circa 15 settimane) e infine è illuminato per meno di 4 ore per 139 giorni (20 settimane).



I dati e profilo della valle.

Coordinate geografiche del Comune di VIGANELLA (VB)

Latitudine Nord 46° 3' 11.52"

Longitudine Est 8° 11' 48.48"

Altitudine 582 m slm

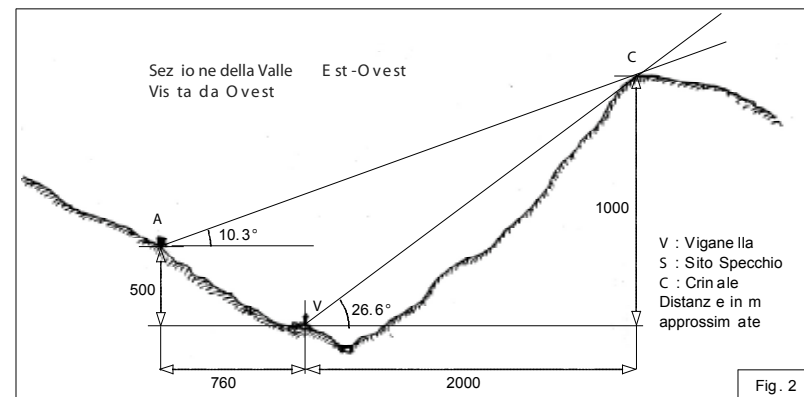
Nel disegno riportato in Fig. 2 è rappresentata una sezione della Valle all'altezza di Viganella fatta con un piano Nord-Sud e vista dalla direzione Ovest.

Sono indicati i profili dei monti a Nord e quello del crinale a Sud (a destra nella figura).

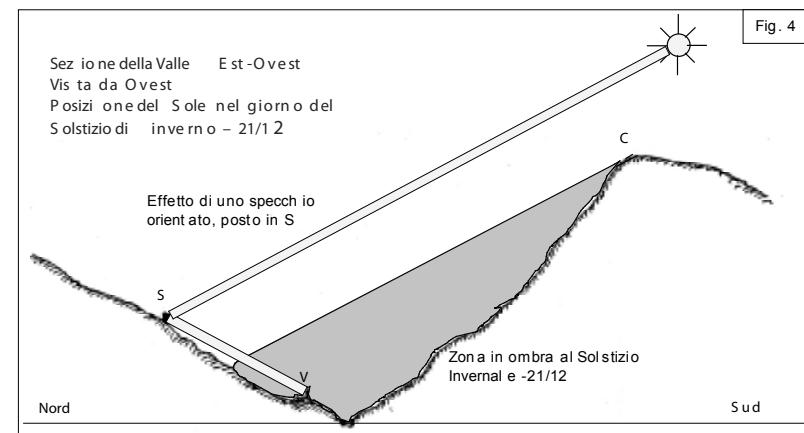
Le misure e le altezze riportate sono approssimate non essendo, come ovvio, il crinale ad altezza esattamente costante.

Il punto indicato con S sul lato Nord a sinistra indica una località il cui scopo sarà spiegato più dettagliatamente in seguito.

Si può vedere come dal centro del paese il crinale a Sud si vede sotto un angolo di circa 26-27°.



Nella seguente Fig. 3 è riportato il profilo della valle con indicata la zona non è illuminata dal Sole al mezzogiorno del giorno del Solstizio di inverno (21 Dicembre), quando il Sole è più basso.



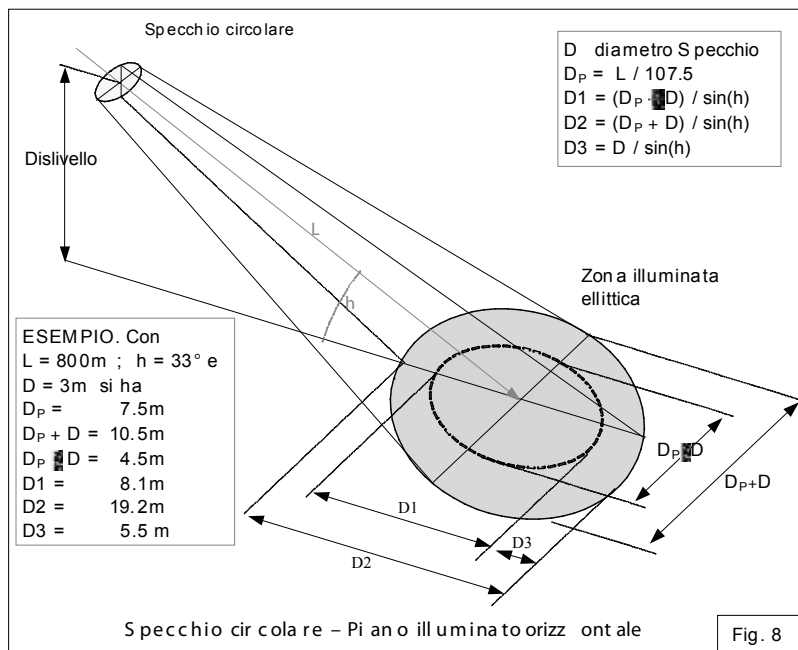
Proposta – Specchio illuminatore

Per ovviare parzialmente al problema della mancanza di illuminazione solare diretta per un periodo così lungo è stata presa in considerazione la possibilità di realizzare un sistema per riflettere i raggi del Sole verso il centro del paese.

A questo scopo si è pensato di utilizzare uno o più specchi che potrebbero essere posizionati sul lato Nord della valle ed essere ruotati opportunamente in modo da rimandare i raggi solari al centro di Viganella, mantenendo quindi "illuminata" una piccola zona all'interno dell'abitato per un certo periodo di tempo centrato sul mezzogiorno.

Una località adatta ad accogliere il sistema riflettente è quella indicata dal punto S nelle figure precedenti, che dista circa 760 m dal centro dell'abitato e si trova circa 500m più in alto.

