

INDEX

Alex Farrar

INDEX

2012 ©

aaaeflrrrx.eu

Last updated: March 5, 2012

‘Index’ is a comprehensive archive of works made from 2007 onwards. Collating documentation of an artworks exhibition (on the right-hand pages) and the planning, preparation and support required for it’s eventual presentation (on the left-hand page), it was designed for the online repository alatento.eu, where an updated version is uploaded every 12 months.

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ALEX

2008, 33 × 32 × 73 inch,
performance, soft sculpture

MATERIALS

cotton, fake fur, toy stuffing,
aluminium, plastic

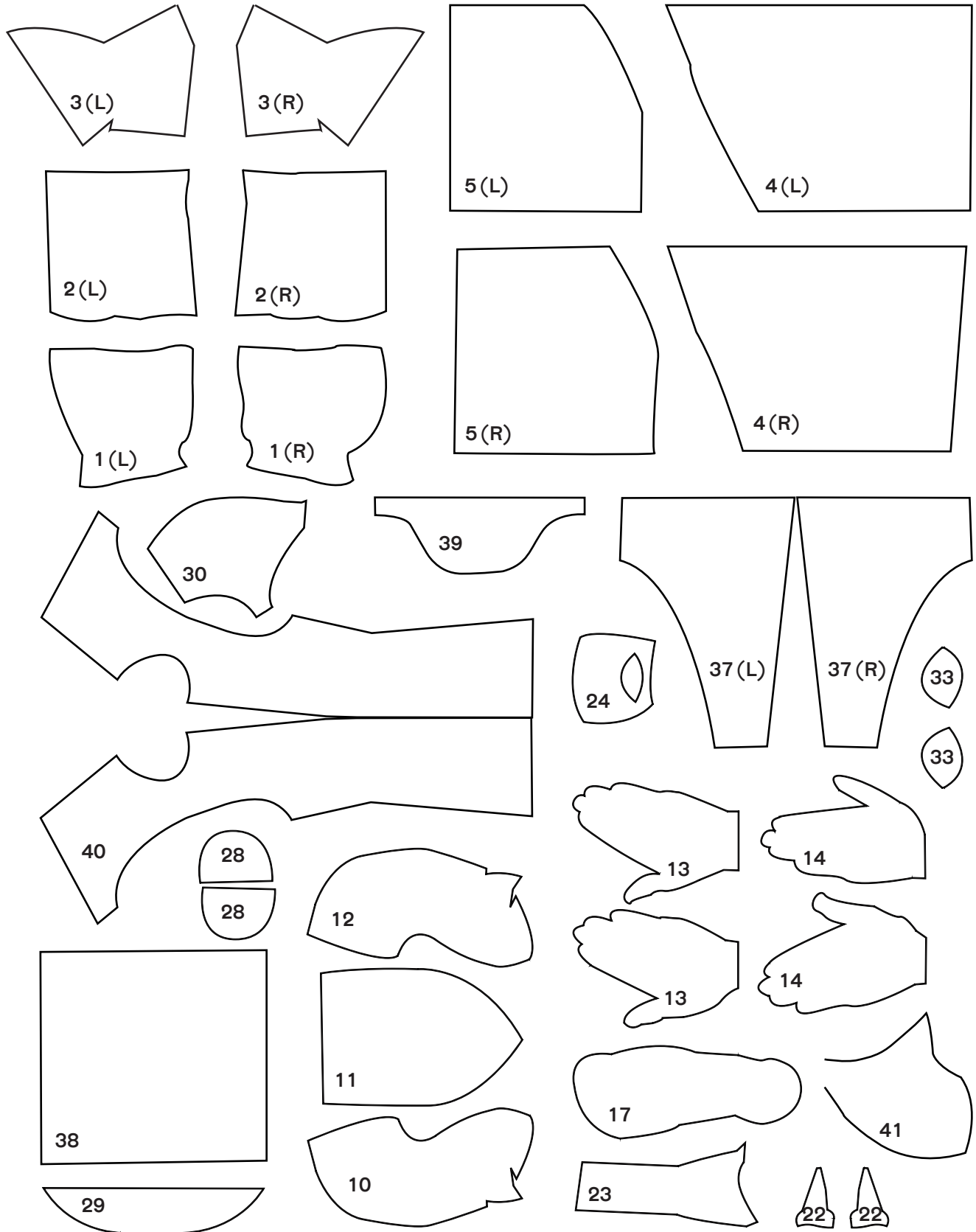
EXHIBITIONS

The Harry Meadley and Rachel
Carter Private Collection, 2010,
Leeds, UK. Ex, 2009, Leeds
College of Art, UK. Leeds Town
Hall clock-tower, 2008, UK.

COMMENTARY

A doll fabricated to replace me in
situations and circumstances in
which I couldn't perform.

ALEX





ALEX



- 1 lower arm
- 2 upper arm
- 3 shoulder
- 4 upper leg
- 5 lower leg
- 6 bottom (L&R)
- 7 stomach
- 8 abdomen
- 9 back and chest
- 10 left skull
- 11 head lid
- 12 right skull
- 13 right hand (front and back)
- 14 left hand (front and back)
- 15 nipples
- 16 heel
- 17 sole
- 18 foot (L&R)
- 19 chin
- 20 upper lip
- 21 lower lip
- 22 nose
- 23 ankle (two parts)
- 24 mouth
- 25 navel
- 26 anus
- 27 tongue
- 28 penis tip
- 29 gullet
- 30 neck
- 31 left ear (front and back)



ALEX



- 32 right ear (front and back)
- 33 eye socket (left)
- 34 eye socket (right)
- 35 penis
- 36 testicles
- 37 bottom (L&R)
- 38 stomach
- 39 abdomen
- 40 back and chest
- 41 jaw



ALEX



ALEX

FARRAR

THE FINE ART GALLERY
TUESDAY 30TH APRIL _
FRIDAY 2ND MAY





BOULDER

**2008, dimensions variable,
performance**

MATERIALS

**papier mâché, chicken wire,
acrylic paint**

EXHIBITIONS

**The Battle of Art – Dialogue of
Culture, 2008, EEA Beelitz, DE.**

COMMENTARY

A papier mache boulder substituted one removed from a town close to the exhibition. The real boulder was rolled, dragged and lifted through the group show by the visitors to the exhibition, completing its journey in a prepared exhibition space.

BOULDER

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 Academy¹ 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 taken from outside Beelitz Aktiv Markt on the 13th september, at approximately 15.30. In exchange, a replica made by the artist, will replace it for the remainder of the exhibition. 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

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.

BOULDER

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 at 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



BOULDER

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, 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.



BOULDER





CATALOGUE AVAILABLE
2011, 27 × 21.6 × 1.2 cm,
unique site-specific publication,
microfiche recording.

MATERIALS
typeset and hand printed Van Dijk
text, images printed digitally

EXHIBITIONS
Catalogue Available, 2011, Blip
Blip Blip, Leeds College of Art:
Vernon Street, UK.

COMMENTARY
Exhibition catalogue expanded
to include all the artworks found
in Leeds College of Art, reveal-
ing 30 works made in the past 50
years by over 25 artists, present
at the time of the solo exhibition.

CATALOGUE AVAILABLE

Foreword

Catalogue Available is a document of works exhibited in Leeds College of Art over the last five decades. Appointing himself as a sort of retroactive curator, Alex Farrar has assembled these into a single 'meta-work'. Many share a fascination with the institution's surface, embedding something into it, or capitalising on overlooked architectural characteristics. Although conventional wall-based works are also featured, these function as counterpoints to the more clandestine projects. Most of those interventions have long since vanished, but some persist as traces. Where nothing remains, Farrar has sought personal testimony from students and lecturers to verify the work's existence. Rather than relying on historical documentation of the work, he prefers to show the building as it is now. We must take it on faith, then, that in 1965 Keith Arnatt 'raised all the nails in the floor of Studio 262 by 1 inch' during his tenure as a visiting lecturer; that in 1991 a student named only as Howard was caught interring his deceased brother's ashes under the parquet floor; that in 2010 Joe Hancock surreptitiously repaired the lecture room's projection wall and invoiced the college £0.00 for his labour; that in 2006 Harry Meadley uncovered 'a den plastered with pages torn from adult magazines' in a previously hidden stairwell – even though all we see are photographs of the locations in which these things are alleged to have happened.

Did Arnatt ever bang his nails back in? What happened when Joe's invoice reached Finance? What did Harry do with his bonanza of oddments? Catalogue Available doesn't address these questions, its captions preserving the myth rather than diligently placing the

Catalogue Available
Alex Farrar

CATALOGUE AVAILABLE

works in the context of the artists' wider concerns. A conventional catalogue might be expected to do that, but here we must draw metonymic inferences from isolated works. After all, art colleges are arenas in which rookies are judged by a handful of isolated acts, many of them deeply baffling. As the years unfold, and one intake of students succeeds another, rumours abound over who did what and when. Art colleges inculcate a sense of the ante having to be upped all the time, and this – the ongoing legacy of derring-do, the sense of having to match the achievements of one's predecessors – is the territory that Catalogue Available inhabits. Interpolated into this portfolio of (often) precocious juvenilia are a number of works by well-known practitioners: Richard Long, Hamish Fulton, Jayne Allen, Bob Cobbing. There is even a work by the principal himself, a slightly patrician wood relief by Eric Taylor. But it's the aforementioned Arnatt, active so long ago in Studio 262, who is the true paterfamilias of these young interventionists.

As the exhibitions that engender them recede into the past, catalogues can come to seem like epitaphs: this is what happened, here lies the work. In assigning the catalogue an archaeological role, Farrar inverts this complacency: 'This is what happened' becomes 'What, exactly, happened?' Or perhaps his project is archae-anthropological. For Catalogue Available is not just a document of the past, of the physical residue of artworks, but the human behaviour they evince and how the institution has shaped it.

Sean Ashton



CATALOGUE AVAILABLE



On 13 July 2011 09:44, Alex Farrar wrote:

Hi Rebecca,

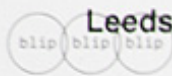
Thanks for your message, it was very helpful as usual. I'm sorry it wasn't clear, I am including all work that is on display in the college during my show, that's why I asked you if the show in the library would still be up in August.

Would it be possible to confirm where exactly the catalogue would go in the library?

On 14 July 2011 16:26, Rebecca Lowe wrote:

Hi Alex,

Your catalogue: The classification would really depend on how you define your book. It's hard for me to classify any book without having a thorough view of the content but if you would define it as an artist's book, i.e. as a work of art in the form of a book, it would be classified at 700.16 FAR



Leeds College of Art, Vernon St.

CATALOGUE AVAILABLE

Alex Farrar

and Jayne Allen, Keith
Arnatt, Jonathan Ashworth,
Bob Cobbing, Georgia Denni-
son, James Dixon, Lucy Free-
man, Hamish Fulton, Joe Han-
cock, Howard, Leeds United,
Richard Long, Frank Lisle, Claire
Macalister Hall, Harry Meadley,
Michael O'Sullivan, Helen Shad-
dock, Holly Stott, Eric Taylor, Liz
West, Lynn Wray

18 August – 9 September 2011

CATALOGUE AVAILABLE



My feeling is that it should go at that number. It could then form either part of the special collection (stored in locked cabinets for protection, not stamped or covered) or the main collection (out on the main shelves and stamped and covered) whichever you think appropriate.

On 15 July 2011 07:45, Alex Farrar wrote:

It's really important for me that the book is defined as a regular catalogue for an exhibition and treated as such. I will provide about four spare copies (which no one should know about) that can be kept in the locked cabinet and used only as a replacement for the catalogue on the shelves, should it go missing.

On 15 July 2011 15:02, Rebecca Lowe wrote:

There you have a choice – would you define it as a catalogue for a permanent collection in an institution (as in, for example, the V & A collection or Leeds Art Gallery collection) or a catalogue for a temporary (British) exhibition. You see the problems of classification....



CATALOGUE AVAILABLE



On 15 July 2011 15:05, Alex Farrar wrote:

It's a catalogue for a temporary British exhibition, but crucially, it's for my (solo) exhibition, which happens to feature the work of other artists, already present in the building. It definitely doesn't represent a permanent collection.

On 15 July 2011 16:53, Rebecca Lowe wrote:

If the exhibition is conceived as a solo exhibition it would be 735.29 FAR

Would the copies for the Library be the only copies in existence (apart from your own personal copies)?

Just out of curiosity, how do you get around copyright issues if the work of other artists is presented as part of your solo exhibition? It would be useful to know for future students.

On 21 July 2011 11:47, Alex Farrar wrote:

Thanks for the code Becky, I think I'm going to include it on the spine book.



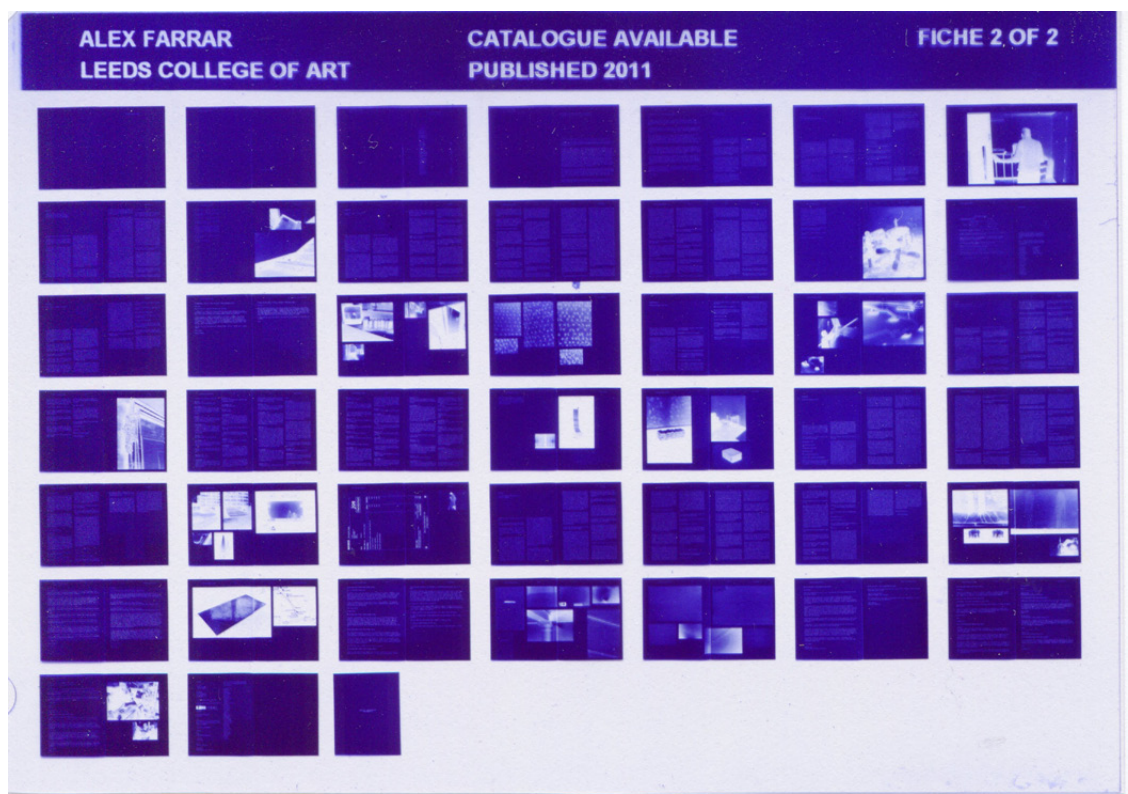
CATALOGUE AVAILABLE

Yes, the copies for the library will be the only copies in existence, it's really a one-off site specific artwork for the college and doesn't have any reason to be anywhere else. I'm printing it with hot-metal typesetting, in a printing museum in Holland, so on the surface it will have the appearance of a regular mass produced catalogue and not a hand-made artist book.