Come è illustrato nella Fig. 4, i raggi del Sole raggiungono il punto S anche nel giorno del Solstizio di Inverno e quindi possono, se riflessi, giungere al paese.



della quale un osservatore vedrebbe lo specchio completamente illuminato dal sole
 - una fascia che circonda la zona centrale (fascia di penombra) in cui l'illuminamento provocato dai raggi solari riflessi dallo specchio diminuisce gradatamente annullandosi. Un osservatore posto in un punto di questa zona vedrebbe soltanto una parte dello specchio illuminata dal sole.

Poiché ai bordi della fascia di penombra l'illuminazione non è più percepibile, con buona approssimazione si può considerare illuminata la zona compresa all'interno della linea di mezz'ombra della fascia di penombra stessa.

Le relazioni sono le seguenti

$$D_p = \frac{L}{107.5}$$

zona centrale - ellisse con assi ; $[D_p - D] \left[\frac{D_p - D}{\sin(h)} \right]$

zona illuminata - ellisse con assi ; $[D_p] \left[\frac{D_p}{\sin(h)} \right]$

larghezze della fascia esterna debolmente illuminata $[D/2] \left[\frac{D/2}{\sin(h)} \right]$

Nel caso di Viganella si ha $L = 800\text{m}$ e $h = 33^\circ$.

Con uno specchio di 3m di diametro si avrebbe :

- una zona centrale di 4.5 x 8.1m
- una zona illuminata di 7.5 x 13.6m
- una fascia scarsamente illuminata di larghezze 1.5 e 2.8m, rispettivamente nelle due direzioni.

Poiché un punto P della zona centrale è colpito soltanto dalla luce riflessa dallo specchio e poiché questo, date le sue non grandi dimensioni, "ricopre" solo parzialmente il disco solare - vedi Fig. 6d - l'illuminamento della zona centrale è inferiore a quello che si avrebbe in pieno sole e direttamente proporzionale alla superficie riflettente dello specchio.

Indichiamo con J_0 l'illuminamento in un punto colpito direttamente dai raggi del Sole nelle stesse condizioni atmosferiche, nella stesso giorno e nella stessa ora e con J_S quello prodotto dalla luce riflessa dallo specchio. Si ricavano le relazioni :

nel caso di specchio circolare e

$$J_S = J_0 \cdot \left(\frac{D}{D_p} \right)^2 = J_0 \cdot \left(\frac{107.5 \cdot D}{L} \right)^2$$

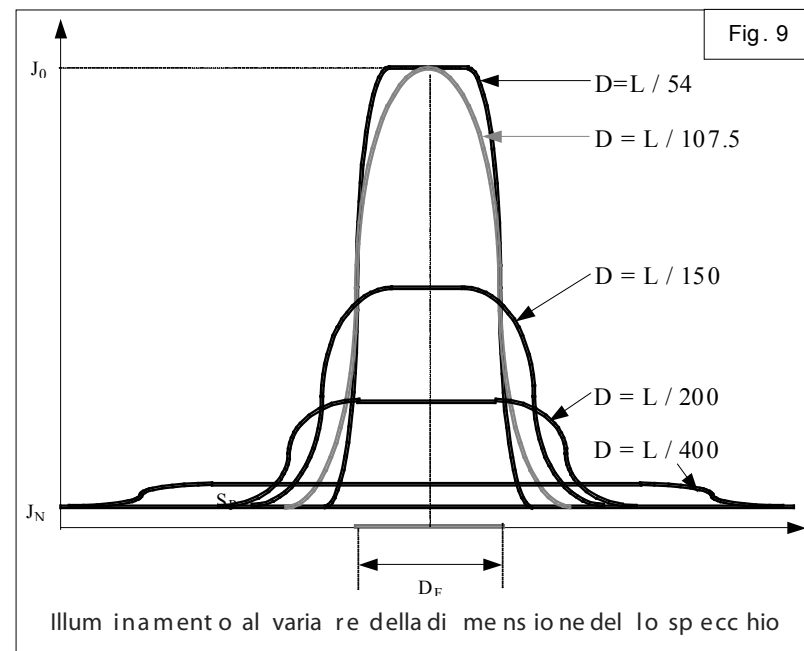
$$J_S = 1.273 \cdot \frac{\text{Superficie Specchio}}{D_p^2} \cdot J_0 = 14714 \cdot \frac{\text{Superficie Specchio}}{L^2} \cdot J_0$$

con specchio di forma qualunque

Con i dati dell'esempio sopra considerato si avrebbe quindi nella zona centrale un illuminamento soltanto pari a circa 1/6 di quello normale [$J_S = 0.1625 J_0$]

Possiamo quindi concludere che al diminuire della dimensione D dello specchio l'illuminamento massimo centrale cala rapidamente poiché l'energia luminosa riflessa diminuisce in proporzione quadratica mentre rimane circa costante la superficie su cui essa viene distribuita.

Nella Fig. 9 sono riportati gli andamenti dell'illuminamento prodotto dai raggi riflessi per alcuni valori del rapporto fra diametro D dello specchio e la distanza L specchio-osservatore.



Si può facilmente notare come l'illuminamento diminuisce molto rapidamente quando il diametro D è minore di $L/107.5$, mentre i fronti dei grafici si fanno sempre meno ripidi al diminuire del diametro.

In particolare ad esempio, con uno specchio quadrato di 2 m di lato si raggiunge un illuminamento pari al 15% di quello in pieno sole, con uno di 3m di lato un illuminamento del 21%.

Artist in Residency
(19 - 28 November 2008)

Contractual agreement on paper
29.7 x 21 cm [x2]

'Elections' hosted by the Art Market in Leeds, required that participants created a limited run of 20 artworks to be shared amongst the 20 other artists, culminating in 20 identical collections.

The Shared Tenancy Agreement operates within the structure of an exhibition as an edition of a document, distributed as part of 20 identical collections. One collection was displayed in public in the Art Market gallery space, whilst the others became the property of 20 artists and part of their house.

The Shared Tenancy Agreement is a legally binding tenancy contract. Consequently it existed outside of the exhibition and for the term of the exhibition I was legally a co-resident in each artist's home.

The contracts were signed and received only at the opening of the exhibition, the structure of which dictated the artwork's reception through those who signed the agreement. The Agreement required a subject (host/property owner), a witness (to the agreement), a curator (guarantor) and artist (co-tenant). Keys were cut throughout the exhibition, consolidating each agreement.



SHARED TENNANCY AGREEMENT

(Artist in Residence)

THIS DEED made effective as of the 3rd day of November, 2008 (hereinafter referred to as the "Agreement").

BY AND BETWEEN the parties (hereinafter referred to as the Residents) as stated in the third clause of the Agreement and the prospective resident Alex Farrar (hereinafter referred to as the Subject), which is made a part of this Agreement as fully as if it were set forth herein, together with their executors, agents, administrators, mortgagees-in-possession, successors, and permitted assigns.

WHEREAS the Residents agree as follows:

- A. The Subject is acknowledged as a Co-Resident (hereinafter referred to as the Co-Resident) of the properties (hereinafter referred to as the "Estate") currently pertaining to the householders.
- B. The Resident shall have common use and occupation of the Estate for the entire time period as set out by the Guarantor as confirmed at the day and year first above mentioned and may inhabit any property or properties for the maximum amount of time sanctioned by said Guarantor.
- C. The Agreement will be validated concretely with the cutting of an additional key for each building implicated within the Estate. The keys will be guarded responsibly and used when and where necessary by the Resident. The cost for key reproduction and distribution will be entirely refunded by the Co-resident and at the end of the agreed term, the keys will be returned to the appropriate Residents.
- D. On receiving the Agreement, each Resident must fill out the Schedule attached; fulfilling their participation, and return it to the Co-resident with an appropriate key for their property before the 15th November 2008.

THIS DEED WITNESSES:

1. Term

The term of the Agreement is synchronised to the commencement and conclusion of the exhibition Elections, that which is 12 noon on the 18th November 2008 and ends at 5 o'clock in the afternoon on the 25th November 2008.

2. Property Use

The Estate will be used prospectively by the Tennant for study, rest and any leisure activities at any time during the term stipulated. The Residents homes and possessions will be respected at all times.

3. Residents

Amelia Crouch
Anna Peaker
Conway and Young
David Steans
Emmie Twigge
Garth Brew
Harold Offeh
Harry Meadley
Iona Smith
Kristy Noble
Jon Owen
Lucy Cheung
Nicolar Bell
Nous Vous
No Fixed Abode
Patrick Gildersleeves
Sarah Barrett
Sam Gieben
Silver&Mawson

have read and understood the Agreement and herein formally give my consent for all that is proposed within it for the entire duration of it's term.

To validate the Agreement as a representation of my endorsement of the Artist-in-Residence project, I will have a key for my property manufactured and delivered in addition to this completed testimony to the Co-Resident, Alex Farrar, before the 15th November, 2008.

Acknowledgements

Photography: Tom Miles, Alicja Bielawska, Harry Meadley, Maria Michailidou

Text: Gerd Ohligschläger, Iona Smith, Genesis P-Orridge (full text can be read at <http://www.geocities.com/soho/lofts/4414/esoter.html>)

Thanks

Sally Dixon
Lisa Radford
The University of Sheffield Table Tennis Club
Sarah du Feu
Edna Lumb
Charlotte Anne Morgan
Rose van Bergen
Harry Heyink & The EEA
Justin Gosker
Roos Bloog
Jake Davidson
Julian Jung
Joe Lopez Smith
John Burtle
Berthel van het Goor
James Hill
The Art Market
Yvonne Carmichael
Black Dogs
Jon Wakeman
Karen Watson
Sue Martin
Richard P. Setchfield







A LATENTO 2

SAMMELBÄNDE

IONA SMITH

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„SAMMELBÄNDE“¹

SYMPOSIUM 18 / 10 / 08
East Street Arts, Leeds.

<T= 041:560>

IONA; Well I'll just carry on then, unless anyone needs a break? I'm Iona Smith, I'm going to talk about work I've made mainly in the last year, that led up to 'Orchestra Pit'. I wanted to just start on this slide, which I was kind of using as a personal statement for a while *[the slide shows a white page divided in two, one side headed 'una' and the other 'otra'. Various activities cross the dividing line]* It was after a performance I saw by Marta Carrasco where the 'unobtainable woman' character was given the label 'una' which was then changed for 'otra' following degradation. At the time I was quite involved with this idea of how we allow things to be separated into one thing and another, that is, as opposed to there being no differentiation at all. I'm always going on about this Nietzsche quote about how this separation is what creates culture (the idea being that culture comes from tragedy, and tragedy comes from being separated and divided)... So I was looking at these different activities that I associated with the edges between these separated things getting blurred, so here I've got courting, mourning, stalking, drinking, [...] This is an exhibition I had in Harry's locker gallery [10]*, the 1032 gallery, called *courting/stalking*. I was trying to present this juxtaposition of hunting paraphernalia and courtship tradition- that's a cufflink case holding the tip of a knife, and the image is of deer being hunted by men wearing deerskins. Obviously the idea with that is that the deer are less likely to see you if you look like them (there's this amazing thing called a 'stalking cow' in Leeds Armouries actually), but there's also all this stuff about ritual dances among hunting groups that mimic movements and behaviour of the animal they're about to hunt, with an intention of actually courting an animal into being willing to die for you, by learning its own language well enough. And I guess I was equating some human courtship behaviour to this. Erm, the potato prints are of deer tracks.