Copyright issues! I'm not presenting anyones work as my own, everyone's credited individually for the work they made. My point was that the exhibition the catalogue has been made for is my solo exhibition, and although it has been expanded to include other peoples work, it is still done under my authorship and should be understood as an artistic gesture- especially as it forms the crux of the exhibition and almost the only creative work I'm presenting.



CATALOGUE AVAILABLE



OPAC Search Result**Selected Bibliography**

Results 1-1 of 1

Title	Author	Classification	Status
Catalogue Available.	Farrar, Alex	735.29 FAR	REFERENCE

1 Resource(s)

Leeds College of Art
***** End of Report *****

EN PLEIN AIR

2009, 50 × 34 × 26 cm,
performance, edition of 3 (+2 AP)

MATERIALS

tissue paper, straws, balsa wood,
bin liners, helium

EXHIBITIONS

Kunstvlaai, 2010, Westergasfabriek, Amsterdam, NL.
JCA DE KOK, 2010, Den Haag, NL. Degree Show, 2009, Leeds
Metropolitan University, UK. Self-Titled, 2011, Annet Gelink
Gallery, Amsterdam NL.

COMMENTARY

A box made to float out of the
appointed exhibition space and
drift freely through the entire
exhibition.

EN PLEIN AIR



ALEX FARRAR

DEGREE SHOW PROPOSAL

Personal tutor – *RORY MACBETH*

Exhibition space choices:

- | | |
|----------------|----|
| 1. Main Studio | 19 |
| 2. Main Studio | 14 |
| 3. Main Studio | 15 |

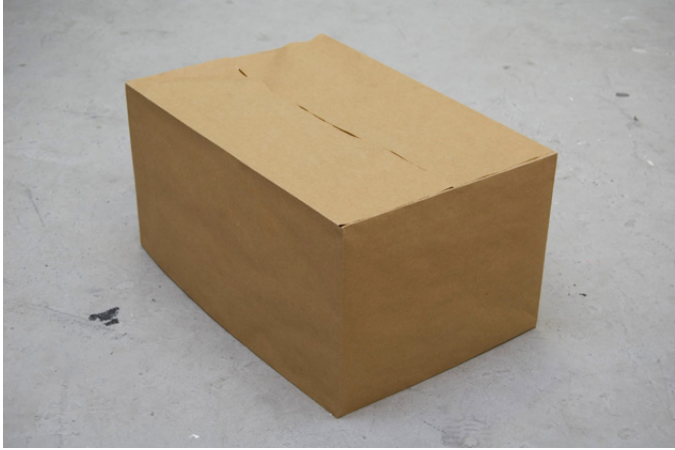
STATEMENT

Within my proposed space I am showing 5 contracts framed (4 @ 30x40, 1 @ 40x60), a swatch of colours which refer to their application in H block corridor And a paper box (designed to mimic a cardboard box) filled with helium, which will hover directly above my space, gradually falling as the helium escapes and contracts (this will occur over a period of 12 hours). A mirrored plinth will hide a helium tank which will re-fuel the box every 12 hours, as well as reflecting the box directly overhead.

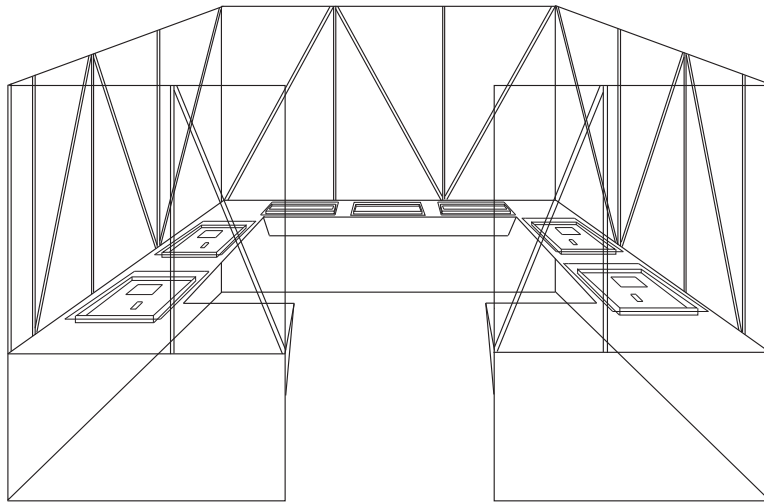
The cardboard box work (titled En Plein Air), is specific to the main studio as the height and cavernous nature of the space means the box will be float freely, potentially traversing the entire space. For this reason I have suggested the three rooms which are most central, my first two choices are rooms which have only a narrow opening which will help the mirrored plinth appear almost invisible.



EN PLEIN AIR

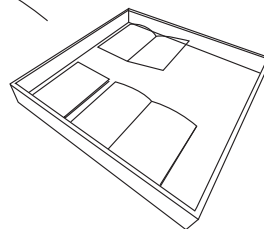


Degree show installation no.3



Books + associated materials

References- Sol LeWitt + Mario Merz
exhibition at the Fondazione Merz

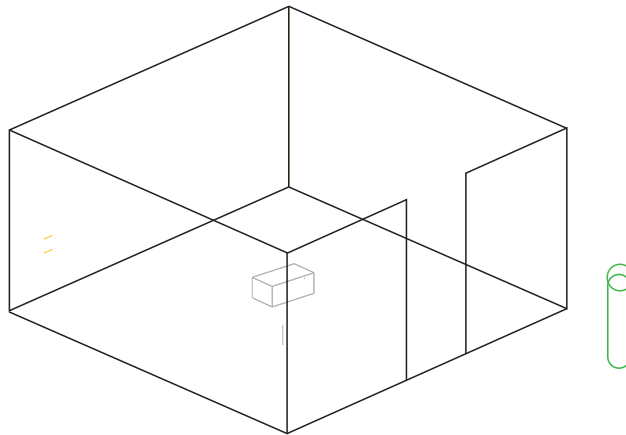




EN PLEIN AIR



PROPOSED INSTALL.
FOR STUDIO 15



51

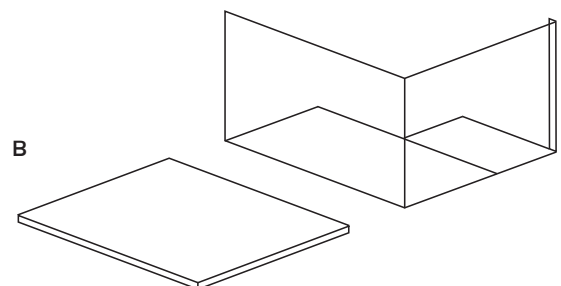
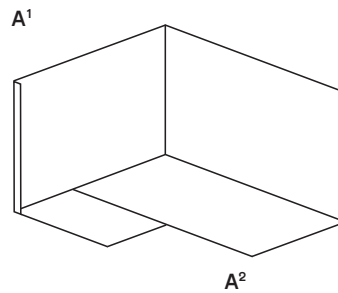


EN PLEIN AIR



Box assembly

4.
Fold the paper carefully along the ruled lines.

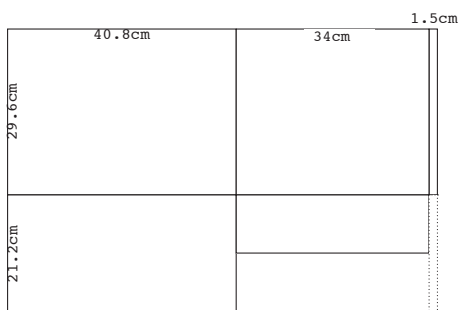




EN PLEIN AIR



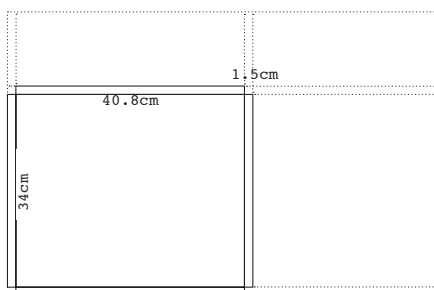
2 x A



Cutting list

1. On the paper provided, draw out the following measurements with a pencil and ruler.
2. Cut and remove where the dotted lines indicate.

1 x B





EN PLEIN AIR

BOX #3

WEIGHT -

TISSUE PAPER CONSTRUCTION	L50 X W34 X H26	WEIGHT= 19g
BIN BAG	L51 X W43 X H37	WEIGHT= 14g
+ PLASTIC TUBE	L8	WEIGHT= 9g
TOT WEIGHT-	24g W/TAPE	

TOTAL WEIGHT OF BOX AND BAG = 43g

VOLUME -

VOLUME OF BOX= 44 LITRES

TOTAL LIFT= (1 LITRE = 1GRAM) 44

(BAG WAS INFLATED AN ESTMATE OF MORE LIKE 44-45)

MAXIMUM VOLUME OF BAG= 81 LITRES REQUIRES A BOX = 51 X 43 X 37

BOX NEEDS TO WEIGH NO MORE THAN 80G

BOX #4

TISSUE PAPER CONSTRUCTION	51 X 43 X 37	WEIGHT= 28g
BIN BAG	L51 X W43 X H37	WEIGHT= 14g
+ PLASTIC TUBE	L2	WEIGHT= 1g

TOT WEIGHT- 43g (W/TAPE= 47g)

BOX #5

(FUDGE) TISSUE PAPER CONSTRUCTION	40.8 X 34 X 29.6	WEIGHT= 15g
BIN BAG + PLASTIC TUBE	40 X 34 X 29.6	WEIGHT= 18

TOT WEIGHT= 33

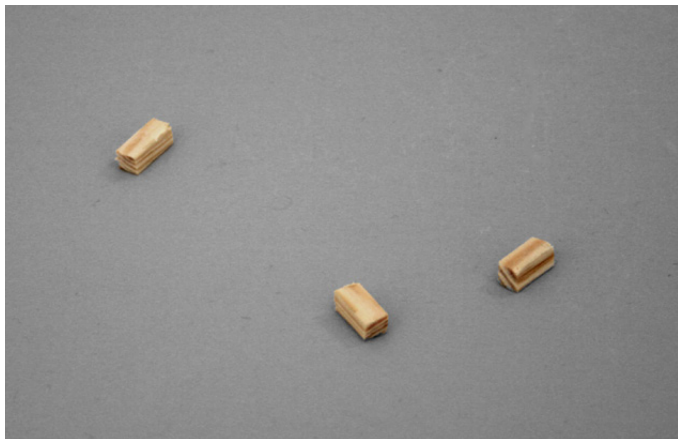
VOLUME OF BOX= 41.5

TOTAL LIFT= 41.5 GRAM

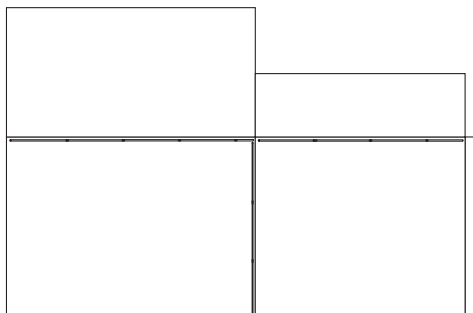
ADDITIONAL WEIGHT LIFTED = 8.5GRAM



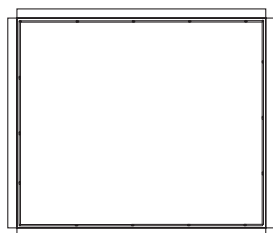
EN PLEIN AIR



A¹⁺²



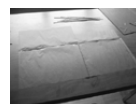
B



5.

Take the cut drinking straws (or make some more if necessary), and secure with small pieces of tape to the inside of the folds.

Allow space for the box to fold in to itself at the edges of the paper.