* For works refer to page numbers

It was like wanting to court something but not having the appropriate means. And printing obviously, like, repetition and the whole ritual and continuation thing. There's this ambiguity about re-enactment in ritual, (specifically hunting ritual) about whether it's re-enactment as a remembering of what a previous successful hunt was or whether that in itself is intended to cause a sympathetic effect. And this doing something over and over as a kind of supplication. I was opposite this locker with a bunch of flowers singing a Spanish courting song I found on one of Alan Lomax's collections- the words to courting songs are pretty crazy once you start looking at a lot of them, they often don't directly refer to courtship at all, or refer to themes from the agricultural calendar or the dominant religion. Anyway, there's a lot of things I'd do differently now I think, but it represents quite well a lot of themes that come and go in work that follows... so... Oh yeah, so this was a continuation of that image [16], I had my boyfriend take these photos of me dressed up in furs at a deer park in Derbyshire, it was Valentine's day. I was looking at these specific cultural relationships between humans and animals for a while, this is something from my 'bullfighting period', it's a costume without a use exactly, after reading some quite romantic texts about how the bull is the bullfighter's only friend, but what was more important I thought was how it seemed like this relationship was a kind of spectacle within the culture, and like a catharsis, I don't know it's interesting, these forms of ritualised violence and how people want it but then separate themselves from it as well [22]. I had this outfit shown lying on the ground at one point, trying to imply that blurring of boundaries (again) that comes with death. These are Horseshoes [8], I wasn't sure if I was going to be doing some kind of tap dance in them or something, but I'm quite glad I just left them as objects. Actually that's sort of become a continuing thing, having these costumes and props that might have been used or might not, and quite often there's something museological in the way they're presented. In March this year I tried a kind of re-enactment-come-re-invention of community festival that was publicised under the name 'Plant Your Village!'. [41] It was a day event that involved probably about 40 or so members of a village on the Welsh border and took place on the village green. What I was asking people to do was to decide what they considered to be a necessary component of a community, that's of theirs specifically and also a kind of archetypal community, and to make a model of that thing about the size of their hand. We ended up making a version of the place they lived in, and there's the element of 'the future' (because it did look a bit like a scale model for town-planning), but in my opinion it's not about getting caught up in ideas of hope or utopias or anything. I'm going to show a film of it that was made by one of the participants in a 'home-video' style, since I've got the opportunity to show it in this way, but I never intended to show film of it in an exhibition, the way I decided to present it to people after the event was by showing this- it's a spade I had engraved and presented to the chairman of the parish council, which they agreed to loan to me for exhibitions....[film] [...] I'm quite proud of that spade actually, it's probably the best way I've found so far of documenting a performance that does something more interesting than just film it or photograph it, I've had quite a lot of trouble with that, with trying to find a way of doing that that's a piece of work in itself and doesn't take away from the thing it's talking about. Morley town hall've got this amazing spade that I think was used to begin digging the town reservoir.

Q: What do you mean it takes away from it?

Well, yeah, ok I guess I've been trying to resolve for a while how I feel about things like this village thing being filmed or directly recorded. I mean I can't pretend that I'm not looking at

it half through a critical eye, maybe it's ethnography really. But the other half is interested in what happens when among the group involved it's understood that it's not 'for' anyone beyond the people experiencing it at the time. On this occasion there's a film and photographs, but they were taken spontaneously by participants, and as such are completely accepted by the group from an 'insider'. There's a different feeling about activity that's aware of it being watched by an outside observer, it means people start watching themselves, and cynicism gets in, and, I don't know, like, a potential of it gets stuck, um, hmm.

Q: Do you think maybe you're just a bit embarrassed about what people might think looking at it from the outside?

[laughs] Erm... I am a bit protective maybe, because my position in it's unclear, a bit uncomfortable really. I'm definitely not aiming to ridicule anyone, and I suppose I feel a bit of responsibility for the people involved in this thing since I initiated it. The kind of objective distance that comes with a second-hand experience isn't what interests me per se, although it is 'interesting' [sighs]. Ok, I don't want to present film of things like this as the art work itself, because flat images don't add anything, they're just a shortcut to dismissing something- I just think there are better ways of communicating something so that it ends up being a continuation of an artwork- yeah, so maybe I think film and other direct documentation closes it down and there are other things that can open it up instead.

There's just a couple more things I'm going to talk about now, I hope this isn't just jumping through things here- I was on this same academy with Alex in the summer. We were based in an old abandoned wing of a TB hospital, opposite a functioning hospital for illnesses we were never really clear about, and this bunch of artists and patients shared a canteen for lunch but never actually interacted. At this point I was thinking more about group activity and how a lot of social events just exist for an excuse to interact and form 'a group'. I got the hospital staff there to let me use their kitchens and made a version of the hospital building (the one we ate together in) in bread [50]- but because it's bread, which rises, and I didn't have tins or anything, I don't know how apparent it is that it's meant to be the building... And it got served in that building to patients and all of us. And then I realised that the social event thing, which is a pretty old idea art-wise was actually much less interesting to me than the idea of people eating the thing they were in, and visual symbols that groups function under, and, er, I'm quite into eating 'things' and on mass like that as well. And this is something that had been on my mind for ages [48], small bridges that don't actually need to be there, in fact this one actually impedes your movement into this room (which was my studio space for a month)- I think I just like them as symbols, like ladders and pits, as points of transition [...]

<T= 058:660>





*May God give you goodnight/you who came first/sprig of
parsley cut in the month of January/may God give you good
night//may God give you goodnight/you who came second/
sprig of parsley cut in the month of June/may God give you
goodnight//we came running from the church/running at full
tilt//now comes the benediction that Christ gave in Bethlehem//
snails/ who are pricked by the sun/all the birds are singing/get
up/get up/if you have a lamp lit//for you not for me/I who
am Valdonian//this flowering branch/ who gave it to you?/the
priest gave it to me/from Aldeavieja//and also a comb for my
hair/and a fan with many folds and many ribbons/to distract
you with my love/and a bell/ to wake you in the morning///*



„SAMMELBÄNDE“

EAST STREET ARTS, LEEDS, 2008

HARRY MEADLEY / IONA SMITH / ALEX FARRAR

6th – 9th / 10th – 13th / 14th – 17th

Extended Press Release:

Iona Smith continues to test the role of social structures that contrive collective experience, standing both as ringleader and critic to observe and simultaneously re-invent.

This is an enquiry that has recently seen Smith re-enacting traditional forms of courtship and animal tracking; baking a seven foot-long loaf of bread in the form of a German hospital, to serve to the resident patients; and orchestrating a village festival in which residents made and buried models of their own homes, thereafter presenting them with an engraved spade now used for all ceremonial tree plantings- the first example of which now stands on the village green in Smith's name.