EN PLEIN AIR

NEW WORK EXTRA

RECENTLY SEEN, IN BRIEF: WORK FROM UK DEGREE SHOWS



Every year, Art World brings you a selection of interesting work from UK art students' summer degree shows. As these examples show, graduates continue to work across the full range of media, from experiments with watercolour through to works using found objects and film and video. And the references on display remain rich and unexpected, from Brancusi to Stella and beyond

COMPILED BY: Trevor Attwood, Paul Carey-Kent, Alan Holligan, Rhiannon Silver & Carla Yurish

NEW WORK UK DEGREE SHOWS EXTRA



9 Angus Cameron

Grey's School of Art, Aberdeen, BA Fine Art (Painting)

Angus Cameron's oil paintings and drawings took as their subject a deliberately random selection of discarded takeaway boxes, aerial landscapes, portraits and nights out. ac_in_monkeytree@hotmail.com

10 Andreas Blank

Royal College of Art, London, BA Fine Art (Sculpture)

Andreas Blank's beautifully crafted mundane objects – from briefcases to tables – were made out of various stones, from marble to alabaster to soapstone. ciaoamigos@web.de

11 Alex Farrar

Leeds Metropolitan University, BA Fine Art

In *En Plein Air*, a helium filled cube "flew" out of Farrar's space and out above other students' areas, acting as an intervention into the degree show as a whole. alex.farrar@hotmail.co.uk

12 Nicole Greaves

University of Cumbria, Carlisle, BA Painting

In *Defunct, Deflated & Motionless*, printed fabric sculptures become abstracted and nostalgic versions of an armchair, settee, television cabinet and a coffee table. roar_roar_nic@hotmail.com

13 Jonathan Long

Glasgow School of Art, BA Fine Art

Jonathan Long's collage-based video projection was a foreboding and tense film work exploring Edmund Burke's aesthetic theory of the sublime. jonnylong@hotmail.com

STUDENT MICRO-TRENDS

- The influence of Karla Black's delicate and domestic sculptures showed up across the UK, with wallpaper works at the Slade and amorphous swathes of hanging fabric in Manchester (image 17)
- Experimentation with digital media saw elegant video works and projections (images 3 and 13)
- The intervention was a popular occurrence for students whose guerrilla works ranged from a floating parcel (image 11) to a deconstructed sign (image 2)
- Students rallied against their disorganised stereotype by working with information processing systems (image below)
- Refined forms of formalism and minimalism revealed a general sense of introversion
- Live installations featured artists speaking to a passing audience or staging a naked protest



Above: Francesca Tyler, of Leeds University, presents Shakespeare as graphs in *Retranslating Shakespeare*



FOR INSTANCES UNKNOWN
2011, 174 × 145 cm, photograph

MATERIALS

**framed colour photograph
mounted on aluminum.**

EXHIBITIONS

**Self-Titled, 2011, Annet
Gelink Gallery (The Bakery),
Amsterdam, NL.**

COMMENTARY

**Photograph of a British athletics
starter official, taken with a high
speed camera adapted to use the
sound of the starting pistol being
fired as a trigger for the image.
Printed life-size.**

FOR INSTANCES UNKNOWN

I'm glad that you're so enthusiastic. To explain a bit more, what I want to achieve is a freeze frame of the exact moment that a starting gun is fired, when a 'start' is instigated. Fixed as a photograph, the starting moment perpetually anticipates future events without defining who or what is to begin.

I don't really have a clear picture of what the image will look like, I know I like the smoke that the gun makes, and we have to be careful for it to be clear that it's a starting gun and you're a referee.



It's crucial that it really pushes the basic idea of a photograph as a moment in time that is 'captured' to its extreme conclusion, so that the actual instant which is preserved is as microscopically precise as possible- thus representing in real time the act of a gun shot.

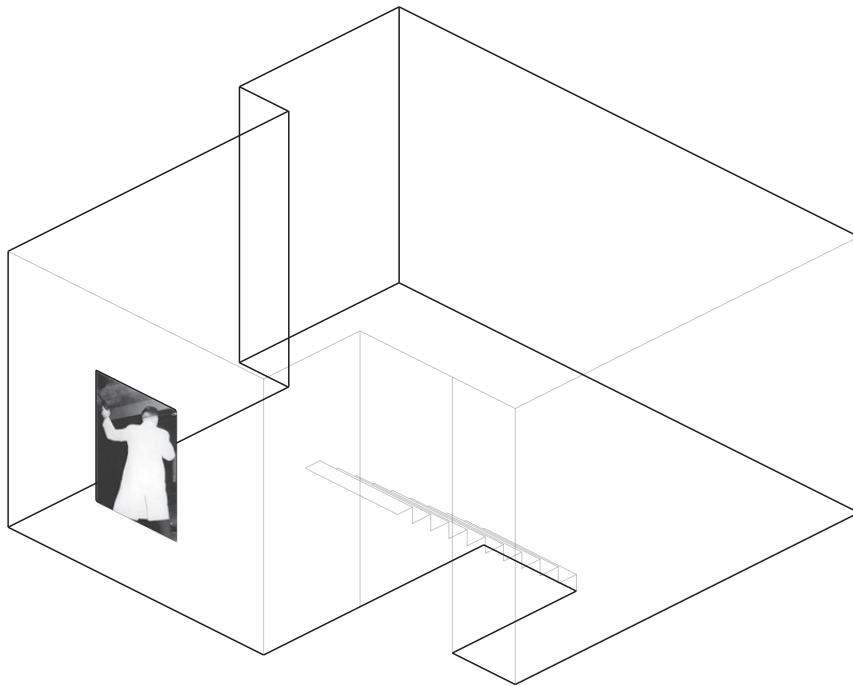
The idea is to use the exact apparatus that a track and field



FOR INSTANCES UNKNOWN



event would. (http://www.flashtiming.com/FT_FATHowItWorks.html).





HITTING THE BULLSEYE EVERY TIME

2010, approximately Ø 80 cm

MATERIALS

archery equipment, acrylic paint

EXHIBITIONS

**Hold That Thought, 2011, Elders,
Den Haag, NL. Plaza Principle,
2010, Leeds Crown Shopping
Plaza (TK MAXX), Leeds, UK.**

COMMENTARY

**An arrow was fired by the
blindfolded artist in the direction
of his given exhibition space.
A target face was then painted
freehand around the arrow's tip.**

HITTING THE BULLSEYE EVERY TIME



10 Ways of Describing 'Hold That Thought'

To someone who is good friends with the artists

1

This show is a purging of ideas generated in the period in which the artists have shared their studio.

2

With very little time to deliberate Alex and Justin are showing objects, performances and images based works which come from the relative success of a 15 minute brainstorm over a shared club sandwich.

3

The title was decided upon in the same encounter, as the artists liked the way it referred to their shared reflexive sensibility whilst describing the defining thematic of the exhibition: act now/ apologise later.

4

As well as sharing excerpts from their studio practices, several pieces have been made specifically for

To someone who's unfamiliar with the artists

1

They have shared a studio and private project space since Oct 2010

2

They've had three weeks to prepare for the exhibition.

3

The title refers to this defining factor, which Alex and Justin have taken as an opportunity to stop what they were otherwise busy working on and present private glimpses of works in their current state, whether incomplete, destroyed, or elsewhere.

4

They both work in a way that is sensitive to the context in which they show, typically developing new works which explore their given conditions to bring about a feedback loop, producing works that 'feed' their content from the context, in turn changing the context and affecting a new experi-



HITTING THE BULLSEYE EVERY TIME



(the length of the exhibition will be decided by the housing authorities).

5

Within their official capacity as assistants to each others studio practice; tested to breaking point in their first shared exhibition, they can and have made each others work, willed the other to present things which they may have not otherwise, and authored works under the other artists name.

ence of it.

5

They call upon each other when they need something doing. This relationship was officiated when, in a civil ceremony they officially agreed to be each other's assistants for as long as they share a studio. For 'Hold That Thought' Alex drove the van that Justin borrowed.



HITTING THE BULLSEYE EVERY TIME



PAST AND PRESENCE

Alex.Farrar
(at)hotmail.co.uk

Proposal 3

BULLSEYE

For this new work, an arrow, of a contemporary archery sport quality, will be fired (or fixed) at the chosen exhibition wall. A large target circle will be painted directly on to the wall afterwards, around the arrow so that it appears to have been fired in to the bullseye.

75



PATRONS

2007–2008, variable dimensions

MATERIALS

**polished brass, 500 gilded
screenprinted business cards**

EXHIBITIONS

**Sammelbände, 2008, ESA,
Leeds, UK. Light Night Art Trail,
2007, Leeds, UK.**

COMMENTARY

**Following a conscription in which
business cards were handed out
to a passing audience of a public
arts festival, 60 patrons became
the primary audience of my work
for 12 months.**

PATRONS



On 17 Oct 2007, at 12:26, Alex Farrar wrote:

DEAR PATRONS:

Adrian, Andrew, Appleman71, Ben, Charlotte Anne, Chris, Clerrapon, Ellen, Ellie, Evil Emu, Timandra, Fin5rlm, G. Johnston, Gavin Fawler, Gavin Freeborn, Ged, Harry, Iona, itb501, Jon, James, Jamie, Jenny, Jess, J Morgan, Karen, M.O.Leconte, Matthew, Meghann, Miranda, Miriam, Moira, Nichola, peapod, phy4sjh, prit11, Rach, rlb3012, S. Piasecki, Sean, Senitrebil, Smart Browell, Stacey, Stewart, Susanio, Tho, Tom, Tony, 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 an audience. What happened on Light Night was an exercise manipulating the lost tradition



PATRONS



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.

You can see examples of my work, as well as Harry Meadley and Iona Smith's at:

publicartannouncement.com

Patrons, I will keep you updated about my activities.

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

PATRONS



Again, I thank you for your support

Alex Farrar

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



PATRONS



On 12 Nov 2007, at 2:46, Alex Farrar wrote:

DEAR PATRONS,

I have a double announcement for you all.

**ZOO 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 live in captivity under the observation of the general public.

They will be relying solely upon their patrons to provide them with food, these patrons having previously declared themselves as part of of the artists Public Art Announcement conscription. Visitors to the zoo may also identify themselves as patrons by supplying the art-



PATRONS

ists 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 Zoo 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.

Yours faithfully, Alex Farrar



PATRONS

Zoo Forty Two: Residency Food Diary

Patron's were asked to establish their position as patrons by taking responsibility for the artists daily nourishment.

Wednesday 20th November

1 packet of fizzy fish
1 packet of monkey nuts
2 packets of bananas
2 chocolate éclairs

Thursday 21st November

1 box (6) mince pies
3 sausage rolls
2 jacket potatoes + beans

Friday 22nd November

3 boots meal meal deals
1 scone
3 hummus and cheese sandwiches
3 bananas
1 dixie chicken
1 can of 7up
1 dixie chicken
1 cranberry and blueberry juice
1 packet custard creams

Saturday 23rd November

1 milkybar
1 pizza
2 tins of mackerel (2 varieties)
2 starbucks americano's
6 bottles of stella artois

Monday 25th November

2 hamburgers
1 back of walkers sensations
1 packet of maryland biscuits
Albert Camus 'The Outsider'
Oscar Wilde 'Portrait of Dorian

Tuesday 26th November

1 packet of bananas
1 packet of doughnuts
3 oranges
1 packet of walkers sensations
1 parmesan

Gray'

Phillip.K Dick 'The Three

Sigmata of Palmer Eldritch

Christopher Isherwood

'Goodbye to Berlin'

1 tomato and red pepper soup
bread roll

3 boots meal deals

3 cappella juice drinks

1 sub-of-the-day

2 cups of leek and potato soup

1 guardian newspaper

2 print-out articles on the zoo
in contemporary art and theory

1 cox apple

3 satsumas

2 pears

1 feta

1 half packet of crackers

1 carton of fresh orange juice

1 melon

1 box of cookies

1 guardian newspaper

1 independent newspaper

6 assorted cakes

1 packet of bananas

1 shortbread biscuit selection
box

Un-accounted refreshments
that were made available by the
gallery include:

8 cups of twinnings apple and
pear tea

4 imported beers

PATRONS



On 07 April 2008, at 12:40 Alex Farrar wrote:

Dearest Patron's

Please find attached promotional material for the inaugural Patron Party, which will be held at my house on Friday the 2nd of May.

For the night, which is to celebrate and thank you for 6 months of patronship, the space will be curated for a retrospective exhibition of the past 6 months activities, of which you will be the sole audience of. There will be a site-specific menu and refreshments of course, provided. I hope to see you all there, it is sure to be a historic night.

Please RSVP for further details.

You have my thanks,

Alex



PATRONS





PATRONS

On 30 Sept 2008 , at 12:47, Alex Farrar wrote:

Dear Patrons:

Adrian, Appleman71, Ben, Boo, Charlotte, Chris, Cterapon, Ellen, Ellie, Evilemu96, Fin5rlm, J.morgan, G Johnston, Gavin, Ged, Jon, James, Jamie, Jenny, Jessf1204, Karen, Andrew, M.o.leconte, Marc, Matthew, Meghann, Miriam, Moira, Nichola, Peapod1985, Phy4sjh, Prit11, Rachel, Rich, Rlb3012, Sean, Senitrebil, Stewart, Susanio, Thohudson, Tony, Vic, Vic A.

Until now, I have successfully avoided writing this announcement. After deciding during the summer that the forth coming Patron Party at East Street Arts should not only be a celebration of 12 months of Patronship but also a grande finale to what I described in the inaugural announcement as a rendezvous between the artist and his/her audience, I have put a lot of pressure on the quality and eloquence of this final address, and as I cannot possibly leave it any longer, enjoy, the last Patron Announcement...

Last October, I couldn't have fully anticipated or prepared for the following 12 months. To begin with I imagined that by having a tireless audience, art and ideas could be transmitted as immediately as I have them and would take on a unique form in each individual. I couldn't have predicted that as patrons you would become part of my practice, actively as 'art' in my port folio but also as resources and most interestingly as representatives of my work independent of me, scattered across the country.

The final Patron Party will be the launch of my first complete survey of activities involving the time, money and space attributed to



PATRONS

artists, to which you will be it's exclusive audience. Taking place at East Street Arts on the 14th October 6pm-8pm, there is also an extension to the gallery show in the form of a billboard work, which you can see at the top of Victoria Road as it meets Hyde Park Corner. The exhibition is the last in a series of solo exhibitions including my cohorts Harry Meadley and Iona Smith, collected under the title "Sammelbände"- a typically archaic reference to early book binding when incongruous articles or folios were bound together for posterity.

It seems trivial to update you on the work produced this summer now, so I hope to see you all at the Patron Party at which I will recall wild stories from rural Germany...

THANK YOU for all your support and guidance over the past year, I hope you got as much out of it as me.

Alex Farrar

ps. If you are unable to make the opening night but would still like to see the show, it is open until the 17th October. For more information, check the ESA website (<http://www.esaweb.org.uk/>) and keep a look out for press.

pps. If I email you after this with any information regarding the party etc, it will not take away the fact that this announcement is The Actual Final Patron Announcement, which disregards any follow up misc reminders or additional information announcements.

Try Facebook in Windows Live Messenger! Try it Now!



**PRODUCED ON REQUEST
2010, dimensions determined by
the curator, painting**

**MATERIALS
customised emulsion paint**

**EXHIBITIONS
Hold That Thought, 2011,
dekokelders.nl. We Trust
Strangers, 2010, Umbrella One
Offs, Holbeck, UK. If You Can
Hold Your Breath, 2010, Ceri
Hand Gallery, Liverpool, UK.**

**COMMENTARY
Emulsion paints, manufactured
with a paint-mixing machine to
reproduce my hair and eye colour,
tested on the gallery wall by the
curator.**

PRODUCED ON REQUEST

If You Can Hold Your Breath

Proposal viii.

ES5020-T20R_CX & 5010-Y_CX

Referencing the practice of institutions, businesses and cities, that adopt specific colour schemes as liveries, a form of (fascistic) branding, S5020-Y20R_CX & 5010-Y_CX, is the code for a paint mixer found in decorators centres. The colours manufactured have been digitally matched to the exact tones of my hair and eye colours. Together the colours resemble shades used in military camouflage, further emphasising the violent and fanatic nature of liveries.

The colours have only being exhibited as 'swatches' and 'testers' on a wall, for If You Can Hold Your Breath, I propose applying them directly to a large area of wall.

101



PRODUCED ON REQUEST





PRODUCED ON REQUEST

Produced on Request

Alex Farrar
alex.farrar@hotmail.co.uk
+31 [0] 629104656

IN THE EVENT OF THE SALE OF 'PRODUCED ON REQUEST'

The sold work will include:

Two 'tester' pots, one for each colour. For additional installations of the work (following the destruction of the original) I will also provide instruction and the necessary serial codes for paint mixing machines (in Leylands decorators centres).

A contractual agreement for when and if the work be shown, it will be applied to the wall by the owner (or whoever the owner deems suitably responsible), following a dialogue with the artist, who may supervise the installation.

The work will be contained in a presentation case. The conditions of sale could be added to an existing certificate format you use. There aren't be any installation instructions, other than a proposal to consult with the artist (my contact details could be included).

Notes:

The title 'Produced on Request', defines the structure by which the work finds material form, initiated by an invitation. Stressing the significance of the relationship between the collector (the only owner of the work) and the artist, the work is actively defined through a dialogue with the collector whom defines the precise application of the work- the area of the 'tester' shouldn't be dictated in the ownership agreement/certificate of authenticity.

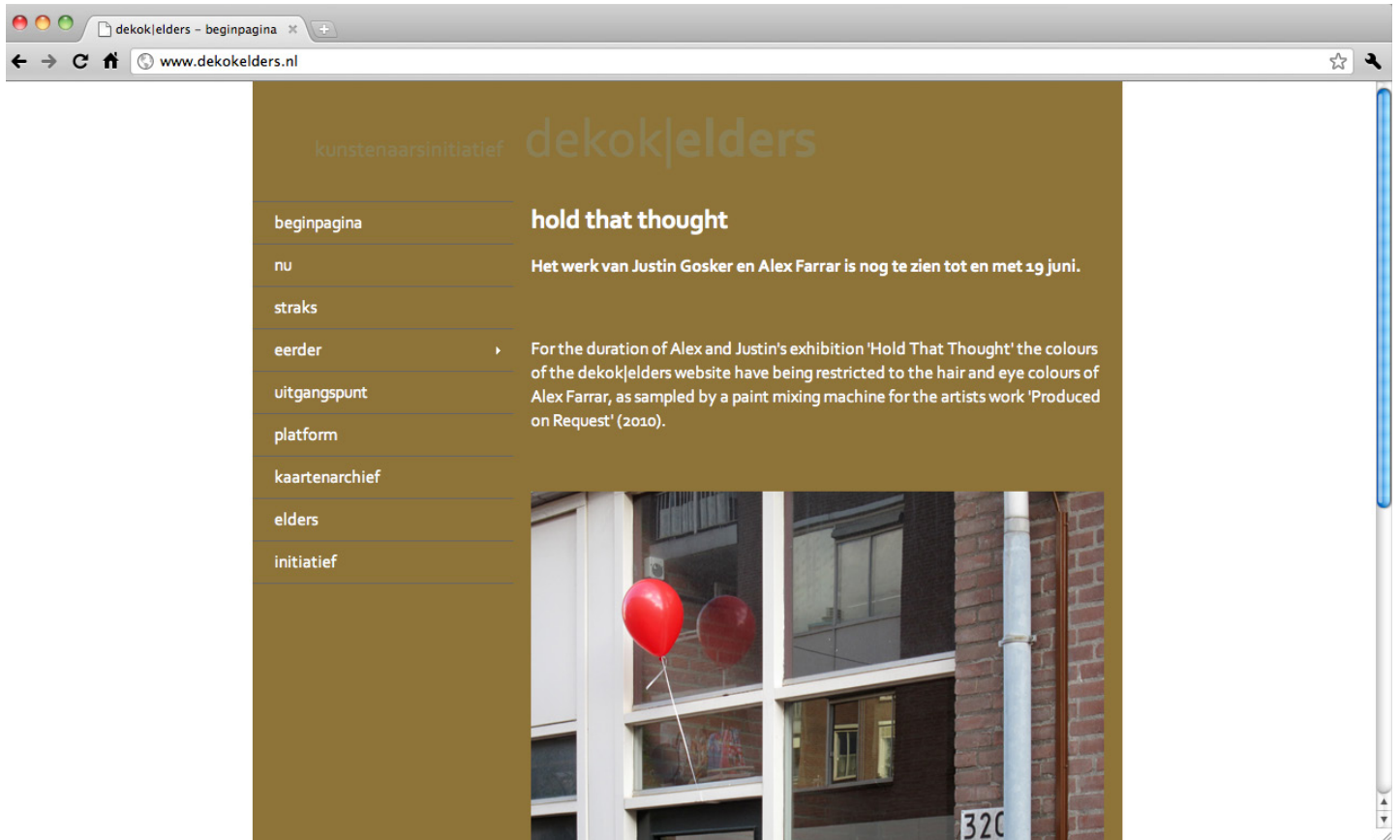
As the means by which the owner can obtain more paint is provided, it is possible to imagine that the tester patch be as large as the owner wishes- although unlikely, it's worth considering that the pride of the owner or future owners could vary depending on the status/value of their purchase.

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PRODUCED ON REQUEST





**REFERENCES (A MAN
AMONGST ARTISTS, AKA
THE BOY WHO MAKES
OTHERS LIVES HELL)**

2012, 31.7 × 44 cm, b/w

photography, edition of 1 (+1 AP)

MATERIALS

c-print from photocopy, 1:1 scale

EXHIBITIONS

Young British Art II, 2012,

DIENSTGEBÄUDE, Zurich, CH.

COMMENTARY

**Photocopied spread from my
high-school leaving book, with
messages left by my art teacher
and class mate, re-presented as
professional references.**

CHARACTER REFERENCES, 2002

To Alex

A man amongst Artists... What
a star, What a future

All the best,

Mrs. Slack .

! FARRAR YOU NOB - JOCK!

Well I d love to say
good luck (but I m clearly
not going to because you re
a cock!) Hell, everyone has
flaws, you can t help it if you
could then you d be an even
bigger Tosser!

You can t be all the bad
(oh but yes you can) - the
number of times you ve an-
noyed me are too great to
even contemplate.

But on a nice note (yes
I m nice, you re not), I ac-
tually do hope you do well... to
a certain degree.

Well I m going to stop
now because I can t quite
believe I m spending so
much time on you- Jesus
there s something wrong
with this.

Later

Farrar

aka - the boy who makes
others lives Hell.

to Alex

A man amongst
Artists..... What a star
What a future.
For the best.
Mrs. Slack.

! FARRAR YOU NISS-JACK!

Well I'd love to say good
work (but I'm clearly not going
to because you're a cock!) Well,
everyone has friends, you can't help
it if you could then you'd be
an even bigger Tossers!

You can't be all the bad
(oh but yes you can) - the
number of things you've annoyed me
are too great to even contemplate.
But on a nice note (yes I'm
nice, you're not), I actually do
hope you do well ... to a
certain degree.

Well I'm going to stop now
because I can't quite believe I'm
spending so much time on you -
Jesus there's something wrong with
you.

Later

Farrar

aka - the boy who makes
others lives Hell.

CHARACTER REFERENCES,

‘Young British Art II’ – an exhibition curated by Ryan Gander and Christina von Rotenhan at DIENSTGEBÄUDE, Zurich, CH

Opening Thursday 9 February 2012, 6.00pm
Open Thu – Sat, 12pm – 6pm and by appointment
Open until 17 March, 2012

/ This exhibition is a group show of 46 artists selected by the artist Ryan Gander.

// The young artists chosen for this exhibition are all exceptionally talented individuals, who are British or live in Britain.

/// All the works in this exhibition are black and white.

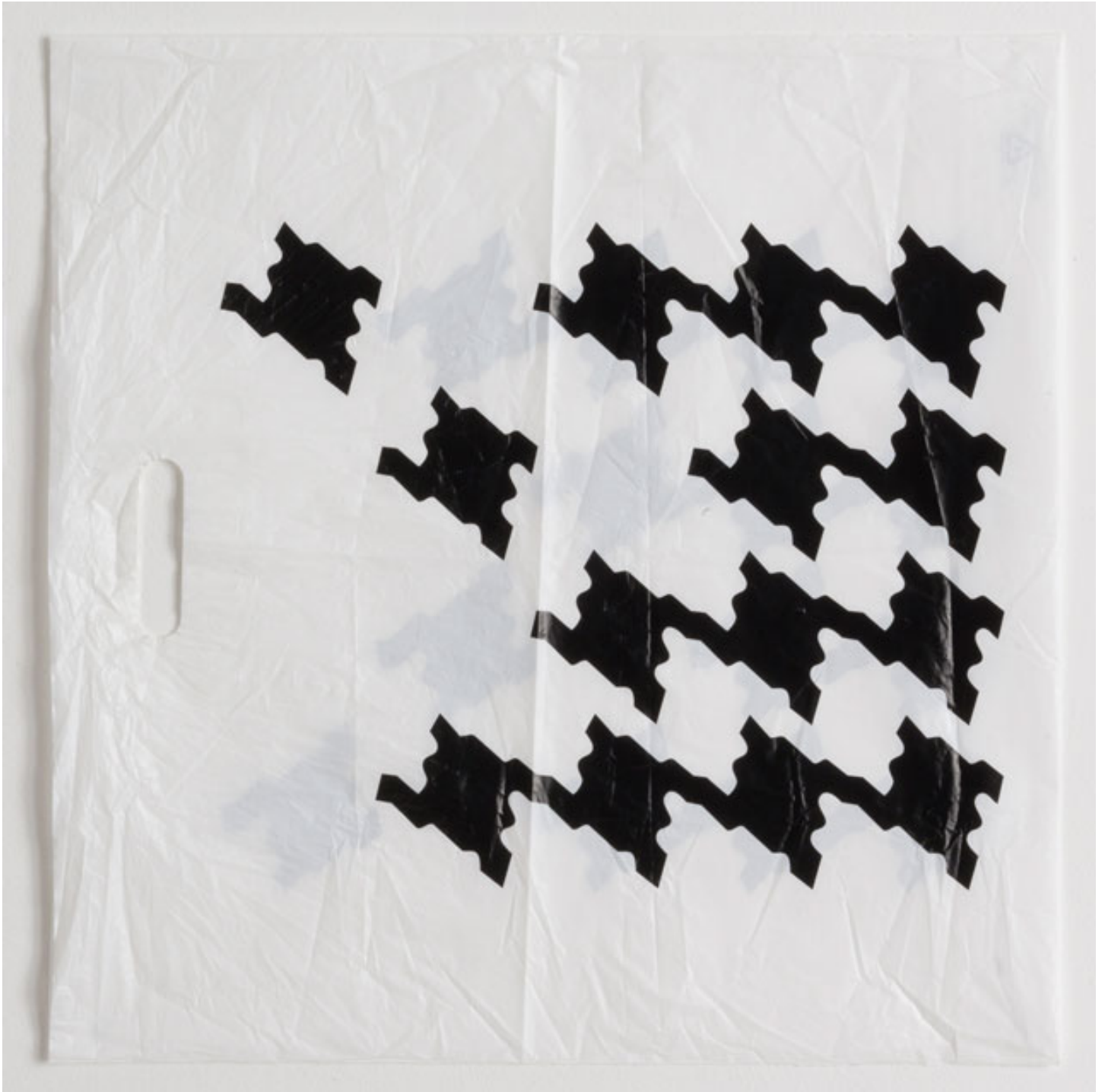
//// No other curatorial themes are intentionally related to this exhibition, any other meaning derived from it is purely circumstance or coincidence.

///// Forwards.

Thomas Adank, Aaron Angell, Cornelia Baltes, Thomas Bardwell, Jacqueline Bebb, Richard Bevan, Rachal Bradley, Alice Browne, Michael Burkitt, KIMI CONRAD, Edward Cotterill, Simon Davenport, Tim Davies, Tomas Downes, Steven Emmanuel, Alex Farrar, James Ferris, Robert Filby, Tom Gidley, Matt Golden, Tommy Grace, Anthony Green, Richard Healy, Dean Hughes, Max Hymes, Ann-Marie James, Rob Lye, Jessica Mallock, Harry Meadley, John Henry Newton, Jonathan O'Dwyer, Murray O'Grady, Bernie Page, Myles Painter, Sam Porritt, Lucia Quevedo, Dan Rees, Matthew Richardson, Jessica Sarah Rinland, Helen Robertson, Sven Sachsaler, Giorgio Sadotti, Iona Smith, The Hut Project, Santo Tolone, Jeanine Woollard.

‘Young British Art II’ is organised by Dienstgebäude Zurich and Limoncello in London and follows the first instalment that was held at the gallery in May 2011.

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SUIT

2007–present, tailored to the
artists dimensions, unannounced
performances

MATERIALS

wool sourced from a mill in
Bradford, super 220 merino wool
sourced from Biella, Italy.

EXHIBITIONS

Self-Titled, 2011, Annet Gelink Gallery (The Bakery), Amsterdam,
NL. Leeds Metropolitan University, 2009, UK. ^{Superscript}, 2009 ESA
Patrick Studios, Leeds, UK.