Now after a year's preparation and planning, the artist presents 'Orchestra Pit', for its only public display above ground before being employed later this year in a performance for an audience of the performers themselves, by musicians and non-musicians alike, conducted by Smith and employing another artist she is twinned with as an assistant determined to dig the pit by hand. Unrecorded, the space is levelled after one performance, leaving nothing of the event behind.



ORCHESTRA PIT

INSTRUCTIONS FOR USE:

1 DIG PIT

2 INSTALL WALLS

3 CREATE MUSIC

4 REMOVE WALLS

5 FILL IN PIT









POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE

Juan Gualardo is literally killed by the
exigence of the mob: hosted in the plaza and
approaching the last day of his life, Gualardo
reflects, "Ah, the public! A mob of assassins
was long for a man's death, as if they alone
have families and look forward to long life!"



POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE

THE CROWD, WHOM NO EXCELLENCE MIGHT SATISFY,
NO RICK APPEASE - THAT SAME CROWD THAT
WAS STRICKEN AT THEIR DEATH, AND WILL LONG
CONTINUE TO OBSERVE THEIR ANNIVERSARIES
WITH A QUALITY OF SORROW USUALLY RESERVED
FOR BLOOD RELATIVES.



POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE

By its adulation and by its exigence, the
torero's audience sets him apart from the run of men.
The athlete is usually revered for his commonness;
the torero never. The torero's conception of himself
and his work is apart from nature; his quality depends
upon his ability to suppress his natural fear, or rather
to use his fear for the creation not of percentage
points but of beauty.



POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE



WHEN THE AUDIENCE HAS CAUSED A FIRING OR A
DEATH THROUGH A RESENTMENT OF THE TORERO'S
APARTNESS, IT ATTEMPTS TO Wipe CLEAN THE SLATE
OF ITS GUILT THROUGH EXCESSIVE EMOTION,
AMOUNTING TO DESPAIR





From: Iona Smith <iona.r.smith@googlemail.com>
 Date: Fri, 30 Nov 2007 11:23:59 +0000
 to: <iona.r.smith@googlemail.com>
 Subject: Intercontinental Twinning Association
 - Show quoted text -

Dear I.T.A.

I am an artist based in Leeds currently initiating a project to twin members of society, objects, trades, towns, buildings, etc; Imagine my surprise to discover your organisation, via a photo of a pub room in Hull, which you twinned with Your Darkest Thought. Well Done! Are you still in operation?

Regards,

Iona Smith.

Dear Iona,

Sorry for not getting back to you earlier. Yes still in operation. And glad you are. Maybe we should talk?

Yours,

Bill Drummond

Dear Bill,

Good to hear from you! I hope you don't mind- I've taken the liberty of twinning my project with Job no. 23, and as such hope to follow twinning protocol...perhaps we should begin an exchange programme?

Sincerely,

Iona.

Dear Iona,

I am very pleased to have part of my work twinned with you. And I think that an exchange programme would be a very good idea.

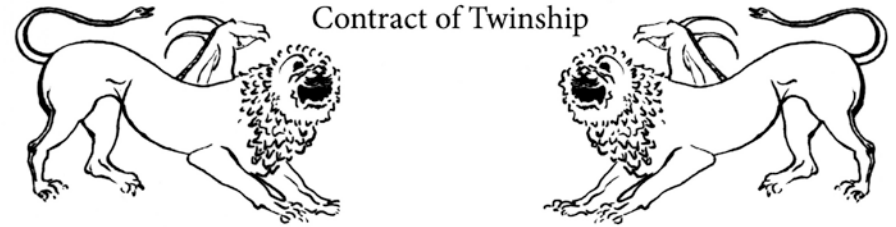
I am afraid that at the moment all my energy is being channelled into a project called The17 and will be for some time. But it would be great to get together and go through things.

Yours,

Bill

UNA/OTRA TWINNING INITIATIVE

Contract of Twinship



TERMS AND CONDITIONS

1. Twinship may be established due to differences, similarities, shared histories, nomenclature, potential surrounding discussion or potential benefit of the two parties.
2. Upon signing this contract, the two parties agree to:
 - i. Investigate between themselves the reason for their twinship if it has not been made apparent.
 - ii. Begin a correspondence.
 - iii. Meet on a minimum of two occasions, at which a meal is served by first one, and then the other party.
 - iv. Participate in an exchange during which each takes on the role of the other's assistant.
 - iv. Their twinship being subject to documentation by the U/O.T.I. for archival purposes.
3. Both parties must agree to the twinship for its validation.
4. The twinship may be terminated if these conditions are not met during a trial period of one year.

We, the undersigned, agree to a bond of Twinship which will, subject to conditions, last indefinitely.

Intercontinental Twinning Association

Bill Drummond

Date

29 / 04 / 08

my birthday

U/O.T.I

Iona Smith

Date

01 / 06 / 08

[...]not seeking lexical meaning, but rather use... [a] reasonable interpretation of the word [community]'s use would seem to imply two related suggestions: that the members of a group of people (a) have something in common with each other, which (b) distinguishes them in a significant way from the members of other putative groups. 'Community' thus seems to imply both similarity and difference.

(Cohen, A.P. 1989:12)

[...] So we understand that the term is both relational and symbolic - it is identified by a commonality which defines itself from other groups, though this perceived commonality, as with the words 'love', 'justice', 'truth', and innumerable others, contains a lot of space for subjective interpretation- it is one of those slippery terms which contains such varied and complex meaning as to allow for an individual's interpretation of the term to be lent to it whilst still allowing those members to consider themselves affiliated under the same agis or symbol.

This may seem unlikely until one considers the number of similar terms used in which a blind eye is turned to possible incongruities of understanding. Indeed it is precisely because the interpretation is an ambiguous one that the symbol functions so well.

What this essay aims to discuss is the means by which this perceived difference between one group and another is emphasised, ritualised and affirmed, as a repeated action that becomes integral to the culture- in some cases, understood as necessary for its survival (understandably so, since the absence of separating ritual would throw the community boundary- and hence its identity into question- "Outside the boundaries of the microcosm lie foreign realms that, because they are unfamiliar or not ordered, represent chaos, death or night" (Eliade, M. 1991:37-39). As an extension of this study it will then continue by looking at a fabricated community tradition I orchestrated in 2008, having been hitherto interested in the semiotics contained within the larger symbol of 'community'.

By definition, the boundary marks the beginning and end of a community. But why is such a marking necessary? The simple answer is that the boundary encapsulates the identity of the community and, like the identity of an individual, is called into being by the exigencies of social interaction

(Cohen, A.P. 1989:12)

Within this quote lie two important pieces of information: 1) that a community may be defined by where it ends and 2) that it affirms this separate identity through interaction with each other and with others outside the group.

This essay will begin by dealing with each of these two assertions in turn.

1. Community as defined by its boundary/Community as symbol

Let us begin with the first- that a community may be defined by its boundary, by where it ends. I could go so far as to say that it defines itself only by what it is not. This in itself provides some gainful thought. If we take the statement that for a thing to be identified as an entity it must be in relation to something else, if only to the person identifying it, we must also consider that a 'thing' on its own has no identity at all. There would be nothing to identify it for what it was (or was not). Infact it would be both everything and nothing. Schopenhauer cited this human capacity for the division of things into separate objects as the source of all human suffering, and Nietzsche took it one step further to suggest that we are constantly in a state of flux between being divided and indivisible, the 'tragedy' of which, interestingly for this essay, he suggests as the instigator of culture (Tanner, M. 1993:16). Sri Nisargadatta Maharaj is quoted as saying (in response to the question 'what am I?'):

It is enough to know what you are not. You need not know what you are. For as long as knowledge means description in terms of what is already known, perceptual, or conceptual, there can be no such thing as self-knowledge, for what you are cannot be described, except as total negation. All you can say is: 'I am not this, I am not that'. You cannot meaningfully say 'this is what I am'. It just makes no sense. What you can point out as 'this' or 'that' cannot be yourself. Surely, you can not be 'something' else. You are nothing perceivable, or imaginable. Yet, without you there can be neither perception nor imagination.

(Nisargadatta Maharaj, 1990: 32)

For the purposes of this essay, however, we will limit the study here to systems of identification within groups.

The boundaries, and therefore identity, of the group could be said to only exist when constant manipulation and embellishment of symbols is applied, repeatedly and/or collectively in ritual and tradition "which seeks to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past." (Hobsbawm, 1983:1-2, quoted in Hutton, R. Dec. 2008:267). In 'The Interpretation of Cultures', C. Geertz states that "...man is an animal suspended in webs of significance he himself has spun..." and continues to reveal three principles:

1 That culture is created and continually recreated by people through their social interaction, rather than imposed upon them as a Durkheimian body of social fact or as a Marxist superstructure.

2. Being continuously in process, culture has neither deterministic power nor objectively identifiable referents ('law')

3. It is manifest, rather, in the capacity with which it endows people to perceive meaning in or to attach meaning to social behaviour.

(Geertz, C., 1975: 3-30, as summarised by Cohen, A.P. 1989:17)

Geertz suggests that culture (and therefore tradition) is something constantly in motion, which is called into being by social interaction, and even that it only exists in as much as people within it perceive it to exist.

We can surmise that a subjective interpretation of 'community' works to the advantage of the group through allowing, and encouraging, pluralism of meaning (even to members within the same group), so long as there is a continued effort to collectively affirm these multi-interpretational symbols of the community.

Gluckman observes that..."the greater the multiplicity of undifferentiated and over-lapping roles, the more the ritual to separate them" and that ritual "operates to cloak the fundamental conflicts" which inhere in multiplexity. (M. Gluckman, M., 1962:1-52; quoted in Cohen, A.P. 1989:30).

The reality of community in people's experience thus inheres in their attachment or commitment to a common body of symbols. Much of the boundary-maintaining process...is concerned with maintaining and further developing this commonality of symbol

(Cohen, A.P., 1989:16)

The efficacy of this approach can be recognised by a group's commitment to the shared body of symbols- through which the larger symbol of community becomes a reality. Referring to the latter quote I stress the importance of the group's experience to consolidate this reality. In the case of the Huichol Indians (which we will come to again in part two):

The mara'akame [the leader] insists that the symbolism is not translatable- in the sense that it is not a fanciful or allegorical expression of belief and ideal. Rather it is treated by

the Huichol literally.

(Cohen, A. P. 1989:51)

II. Affirming the Symbol: Five cases of collective ritual

...most exponents would agree that both in its social and psychological consequences, ritual confirms and strengthens social identity and people's sense of social location: it is an important means through which people experience community.

(Cohen, A.P. 1989:50)

This section of the essay will look at five examples of established structures within groups where an activity takes place collectively, and often repetitively, that serves to affirm the group's identity.

1. 'Songlines' of Aboriginal Australians

The Aboriginal Australians consider their territory to be marked by songlines of their clan Dreaming. This complex belief can crudely be summarised by defining a songline as the route travelled by the clan's ancestral totem animal in the Dreamtime (another reality parallel to everyday existence, which refers to the past, present and future simultaneously), their actions being the cause for the landscape in this reality. A songline holds a song which describes the route and allows an individual of the specific community to navigate the route across the terrain.

The Dreaming establishes the structures of society, rules for social behaviour and the ceremonies performed in order to ensure continuity of life and land. The Dreaming governs the laws of community, cultural lore and how peoples are required to behave in their communities

(Chatwin, B. 1987: 41)

The clan's obligations are more complicated than this however, since the relationship between people and terrain is understood to be symbiotic in nature-

In Aboriginal belief, an unsung land is a dead land: since, if the songs are forgotten, the land itself will die.

(Chatwin, B. 1987:67)

Aboriginals could not believe that the country existed until they could see and sing it – just as, In the Dreamtime, the country had not existed until the Ancestors sang it.

(Ibid:17)

It would appear that it is believed that one would not exist without the other- the traditional act of walking territorial boundaries and literally singing the cultural history (by which I mean, the history according to the people) of the landscape causes the land to 'live', and the boundaries to be affirmed. What is known as 'Walkabout' is --

in practice, a kind of bush-telegraph-cum-stock-exchange, spreading messages between peoples who never saw each other, who might be unaware of the other's existence.