COMMENTARY

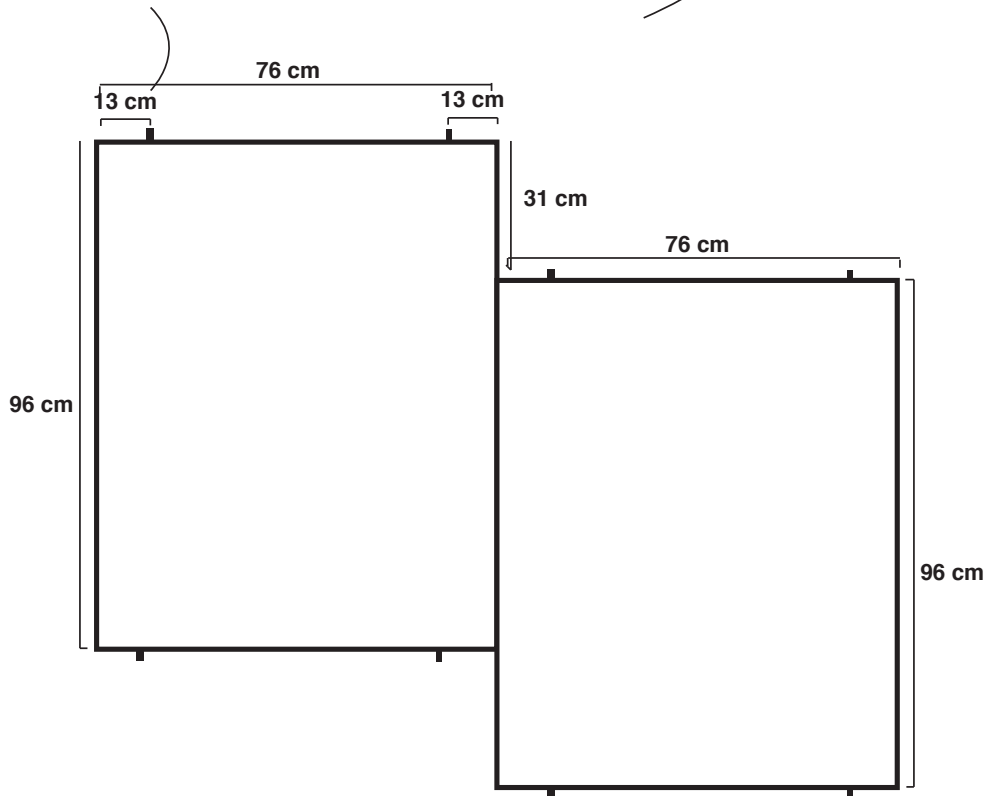
Homemade woollen suit, worn
to every public event, meeting
and appearance as an artist. The
first was donated to my former
university upon graduation.

SUIT



THIS IS
THIS

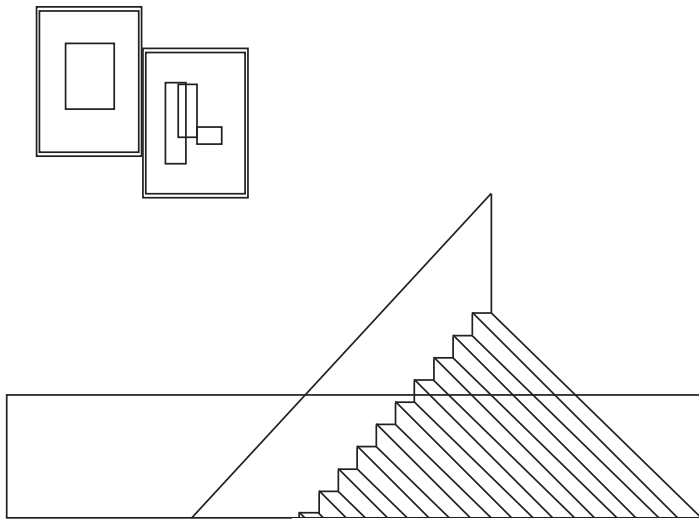
mirror plates
(fixtures)



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SUIT





SUIT

I pledge to adhere to the following terms-

TO WEAR THE Suit WHENEVER I AM PUBLICLY PRESENTING MYSELF AS AN ARTIST.

TO PERSONALLY MAINTAIN THE Suit's PRESENTATION AND DECENT CONDITION,
UNTIL IT BECOMES NECESSARY TO MAKE A REPLACEMENT.

Signed:

121



SUIT



123



SUIT



125



SUIT



Alex Farrar
October 7, 2010
By Jasper Coppes

‘In your working conditions avoid everyday mediocrity. Semi-relaxation, to a background of insipid sounds, is degrading. On the other hand, accompaniment by an etude or a cacophony of voices can become as significant for work as the perceptible silence of the night. If the latter sharpens the inner ear, the former acts as a touchstone for a diction, ample enough to bury even the most wayward sounds.

Consider no work perfect over which you have not once sat from evening to broad daylight.’

Walter Benjamin, *The Writer’s Technique in Thirteen Theses*.

I

Somehow lately, I have come to suspect a seemingly direct relationship between the space of a given text and the spatial conditions in which the text was constructed. Following Walter Ben-jamins’ advice in this matter I attempted at writing under his most preferable advocated circumstances. That is, during ‘the silence of night’ extended into a ‘cacophony of voices’ found in the café around the corner of my apartment at 9.00 in the morning. But this also implied agreeing on an unavoidable fatigue, that was result of the uninterrupted writing period that begun at 21.00 o’clock yesterday evening. Whether or not this attempt to perfection has been fruitful is not for me to judge, but nonetheless it has been a success, to my opinion, in so much as it made me think about these

SUIT



conditions. Because, when you think about it, isn't every thought also the product of the spatial circumstances in which it emerged? And isn't every thought, when eventually pronounced or stated, also shaped by the physical resistance of the environment in which I worked to get it out in?

Much has been said these days about the text being the very site of production itself. The text does not only convey idea's, it is very often also the event itself, the embodied speculation and its' remaining vessel that is shipped into the exhibition-space.

Of course texts, as statements, usually emerge out of preliminary communication (discourse). But that doesn't have to mean that the origins of text are always discursive. I could, in fact, very well imagine the possibility of texts emerging out of the murky depths of a writers' basement. Which is to say that statements as events not only provide a location from which to propose a physical potential in or beyond the art context, but moreover, that they are manifested on the basis of those very same physical potentialities. With retrospect on my nightly textual excursion, therefore, regarding all the effort put into creating the right circumstances for the event of the text ever to take place, I want to propose an expanded attention for both the text as event and the event in which the text could be developed. It would make total sense to involve oneself, to take part in, the organization of the spatial and physical aspects of my writing environment. To shape them as much as I'm trying to shape this text, in order to level both standards, to maximize the continuous flow from physical conditions to textual conditions. A mere choice of the right surrounding is of course not enough. Also the amount of light, the texture of my clothing and design of furniture, will be of utter importance in shaping the course of textual

SUIT



events. The difficulty however, is of course that when attempting at alteration, one must first be able to read (understand) the present situation. It means that, in a way, I will be rearranging spatial 'textualities' for the benefit of advanced textual events. But maybe, just to leave it open, there might be other factors in play when dealing with physical space.

A couple of hours after working on the text in a surrounding that I had managed to approximate perfection to an almost frightening degree, I tried to sleep but couldn't. The sheets under which I was laying were too warm, the light that filtered through the curtains still too bright. I tried thinking of something boring but my thoughts kept returning to the writing room. It reminded me of someone. Once in Japan, I had watched some Japanese dancers mime the antics of household appliance and mobile phones. But that was not the memory I was looking for.

Then I had it.

'Alex!'

II

The afternoon I met Alex Farrar, he had invited me in his atelier in Amsterdam. I had come to interview him about his work. The artist was a slender young man with short light brown hair and arctic green eyes, wearing a smooth dark blue suit, which turned out to be made by himself and worn in every occasion considered to be part of his professional life. We ate delicious cake wrapped in silver alufoil, notably made with care by Alex's girlfriend, and talked about fancy second hand design chairs, which were eventually supposed to supplement his studio situation. For now we had to do with less, meaning a black foldout chair and a simple couch.

SUIT



I remember every element in the room with vivid detail and suspect that this is not due to the fact that the interior was arranged in a minimalistic manner, but rather because all the physical elements fitted a role in the totality of the situation (whatever that might mean). Departing from this situation, my memory traces, along the marks that I jotted down in my notebook, a conversation meandering through many interesting subjects. We talked about the significance of taking lead in and being subject to the binding force of legal contracts, a practice that at first sight appeared to be a portrait of the politics within the art institution, but at closer notice seemed rather to mimic the captivating powers of the art object (or at least to make those powers concrete and binding). To participate within the art institution, is for Farrar a matter of re-territorialisation; a matter of conquering terrain and of subverting the rules of territory. Reminiscent of Buren, as such, the contribution of the artist can be one of putting the territorial aspects of the artwork at display. Which in one of Alex's works, as an unusual turn of association, can even turn out into showing a direct relationship between camouflage and corporate (or rather corporeal) branding. The intentions that are inherent within the choice of such participation are inevitably directed at and propelled into the space of the given (art)context. The work, then, is a result of a crafty bending and remodeling of the borders of that space.

But as much as in Farrar's practice labor is put into working with these borders, there is a simultaneous effort to become emancipated from the boundaries that he sees himself indebted to. A most evident example is the cardboard box which, filled with helium, floats independently through the gallery space, along its own course and out of reach of the viewer.

SUIT



The patterns that constitute the (art) space in which Farrar chooses to operate are subject to his desire to turn them into a new script. Needless to say, a script needs a reader. Or rather, it needs a performer and an audience. While (even after Buren and many others) usually the work moves within the safe and secure limits of a linear line from (artist) studio to (audience) exhibition, in Farrar's case both reader, performer and audience might just as well be embodied by the artist himself. They are part of a role-play in which all positions might shift and jump to opposites, just as much as they might be confirmed and be allowed to become established. The most interesting situation, then, is when there is space for misinterpretation. When, in moving from one script into another, or in the act of interpreting a translation, the text that has been supplied by Farrar is misunderstood, either by himself or by the other. Or even better; when, for example in his circle project, there appears to be a resistance that is inherent to the realm of the physical, which works against the perfect flow from script to understanding, and eventually to implementation. In our daily routine of anticipating self-projected (and socially determined) circumstances, there remains a possibility for things to take their own course, and that free space for uncontrollable events rests not in our desire to anticipate future events and neither in our will to understand the past.

The suit that Alex wears can be supported by an explanation about the origin of its design and connections to local or cultural relevance. But only in the course of our discussion about these elements, my eye gets a chance to travel along the seams and crinkles, to find itself becoming more and more alienated to this blue velvety object. The miniature flaws in the reproduction of

SUIT



the business suit reveal that its' reason to exist is not based in the discursive, but in the purely ungraspable nature of the thing in itself. The re-enactment has come to propose new conditions for its existence, perhaps even some that resists explanation.

And that's where the text, in its mute incarnated counterpart, becomes a proposal, a model for new experience.

The discrepancy between language and being, or between discourse and physicality for that matter, doesn't seem to be a problem at all when they are allowed to co-exist. Or rather, when discourse floats (like the box) solitarily but empathetically through the realm of the physical. Perhaps discourse can be seen as time generating and the physical as a space generating.

The illusion of the discursive lies in the idea that its infinite addressable possibilities for change are disclosed like a legal contract in which these possibilities are finally made compulsory, when signed (or de-signed). However, Farrar shows us the risk of this convention, and manages to create an area in which reality can be exposed in its ambiguity, its illuminating uncertainty and interdependence; That discourse needs a physical receptacle, not as a concretization of its propositions, but as a space in which to trace its movements.

Perhaps something similar even to the way the blank A4 paper (or the virtual word-document) functions in its spatial relationship to the text. However, since this relationship has been disputed and experimented upon quite extensively already (since the paper is not only a space for production but also for display), we (I tell myself) should look a bit further and start with curving and bending the frame of the writing table or those of the chair that I sit on. There is a future for the unknown craftsman.

Klodders en spatten
Maria Barnas

De paniek moet groot zijn. Maar als kunstwerk vormen ze 'n geweldig geheel



Bogotá, Colombia, 7 september 2011, politie bij de Mars voor het behoud van openbaar onderwijs

Sinds kort loop ik op zachtgrijze gaatjeschoenen. Wat ik er verder ook bij aantrek, ze geven mij het uiterlijk van iemand die op weg is naar een belangrijke vergadering. In winkels word ik sneller geholpen. Mannen houden de deur voor me open. Vrouwen laten hem in mijn gezicht dichtvallen. Men neemt mij, kortom, serieus. Alex Farrar (Leeds, 1986) moet op een vergelijkbaar effect uit zijn geweest. Elke zaterdag is hij bij zijn tentoonstel-

De verbom spat voor zijn ogen uiteen op het schild dat hij voor zich houdt. Het spettert kleuren om hem heen

ling *Self-Titled* in The Bakery van Annet Gelink Gallery aanwezig in een door hem zelf gemaakt pak. Hij heeft duidelijk zijn best gedaan, maar het is het werk van een volhardende amateur: de kraag is niet helemaal symmetrisch, de stof trekt bij de naden. Van een afstand is hij een fatsoenlijk geklede jongeman. Van dichtbij heeft zijn pak de kwaliteit van een geslaagde tekening, waarbij onregelmatigheden de kwaliteit en het karakter van het werk bepalen. Alex vertelde me dat hij zijn eerste pak maakte in Leeds op de kunstacademie, waar kunstenaars goed gekleed gaan. Zijn pak zou hem toegang verschaffen tot de kunstwereld. Dit werk is zo-

wel middel als doel. Wie Alex ontmoet in zijn pak weet niet of hij kijkt naar een strategie of naar een kunstwerk. Hij roept hiermee belangrijke vragen op: hoe berekenend zijn kunstenaars? Hoe strategisch is het kunstwerk? Vanmorgen was het alsof iemand gaatjes in mijn schoenen had bijgeprikt. De schoenen waren in hun oorspronkelijke staat misschien wel iets te fatsoenlijk. Nu waren ze precies goed: door een exacte hand die fijn te werk was gegaan, was een woest patroon ontstaan dat alle richtingen op kolkte. Ik zag er het heelal in, met sterren die als met een losse hand de hemel in zijn geworpen. Ook zag ik er de vloer onder

'Waarom overkwam dit ons? Waarom Adam?'

Uit La guerre est déclarée, Valérie Donzelli

ENG:

de ontbijttafel in, zoals mijn kinderen hem achterlaten, bezaaid met etensresten in de meest onwaarschijnlijke constellaties.

Tot mijn teleurstelling vervaagde het patroon op mijn schoenen, dat uit regendruppels bleek te bestaan. Maar ik weet nu dat mijn schoenen een schitterend beeld kunnen doen ontstaan. Of moet ik zeggen dat de regen op mijn schoenen schilderde?