'This trade', he said, 'was not trade as you Europeans know it. Not the business of buying and selling for profit! Our people's trade was always symmetrical.'

Aboriginals, in general, had the idea that all 'goods' were potentially malign and would work against their possessors unless they were forever in motion. The 'goods' did not have to be edible or useful. People liked nothing better than to barter useless things- or things they could supply for themselves: feathers, sacred objects, belts of human hair...

'Goods' were tokens of intent: to trade again, meet again, fix frontiers, intermarry, sing, dance, share resources and share ideas.

(Ibid: 63-64)

This use of symbolic trade (symbolic since it is stated that the need to acquire the goods comes second, if at all, to the act of doing so) to fix boundaries is not an uncommon practice [1](see next).

2. Native American Potlatch ceremony

In his study of exchange in archaic society (describing the wealth of form and etiquette of gift-giving, as well as the understanding of it as a form of obligation and even aggression), Marcel Mauss discusses at length the Native American Potlatch ceremony, describing it as:

...a phenomenon of social structure: the gathering together of tribes, clans and families, even of peoples....a remarkable state of nervousness and excitement. One fraternizes, yet remains a stranger; one communicates and opposes others in a gigantic act of trade and a constant tournament

(Mauss, M. 2006 :49)

then continues to describe the tradition as a reciprocal public demonstration of extravagant giving of gifts to the neighbouring tribe, each competitively offering the other greater and greater gifts in a show of conspicuous consumption, sometimes going as far as to destroy the gifts in view of the other

...so as not to give the slightest hint of desiring your gift to be reciprocated. Whole boxes of olachen (candlefish) oil or whale oil are burnt, as are houses and thousands of blankets. The most valuable copper objects are broken and thrown into the water, in order to put down and to 'flatten' one's rival.

(Mauss, M. 2006: 47)

Mauss expounds at length the belief among many archaic societies that material wealth must be in continual movement to prevent calamity to the owner, and it is reasonable to suppose that symbolic trade across borders by Aboriginal Australians holds the same foundation.

3. 'Beating the Bounds', England

This tradition, according to S. Clifford and A. King, appeared in England by the 8th century, by way of France following a series of natural disasters. Originally from a more ancient festival on Rogationtide to bless fields, stock and people, by the time it reached England the rite involved a congregation following a cross around the boundary of the parish. Trees ('Gospel Oaks') were used as sites for preaching along the route.

One can assume that the 'natural disasters' may have been the cause of the community's need to re-build themselves, and take stock of their territory. We can also note that this re-marking and remembering of the boundary originated in an act that was considered to hold a form of blessing, integrated into an agricultural calendar. This is apart

from the more unlucky members of the community- “The locations of various landmarks – stones, streams, hedges and ponds – were impressed upon children by ducking them in water, ritually beating them and then giving them a treat”

(S. Clifford & A. King 2006: 212).

This case examples a tradition that “inculcate[s] beliefs, value systems and convention” (Hobsbawm 1983 4-8) through delivering sermons from the accepted religion, as well as forms of punishment followed by reward on the site of the community boundary (I point again to the importance of experience to the impact of such boundaries).

4. Peyote hunt of Huichol Indians

In this case, that of the Huichol Indians of the Sierra Madre Occidental in north-central Mexico, we look at a population (of about 4-5,000) that is spread out across five settlements in an extensive area. They have been noted to operate more as ‘a cluster of bands ...than a true tribal organisation’.

(Myerhoff B.G. 1974:62, quoted by Cohen, A.P.,1989:51)

Such integration as they have is provided only through ‘a sense of commonality.’

This sense appears to be most powerfully stimulated by the series of rituals which constitute the ‘hunt’ for peyote, which involve the Huichol in a pilgrimage to Wirikuta, the land of their divine ancestors and therefore, of their origins.

(Ibid)

In this case the ritual that provides a ‘sense of commonality’ requires a pilgrimage to the place of their understood origin, comparable with any ritual that takes place at its community’s corresponding axis mundi and signifying the need an for assigned ‘place’ (literally as well as conceptually) for the identity of the community to contained:

The boundaries between these two opposed states are marked symbolically in a number of ways. On the pilgrimage, the hikuritamate (pilgrims) assume the identities of the gods. To do so they engage in elaborate reversals. For example, one addressed someone in front of him by turning to the rear and one accepted something from another by telling him, ‘you are welcome’, so that the giver replied, ‘thank you’. “Everything”, says their leader, the mara’akame, “should be upside down and backward”. ...Symbolism thus constitutes the boundary between the mundane and sacred lives of Huichol. The mara’akame insists that the symbolism is not translatable- in the sense that it is not a fanciful or allegorical expression of belief and ideal. Rather it is treated by the Huichol literally.

(Cohen, A.P. 1989:51-52)

5. Role reversal

As with the Huichol Indians, a transition of territory can be acknowledged through a change of behaviour, from the ‘normal’ and accepted form to the opposite. The following example does not take place at the boundary of the community, but within it itself, and refers to community identity as a whole, but also identity (and established behaviour) of roles within that community.

Another classic anthropological instance of reversed normality are the events described by Gluckman as ‘rituals of reversal’, examples of which were the Zulu women’s ritual worship of Nom Kukulwana, and the Swazi incwala ceremony (Gluckman 1963).... [T]hese involve reversals of normal gender behaviour and convention but more-over; they take the form of

a protest against established authority:

Women have to assert licence and dominance as against their formal subordination to men, princes have to behave to the king as if they covet the throne, and openly state their resentment of authority.

(Gluckman, 1963, p.112)

Gluckman argues that these ritualised rebellions, associated with significant moments in the agricultural cycle, actually preserve, and defend the political systems within which they occur. The enactment of conflict, ‘emphasises the social cohesion within which the conflicts exist’....The rituals, says Gluckman, ease tension.

(Cohen.A.P. 1989:59, referring to Gluckman, M. (1963:110-136))

So this form of ‘ritualised rebellion’ may infact serve to reinforce the status-quo, through allowing otherwise unacceptable behaviour at specific and acceptable times only, acting as a catharsis, apparently easing tensions, but within set boundaries and under the observation of the community at large.

3. Iona Smith: Plant Your Village!

At Easter, residents of Trefonen, a small Welsh-border village, were asked to consider the meaning of community (their own and also an ‘archetypal’ village), and to make a small model of what they considered to be its most valuable component. This could be literal- a school, church, village shop, etc, or imagined. It was supposed without it being made clear that this act was linked to aspirations for the future of the village, similar to a ‘village design statement’ created by Trefonen’s parish council the previous year (an initiative to take control of housing development within the village). Throughout one day a pit was dug in the middle of the village green and a topographical model of the village was made by the villagers using the soil dug from the pit. The model was processed through the main route of Trefonen by the parish council and a group of villagers ringing bells, to the green where other villagers met. Models were added to the ‘village’, as well as a stream using water from its existing counterpart. The oldest and youngest members of the community gave a speech on their hopes for the future of Trefonen before the model was lowered into the ground. A white cloth was held over it at four corners by the oldest and youngest villagers, and a mother and a father, while water was ‘rained’ over the top of it and two teenage girls threw flowers. The village was buried using a ‘ceremonial’ spade (engraved with the occasion of its use and now used by the village for ceremonial tree plantings) by all the villagers present after a short speech by the chairman of the parish council in which he spontaneously pledged that by this action he would ‘protect the village forever’. The pit was turfed over leaving no trace except for a tree planted on the village green to mark the occasion. Tea and cakes served at the church hall.

The intention of this event was to ascertain the perceived necessity amongst a community for this kind of collective ceremony, and to see how it would function, particularly in relation to use of public space. There was enough room purposely left open for interjection and spontaneity. The intention was not to confuse but to see how people would respond to this imposed tradition, which, likely due to its endorsement by the leading figures in the community, was of course to take it as a positive and affirming experience.

Though the symbolism of this fabricated ceremony may be apparent, I will nevertheless go through it point by point, if only for clarity of intention. Firstly, the significance of having this event at Easter time obviously uses the already present themes of death and re-birth, and knowingly places it at the time of the religious festival (the village was strongly Church of England), similarly to the way imposed traditions from outside factions almost always build onto a well established traditional calendar in an attempt to subvert it. (However, numerous studies have reached the

conclusion that it is on occasions of threat or change in a community and potential destabilisation of group identity that “members of a community can take on an alien social form and fundamentally transform it symbolically so that it refracts their own sense of collective self and shores up their communal boundaries against their subversion from outside” (Cohen, A.P. 1989:48). The title ‘Plant Your Village!’ should rightly be named ‘bury your village’ (the creation of a ‘model’ village only to bury it aims at a theme of renewal through destruction and re-creation) though participants managed to avoid any negative associations they might have felt with this by themselves by describing the burying as being reminiscent of a ‘time-capsule’. Of course there was little hope of digging anything up again as the model was bio-degradable.

Making a model from materials that the model represents keeps the whole exercise self-referential and insular. There are also hints here of the symbiotic human-landscape relationship exemplified among Aboriginal Australians, et al.

The delegation of various roles to community members (the oldest and youngest, a mother and father, teenagers), serves to further delineate individual identity within the community and suggests that each is integral to the group, but by serving different roles.

The spontaneous pledge by the ‘head of the village’ and equally spontaneous burying by everyone seems to show a willingness to engage in an undertaking that, however bizarre, is nevertheless felt to be necessary enough to employ physical effort that is unasked for but appears to need co-operation to achieve, and it results, of course, in a feeling of bonhomie. I could relate this to a project by Alex Farrar in which his desire to move a boulder through an immense building attracted the help of around thirty people, despite the total lack of explanation, presumably due to a perceived shared belief in the benefit of doing so (another example of the strength of multi-interpretational symbols).

The use of a central public space is, I suggest, the most important feature here. If we’re talking about (and we are) a ‘geographical’ community (that is, that the common thread between its members is the place they live in), the shared experience here is made more effective by its strong reference of that landscape, by holding the event geographically in the middle of it, and by leaving the remnants of the ceremony within it. This takes the experience of the event out of sight, but puts it instead into a shared memory that is associated with place, and notably, communal place (a village green). Eating and drinking at the end is just another way of acknowledging the experience in a physical way [...]

[1] ‘...“this gift exchange is not a ritual to suppress aggression. It is aggression ritualised. Violence only breaks out when the parity of these exchanges is broken...If I give you this gift”, he said, “that means ‘I’m territorial here.’ But it also means, ‘I have a territory, and I’m no threat to yours.’ All we’re doing is fixing the frontier. I say to you, ‘Here I put my gift. I’m not going any further.’ It would be an offence if I put my gift too far.”

-conversation between Bruce Chatwin and Konrad Lorenz, author of ‘On Aggression’, Chatwin, B. 1987:124)















Eclections Nightwear

Twenty matching sets of nightwear, based on the gallery aesthetic, to be worn by participating artists for the nocturnal duration of the exhibition *Eclections* at the Art Market, Leeds.

“So you take this half and walk that way, and I’ll take the other and walk this way, and I’ll see you on the other side”



Axis mundi / world axis

The symbol originates in a natural and universal psychological perception: that the spot one occupies stands at “the center of the world.” This space serves as a microcosm of order because it is known and settled. Outside the boundaries of the microcosm lie foreign realms that, because they are unfamiliar or not ordered, represent chaos, death or night.

(Eliade M. (tr. Philip Mairet), 1991:37-39)

Within the central known universe a specific locale—often a mountain or other elevated place, a spot where earth and sky come closest—gains status as center of the center, the axis mundi. (ibid. p.41-43)

Because the axis mundi is an idea that unites a number of concrete images, no contradiction exists in regarding multiple spots as “the center of the world.” The symbol can operate in a number of locales at once.

(Ibid. p.39)

The name of China, “Middle Kingdom,” expresses the ancient perception of its residents that their land occupied the center of the world, with other lands lying in various directions relative to it.

(Chevalier J. & Gheerbrandt A. 1996. pp.61-63, 173-175)

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