Een politieman in Bogotá ziet op 7 september een rode klodder op zich afkomen. De verbom spat vlak voor zijn ogen uiteen op het schild dat hij voor zich houdt. Het spettert kleuren om hem heen. De kleur geel lijkt te exploderen in zijn gezicht tijdens een nationale mars voor het behoud van openbaar onderwijs in Colombia.

Een week eerder zag ik in *de Volkskrant* een vrijwel identiek beeld uit Chili, met een andere oorzaak: 'Oproerpolitie voor het presidentieel paleis, door studenten bekogeld met verfbommen'. De leden van de oproerpolitie staan zij aan zij, dicht op elkaar, net als hun collega's in Colombia. De Chileense groep bestaat uit zo'n twintig man. Zij moeten het zien te redden met zes schilden, waar ze zich allemaal achter verschuilen.

Bij de bekogelde mannen moet de paniek groot zijn. Maar als kunstwerk vormen ze een geweldig geheel. De rommel aan hun voeten en op hun laarzen lijkt wel een vloer uit een installatie van Katharina Grosse. De spatten verf doen denken aan *Painting Treatments* van Leidy Churchman, videowerken waarin de kunstenaar lichamen toetakelt met verf. Ik moet ook denken aan *Some of that Colour* van Amalia Pica, waarin ze doorweekte vlaggetjes laat lekken op papier. De hand van de kunstenaar lijkt er niet toe te doen. Het is pure kleur die een schilderij doet ontstaan.

De politiemannen doen hun best de schilden tegen elkaar aan te houden, om de klodders netjes op elkaar te doen aansluiten. Eentje durft over de rand te gluren. Hij kijkt of hun publiek ziet wat ze hebben gemaakt. Zijn hoop wordt bevestigd door de fotograaf die dit moment heeft vastgelegd. ■

'De HEERE z
en gij zult st

SUPPORT

**2011, variable dimensions,
permanent installation**

MATERIALS

plaster

EXHIBITIONS

**Catalogue Available, 2011,
Blip Blip Blip, Leeds College
of Art, UK.**

COMMENTARY

**Finding 26 hanging mechanisms
remained in the walls of Leeds
College of Art, long after the
works they once supported
had gone, I made casts of them
all in plaster and positioned
the replicas in the place of the
originals.**

SUPPORT



Making Catalogue Available

lxxvi

On 28 June 2011 15:58, Alex Farrar wrote:

All is well here thank you!

Actually I have a new work which I want to talk to you about- 'Support'. I've found lots of screws and various hanging mechanisms (about 16 in total) which have basically been left in the walls of the building when works have been removed after the final show. Some of them are very nicely lit (see images attached) and seem to wait expectantly for new work.

I want to replace each of them with a sort of 'self-monument'. It might be bronze, and it probably should, but I'm also considering just replacing them with casts made with plaster.

What dya think?

aaeflrrrx.eu

On 28 June 2011 16:27, Justin Gosker wrote:

and what if you made a mold of that one and cast it in brass? bronze is so outdoor (even the screws in their entirety) and then put it back. Then it is more specific to that one, witch iI think is important because the idea

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is about celebrating and displaying the activity of solving the beautiful little practical problem of hanging something on a wall. Great idea very martin creed, gerlach en koop and gosker BUT NOT it's got you written all over it.

On 28 June 2011 17:23, Alex Farrar wrote:

if I was going to bronze it (bronze is the material of monuments- thats the only reason) it would be painted to look like a plank of wood- I kind of think it should just look exactly the same, but remain there with renewed intention.

I think a plaster cast is the right direction, right for the context of the art school, and the work will be destroyed if someone tried to hang something on them (as most of them are painted white already, I don't think you'd notice that they're made of plaster).

Like that you still thought it was a work I would do.

On 28 June 2011 20:46, Justin Gosker wrote:

that is a fun line you're walking. How to make a functional object and art piece and not have it completely leave it's ability to invite use. I think





it's a Farrar because of its ability to capsule potentiality 'what is to come'.

The world of moulds, only touched on it when I was going to make a copy of one of the pillars in Nijmegen and when I worked for an artist who worked with moulds for plaster. I think you can do it with a supported latex mould. are you going to do it this week? If so get advice there. Moulds are super hands on. If you do it here I can help of course and you want to get the material from the place on KNSM eiland. you know the place right? Think the bosses name is Jan he was the most helpful at the time.

I think your order of action would be:

1. Paint latex on the support beam (latex is applies in layers and since it is a natural product is shrinks a little bit, there are chemical alternatives that I can't remember the name of)

2. make a box that will cover the beam + the latex + about 2cm extra

3. with the dried latex on the beam attache the box around it. fill it with plaster.

now you have the latex mould and a support to keep the form

4. take the whole shibang off the wall.

5. fill the latex mould with plaster, wait for it to dry then glue it to the wall.



TBC

**2010, 891 × 534 × 26 cm,
installation**

MATERIALS

white saxony carpet

EXHIBITIONS

**Self-Titled, 2011, Annet Gelink
Gallery, Amsterdam, NL. Young
British Art, 2011, Limoncello,
London UK. Gerrit Rietveld
Academie Eindexamen, 2010,
Amsterdam NL.**

COMMENTARY

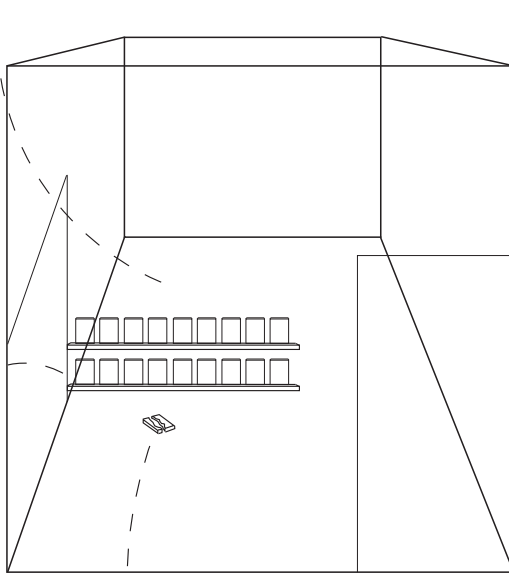
**White saxony carpet installed
in my eindexamen space and
left uncleaned throughout its
exhibition.**

TBC

Proposal ii. B) Dual show on ground floor-

Diagram is based on the room next to the library with two entrances, but the one next to it (which Roos Blogg was in last year) would be equally suitable.

White Carpet



19 x Untitled on shelves



1000 sheets of discarded signatures, ancilliary to Untitled.

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TBC

Eindexamen

Alex Farrar

Proposal ii. B)

WORKS:

Untitled (Carpet work)

A pristine white carpet is installed, covering the grey concrete floor of the Rietveld with an absorbent and cushioned surface. Over the course of the exhibition the work records it's own reception through the gradual build up of residue trodden in from outside, as well as from other trivial and unrelated events it plays host to (ie the opening).

Untitled editions no.7-25

For the eindexamen, I would propose exhibiting all available editions of the work, hung in rows with the sold editions obviously removed.

Void Stack

1000 discarded signed pieces of paper, an ancilliary work belieing the effort which went in to the consistency of the 19 Untitleds on show. - whilst also clarifying that the signatures are individually hand printed, selected from 1000 others.

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TBC



**Remote Viewing,
notes on the work TBC
by Harry Meadley**

**"TBC will cover the entire exhibition room. Unlike Untitled, it doesn't give the viewer the choice to participate, it unsympathetically records all their movements, capturing the precise point at which the visitor will simultaneously experience and affect the work. Presented with the consequence of their actions (entering the room) it will leave them hyper sensitive to the responsibility they have - something which is often lost in the crowds of visitors to the Eindexamen."
- taken from a document named 'AF Eindexamen.pdf'**

"For the Eindexamen I installed a pristine white carpet in the exhibition space I was sharing with another student. Completely covering the grey concrete floor of the room with an absorbent and cushioned surface, the carpet recorded its own reception and that of visitors movements of the exhibition itself, through the gradual build up of residue trodden in by visitors over seven days. As the exhibition progressed, the experience of visitors to the space changed, the most demanding and stressful impact being on the



TBC



initial visitors to the preview who were faced with a confrontation that caused most to react by slowing down immediately and moving only one step at a time so as to watch in real time the consequences of their actions become preserved in the carpet. Though later visitors to the work were more relaxed, the heightened sense of responsibility prevailed until the last day.”

- taken from a document named ‘AF recent exhibits.pdf’

It’s worth clarifying at this stage that I did not directly experience or see the work myself. This is important. A work that is about the audience who directly participate in it, or is read as being ‘experiential’ often leaves very little for those who encounter it remotely. Though, I would half-heartedly argue, the remote viewing of a work is often its true test.

If you want: walk around on a thick carpet with your eyes closed imagining the room and the carpet are white. That should get your amygdala going if you’re into experiencing artworks.

Carpets: More than likely you have walked on a carpet before, you may have also walked on a carpet in a carpeted gallery or art fair



TBC



booth, maybe one not as nice as Alex's though (you can tell from the close up photograph of the edge of the carpet in the doorway insert image somewhere or note which page it's on etc that it is a real nice carpet - you know that because you've experienced all sort of carpets and know by looking when one is nice). Carpets have their own language. You know which carpets are used in which environments - but where have you seen a white carpet? They don't provide a direct connotation. However, from a domestic sense, we understand they would get very dirty very fast, which in a form of collective logic imbues it with an air of luxury. That is one luxurious carpet.

There are two possible versions of this work: The first is that the work is re-made every time it is shown - a brand new white carpet is fitted into the space it is set to be shown in and left for the duration. The second is that the dirty carpet is a unique work and after being shown the once, is ripped up, rolled up and re-shown in an even larger space for people to walk around. My advice to Alex would be to do both.

Regarding the title: TBC as it is confirmed, generates the potential



TBC

for the work to be re-titled at a later date. This fits in very nicely with the proposition of re-showing the dirty carpet as a finished work (I want to avoid blank canvas, process painting, performance painting comparisons etc as it is boring). When each dirty carpet is re-shown it is given it's own individual title. This could include the room / exhibition / gallery / date information, or a clever reference to some event or discourse which surrounded the work whilst on display. This is a good selling strategy.

Collecting the work: Degree shows, Eindexamen and the sort always have a desperation for the work to sell. Money is good - especially when you've spent a lot on your work (carpet is well expensive). It is hoped someone, or even better, some collector will buy your work. So the collector now has two options: buy this massive pre-existing dirty carpet or have Alex arrange to have a brand new white one installed in the collectors house / private gallery. But on the condition it is never cleaned... I'm not surprised it didn't sell. A better option may be to cut the carpet up into smaller pieces and sell them off as editions in the way that famous Football pitches are sold and collected.



FOTO DAGMAR VAN WERSCH

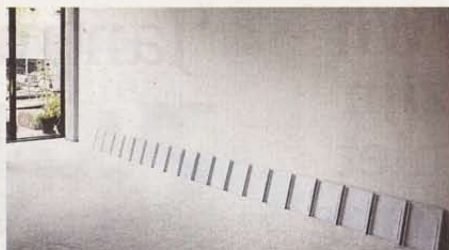


FOTO LEONIE LINOTTI



FOTO DIETMAR GUNN

Rietvelds Eindexamenexpositie. T/m
zondag 11 juli in de academiegebou-
wen aan de Frederik Roeskestraat 96.
www.gerritrietveldacademie.nl.

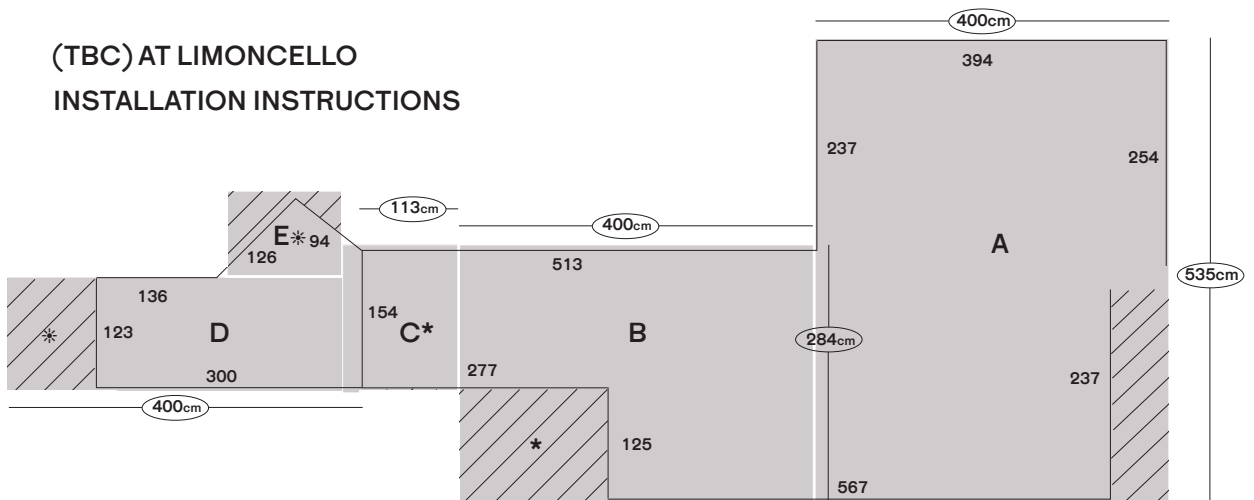
163



TBC



(TBC) AT LIMONCELLO INSTALLATION INSTRUCTIONS



NOTES

Total length of (4m wide) carpet: 9.5 m

Start at the back of the space.

Wear your OVER SCHOENEN at all times

No dirt or mess must be left on the carpet before the opening of the exhibition.

Almost all of the waste parts are also used so be careful not to cut through them.

The last job is to vacuum the entire carpet-brushing it in one direction.

CUT LIST

All measurements are based on those provided by the gallery, please double check them before cutting- there is very little room for error. (sorry)

A: 400 x 535 cm

B: 400 x 284 cm

C: cut 113 x 154 from the waste of B please

D: with the remaining 400 x 131 cut 300 x 123

E: ...and this part from the waste too!

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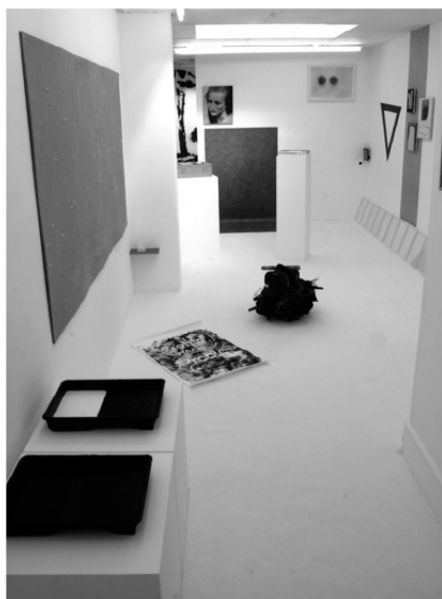


Young British Art

Limoncello London 29 April to 4 June

The terse but assertive statement accompanying this show declares that: 'The young artists chosen for this exhibition are all exceptionally talented individuals, who are British or who live in Britain.' A second, similarly suspicious claim is that, aside from the above and the deliberate selection or commissioning of works that are 'black and white', 'No other curatorial themes are intentionally related to this exhibition, and any other meaning derived from it is purely circumstance or coincidence'. Ryan Gander, who may or may not have penned this mini manifesto, is named as the exhibition's curator. Presumably at least this part of the press release for 'Young British Art' is actually true.

Gander has packed into Limoncello's modest gallery space the work of 38 artists, some of whom are represented by several contributions. Most of the pieces are small – one, by Simon Fujiwara, exceptionally so. A wide range of media are in evidence: paintings (Alice Browne, Tom Gidley, Jonathan O'Dwyer, Dan Rees), prints (Jeanine Woolard, Tim Davies), drawings (Steven Emmanuel, Anthony Green, Max Hynes, Harry Meadley), photographs (Jessica Mallock, Giorgio Sadotti), sculpture (Phyllida Barlow, Jacqueline Bebb, Richard Healy), a trio of videos (The Hut Project, Sven Sachsaler, Santo Tolone), performance (Kimi Conrad), found objects (Michael Burkitt, Matt Golden, Rob Lye) and several books (James Ferris). There is even some wallpaper (Ed Cotterill) and a carpet (Alex Farrar). All of this is indeed predominantly themed in black and white; when some colour does make itself apparent, as in the case of Alice Browne's seductive paintings, it is muted, and Browne's surname is one of the few references to colour to be found in any form throughout the show. If this point is perhaps trivial, a 'coincidental' or 'unintentional' connection, it is nevertheless the kind of quirky correlation that the viewer is, by the sheer variety of the works displayed and the form in which this is done, encouraged to pursue.



installation view

Farrar's white carpet, now deeply stained with the footprints of gallery visitors, is confusingly reminiscent of works executed by Sadotti over the past few years. Sadotti himself has provided an image of the back of a head from the series, 'Fifty Truths', 1993, onto which he has overlain a spiral-shaped text, a nod to Marcel Duchamp's comet-shaped haircut of 1920. Burkitt's *You Were Saying?*, 2011, a megaphone with its speaker flush against the wall, may be a metaphor for contemporary art: aggressively loud yet neutered, disengaged. Its physical positioning also helps one see it as sculpture, its form vaguely echoing several other objects in the show. One such work is Bebb's *Ballad of Jebel Hafet*, 2011, a three-dimensional, carefully crafted arrow placed high on the left-hand wall. Competence and craft do in fact run throughout: Hynes's finely drawn fan mounted on a similarly inscribed ceramic stand is a case in point, as is Fujiwara's *My Name on a Grain of Rice*, 2011, the title of which describes the piece itself. Healy's petite and attractive architectural model combining various classical allusions also relies for its effect on a certain degree of technical proficiency.

What is one to make of a display that implicitly foregrounds the absence of colour, or whose curator cheekily chooses the title 'Young British Art'? That a number of the artists here are neither young nor British may be read as a comment upon the actual yBa grouping of the late 1990s and its attendant pro-British, pro-youth hype, but such a recognition of the ideologically driven format of much recent art is hardly new. The jokey tone of the press release carries little critical weight, ultimately suggesting that the most engaged curatorial decisions around this show are merely formal and, in terms of their critical potential, ineffectual. Does a concentration upon black and white imply uninterrupted expression, as if to suggest that with visual art everything is crystal clear, inscribed right in front of your nose 'in black and white'? By its own perverse logic Gander's statement, in claiming prominence for what is British and youthful when this is clearly not the case, simultaneously, if accidentally, scraps the notion of 'talent' as well. As a curator of artists not closely connected to the actual yBa group (Damien Hirst, Tracey Emin, Gavin Turk, Jake & Dinos Chapman), Gander panders too much to their apparent importance, giving them a credence they no longer deserve, as if there had not been – or Gander himself had not seen – a lot of water passing under the bridge since the rise of Saatchi, 'Sensation', 1997, and the White Cube Gallery. 'Young British Art' is arguably an exhibition, and a title for an exhibition, that has arrived some 15 or 20 years too late.

The overall look of 'Young British Art', its belligerent black and white mode of display, its multifarious plinths and natty, if crowded, arrangement may be regarded – since Gander emphasises the effective emptiness of his curatorial position – as something sleek in appearance but, in the end, devoid of a positioning, an argument or even an aesthetic, save one akin to the superficialities of graphic design. What then were the actual, rather than the mockingly concocted criteria for selection? Is this show more about assembling the works of colleagues or pals, a nexus of useful affiliations, than attempting to make something comprehensively aligned to the complexities, the ups and downs, the focus, fritter and drift of contemporary art? If this exhibition appears at first glance coherent, a pretty installation cleverly installed, what does this finally amount to? Is Gander's title anything other than a clever-clogs joke, an insubstantial prop or pun maliciously aimed at collectors, curators and others in the know? Gander has overegged the pudding here, producing something just a bit too close for comfort to an exercise in interior design. ■

PETER SUCHIN is an artist and critic.



TBC

the bakery annet gelink gallery

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Alex Farrar

Self-Titled

10.09 - 29.10.2011

Private view: Saturday 10 September, 5 - 7 pm

tuesday to friday 10 am-6 pm | saturday 1-6 pm | www.annetgelink.com | info@annetgelink.com
Laurierstraat 187-189 | NL-1016 PL Amsterdam | tel +31.20.330 20 66 | fax +31.20.330 20 65



TBC



(TBA)

2010, Gerrit Rietveld Academie Eindexamen

A pristine white carpet is installed in the exhibition space and left uncleaned throughout its presentation. The intervention brings on a heightened self-consciousness and responsibility in the viewer, encouraging them to slow down, usually to immediate effect.

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TEST-STRIP

**2011–onwards, dimensions
variable, series of unique
photographs**

MATERIALS

image, fotolab technician

EXHIBITIONS

**Hold That Thought, 2011, Elders,
Den Haag NL.**

COMMENTARY

**Test-Strips are produced
in anticipation of a final
photographic print, when a lab
technician isolates an arbitrary
band across the most important
areas of an image.**

TEST-STRIPS



**Test-Strip: For
Instances Anew
and Unknown**

**2011, 139 × 33
cm, mounted on
aluminium**

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THE UNIVERSITY OF SHEFFIELD TABLE TENNIS CLUB

**2007–2008, dimensions
variable, performance**

MATERIALS

**contractual agreement, 100
pounds**

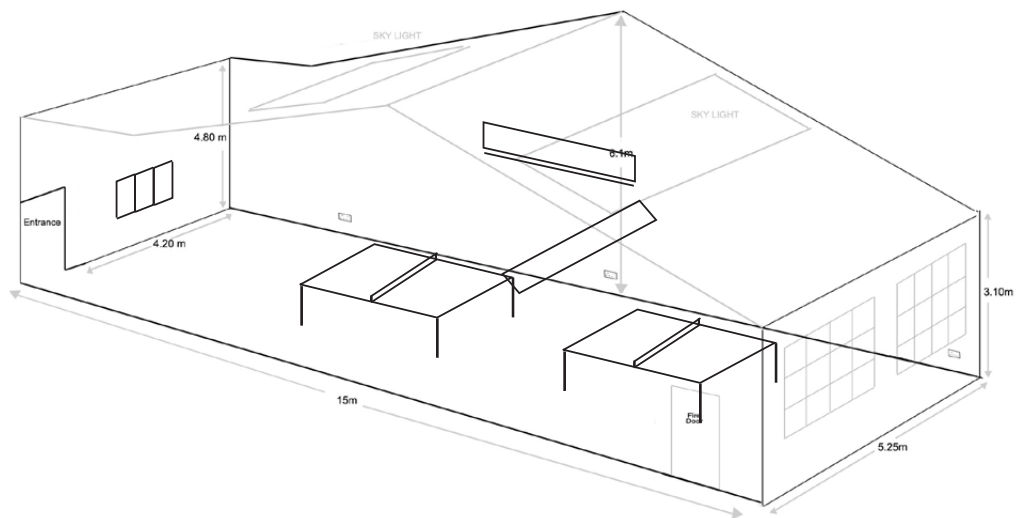
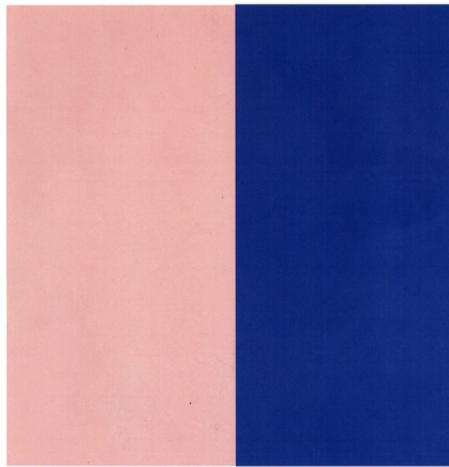
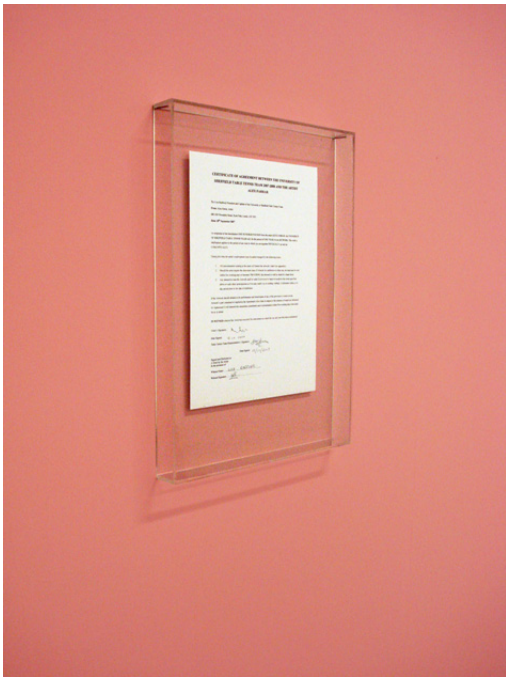
EXHIBITIONS

**Make-Shift, 2008, S1 Artspace,
Sheffield, UK.**

COMMENTARY

**A table tennis club whom I had
sponsored for the year of the
British olympic bid.**

THE UNIVERSITY OF SHEFFIELD TABLE TENNIS CLUB



**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 arrear.

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: 

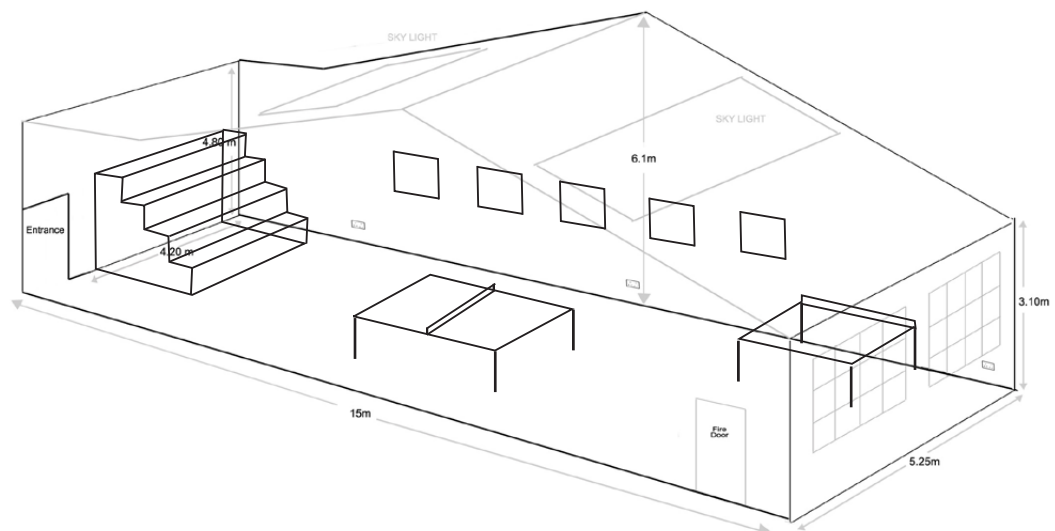
Date Signed: 15/10/2007

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

Witness Name LISA RADFORD

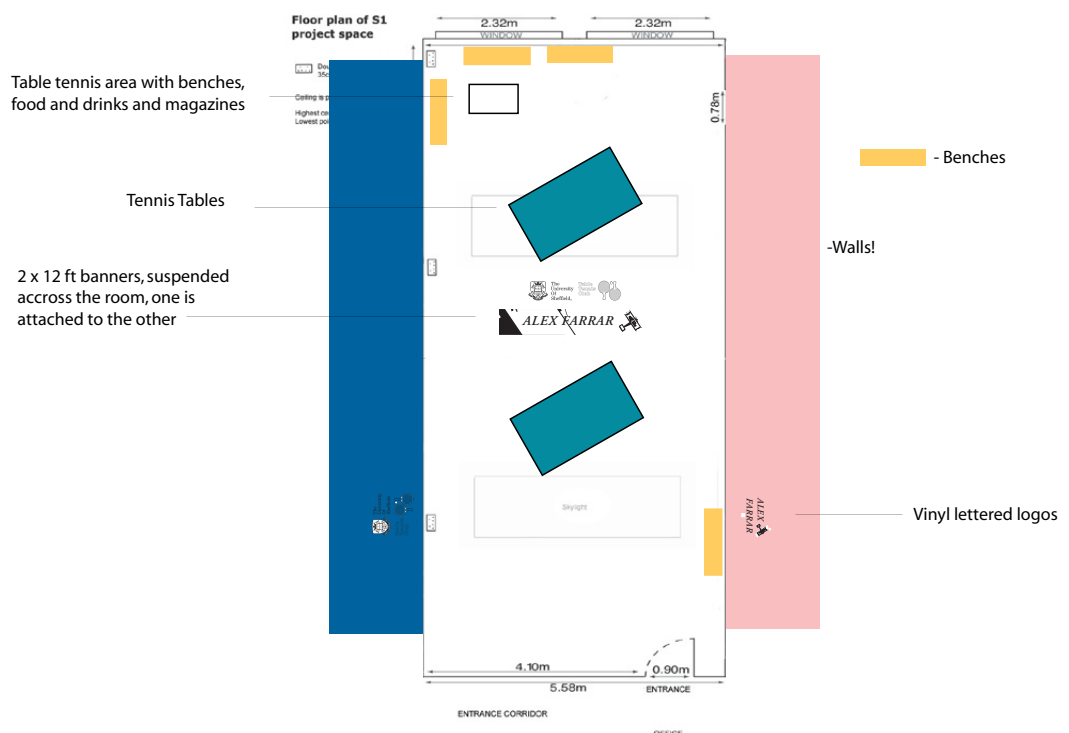
Witness Signature 

THE UNIVERSITY OF SHEFFIELD TABLE TENNIS CLUB





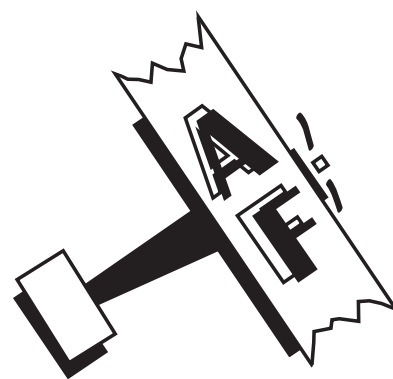
THE UNIVERSITY OF SHEFFIELD TABLE TENNIS CLUB





THE UNIVERSITY OF
SHEFFIELD TABLE TENNIS
CLUB

ALEX

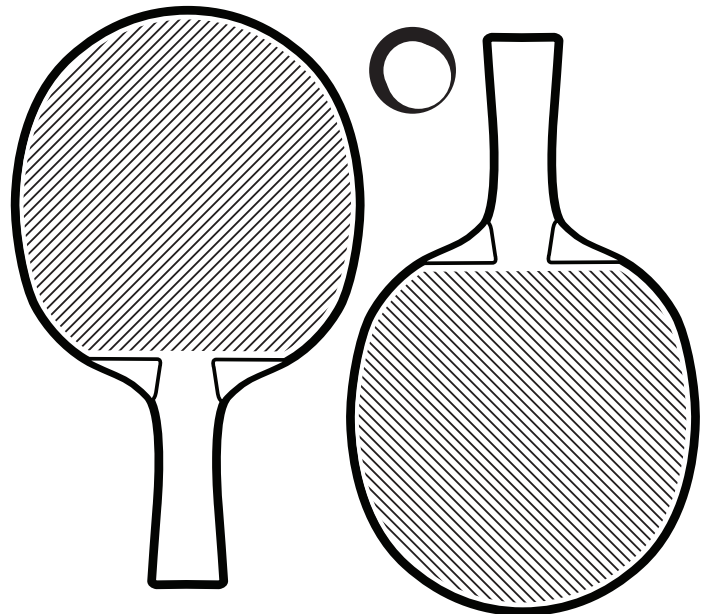


FARRAR



The
University
Of
Sheffield

Table
Tennis
Club



UNTITLED

2010, 34 × 27.3 cm, drawing,
edition of 25

MATERIALS

fastprint office star 100g
premium white paper, Pilot G-1
0.5

EXHIBITIONS

Young British Art, 2011,
Limoncello, London UK. Gerrit
Rietveld Academie Eindexamen,
2010, NL.

COMMENTARY

25 signed blank A4 documents,
framed and made available as an
edition.

UNTITLED





UNTITLED

Alex Farrar



UNTITLED

On 29 Dec 2009, at 22:06, Alex Farrar wrote:

Good morning/ day/ evening Derek,

I'm getting in touch because I have an art edition that I thought you might be interested in.

... this isn't a pyramid scheme, although it sounds like one... and operates in a similiar way...

As you may know, in January I'm showing some pieces from my collection of 'works on paper' at the Henry Moore Library with Harry and Iona. The collection is made up of documents, mostly contractual agreements, which have become a hallmark of my practice. The works selected for the Henry Moore Institute illustrate a gradual development, from ownership contracts used to record a transaction, which later become the only evidence of the works existence. To more recently, for the Eclections exhibition at the Art Market, where contracts form the entire structure of a work, their inherent qualities as having real world consequences performing to explore a parallel existence outside of the framework of the exhibition.

The edition I am proposing represents a further progression. Unlike before, where I was implicating others in a legally binding agreement, my position would be reversed. I'm approaching you first as this develops a certain amount of trust and commitment on the owners part.

'Untitled', is a blank contract. Except for my signature and printed name, written in the area you would expect to sign for a contractual

CERTIFICATE OF OWNERSHIP

The undersigned:

Alex Farrar

Hereinafter known as <<Artist>>

Have agreed as follows:

Artist sells and transfers the ownership to Purchaser of the art work described as below:

Title of the work:	<u>Untitled</u>
Technique:	Fastprint Office Star 100g/m2 premium white paper, signed by Artist
Dimensions:	document 21 x 29.7 cm
Duration:	variable
Year of production:	2010

Note: This certificate signed by the artist, blank document signed by the artist and Certificate of Agreement signed by the owner constitutes ownership of the work "Untitled".

The modification of Untitled must be in accordance with the Certificate of Agreement. If the limitations set out in the Certificate of Agreement are ignored, the artist may rescind authorship of the Untitled edition and recover full damages.

Edition: The edition of this work is limited to 25 (Twenty Five) copies plus 2 (Two) Artist's proof, with the present document Purchaser receiving copy nr. 8/25 (Eight of Twenty Five).

Artist undertakes with respect to Purchaser that he has not, neither entirely nor partially, transferred his copyright of the work to another. Whilst maintaining his copyright and the exclusive rights of the object and concept. The Artist grants Purchaser to the exclusion of himself and all others, only after consultation with the artist, permission to exhibit the artwork in public or have it exhibited, or to publicise it in any other way. In that event the name of Artist should be specified. In addition Artist retains exhibition rights over the work and permission of loan may be granted by Purchaser to any form of public exhibition space, on request of Artist.

The amendment or manipulation of the blank contract by its owner is at the owners risk, should any modification be made, Artist should be notified immediately for a recording to be made.

A sheet with a Certificate of Agreement is accompanying the present document.

The artist:
Alex Farrar

Agreed thus and signed in Amsterdam on October 12, 2010

UNTITLED

agreement, it is entirely blank.

Produced as an edition of 25, the work implicates me in an open agreement which, if desired can be written by an owner of the work (after which that particular edition gains a title).

Visually, the work appears to be part of the history of 'signature' works, as in Manzoni, as well as suggestively representing an autograph. In the context of the other 'Works on Paper', it continues an engagement with the symbolic weight of contracts, as formal legitimators of not just art, but the basis of almost every social process.

Pardon me approaching you in this manner, but if you are interested in entering into the work, because of the number of the edition (which is so for effect) it would be a fairly small cost. Obviously the work, more than most, uses the transaction of the sale of art as a point of tension, which is why I am pursuing it more than I would normally.

If it's not for you, don't hesitate to let me know.

best,
Alex

CERTIFICATE OF AGREEMENT

The undersigned:

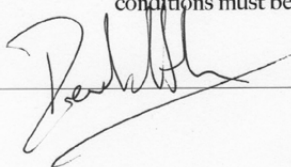
Hereinafter known as <<Owner>>

Have agreed as follows:

Owner follows the following limitations with regards to the manipulation and modification of the work Untitled.

1. Alex Farrar cannot be put in to a legal position which he cannot financially commit to.
2. Alex Farrar cannot be put in to a legal position which he cannot physically commit to.
3. The legal duration of any agreement prescribed to the edition is 12 months. That is, the conditions must be met within 12 months, and also that they only last for 12 months.

The Owner



Agreed thus and signed in LEEDS, UK on, February 18, 2010

UNTITLED

On 4 Jan 2010, at 23:24, Derek Horton wrote:

Hello Alex,

Happy new year!

I like the sound of your blank contract editions and in principle, yes, I'd be interested in making a purchase.

A few questions: assuming that, as you suggest, individual owners of the work "complete" or expand the nature of the contract by writing in an action to which you would be bound by the "blank cheque" nature of your initial signing of the contract, would you actually carry it out, i.e. are you really taking the risk the pre-signed blank contract implies? If so would that be documented in some way? If not presumably the "unfulfilled" nature of the contract would itself become a part of the work - which by then would have by definition become in one sense a collaborative work (in collaboration with each individual owner). That collaboration is also, presumably, implicit in your suggestion that a work in which the owner had written something in would "gain a title"?

Anyway, looking forward to more discussion about this, and let me know the price!

All best,
Derek

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The Owner

Harry Mulhally & Rachel Carter

Agreed thus and signed in LEEDS, UK on, February 22, 2010

UNTITLED

On 6 Jan 2010, at 14:15, Alex Farrar wrote:

Hello Derek,

Happy New Year to you!

Thank you for your positive response, I'm glad you asked the questions you did as they cover what most interests me about the work.

To clarify:

Yes I am really taking the risk, yes I will legally be bound to follow anything the contract could potentially stipulate and yes I will follow the conditions outlined.

There will be a supporting contract, as would normally accompany the sale of an artwork, defining the conditions of ownership. I am consulting a lawyer at the moment with help for establishing some extreme boundaries- it is likely the main and only condition will be that I can't be forced into doing something I cannot physically or financially be committed to carry out.

The large number of the edition reflects the commitment I have to the project and its scope, and I think the pricing fairly represents the power the owner inherits, and the vulnerability I carry. As initially I have invited people I know personally and have some degree of trust with, for interest in the first few contracts, the price isn't trying to be exclusive. As I anticipate the work will become more widely available to the public, after the first five are sold, the price will double, after the first 10 it will double again and so on. Thus making the project gradually more exclusive, representing the seriousness

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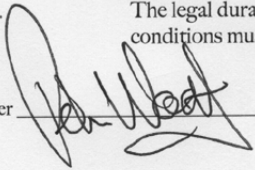
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The Owner



Agreed thus and signed in Amsterdam on, July 11, 2010

UNTITLED

of the potential in the work.

The 'unfulfilled' nature of the contract raises some questions about authorship that interest me. I see the project as a whole becoming more curatorial- although it is a multiple, each is also a unique work that is created through a collaboration- based initially on trust. The life of each work, and the issue of the author that could arise are all possible problems. If this happens the work might be exhibited independently of my own work, as well as the possibility that it could in the future perform as a certificate of authenticity for a fraudulent Alex Farrar work. (The idea for the work came whilst working for Annet Gelink gallery in Amsterdam, I found a stack of blank letterheaded paper signed by an artist they represent. As standard gallery practice once a work is sold, the gallery print the 'Certificate of Ownership' over the top.)

Once each Untitled has been sold and a reasonable amount of time has passed I would like collect and exhibit all 25 together. It would be interesting to review how the infinitely potential variables contained within each edition manifest themselves. Until that happens I would of course like to keep a record of each edition, the title of the contract if it is filled in will become the title of that work and I will document the adaptation.

All said and done, the work could always remain blank, the threat and the trust it holds always in tension, or you could just take a really long time to think of the one thing you would like to do with the contract- until which it represents every possibility.

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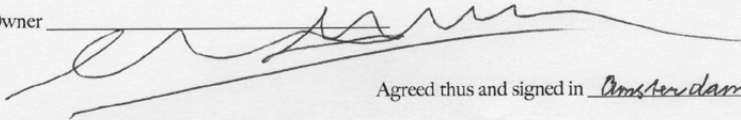
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Agreed thus and signed in Amsterdam on, July 11, 2010

UNTITLED

here is the bottom line:

Editions 1–5 costs 150 pounds.

Let me know if you have any more questions or comments, I hoped I helped to clarify some things here.

All the best,
Alex

On 11 Jan 2010, at 11:06, Derek Horton wrote:

Hello Alex

Thanks for this detailed reply.

It's a really interesting and sophisticated project with a lot of subtleties.

Count me in and let me know the next step.

All best,
D

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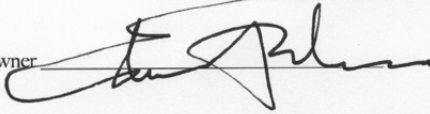
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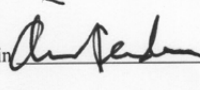
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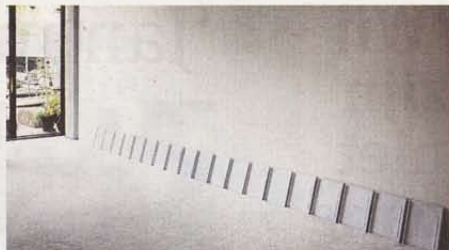
Agreed thus and signed in  on, July 17, 2010

UNTITLED



De 'naakte vrouw' van Hannah Kay Pické.

FOTO DACMAR VAN WERSCH



De negentien blanco contracten van Alex Farrar.

FOTO LEONIE LUNOTTE



Mrova's spandoek met een opmerkelijke boodschap.

FOTO DIETMAR GUINNE

Rietveld is een absurde speeltuin

Vlak voor de officiële opening van de Eindexamenexpositie van de Gerrit Rietveld Academie waren twee mannen in de weer om een enorme schildering van de witte gevel van het monumentale gebouw te verwijderen. Met hogedrukspuitten, enorme borstels en groene zeep. Dat is dan tenminste duidelijk: de graffiti hoort niet bij het eindexamenwerk. En het wapperende spandoek ervoer wel, net als de gouden vlaggenhouders onder de naam van de school, en de rode lijn over de metershoge gevel.

Het aan de gevel bevestigde spandoek met Arabische tekens is gemaakt door de Poolse Mrova. *Art Dubai confirms position as leading art fair in the Middle East with strong sales and record attendance - Art Dubai official sponsor of annual Rietveld Academy graduation show*, luidt de volledige naam van het werk (de titel staat geprint op flyers). De vertaling van het Arabisch op het doek: 'Wilders, ik ga persoonlijk rondleiden Volkert van der Graaf door deze tentoonstelling'.

Het is een variatie op een leuze van de Duitse kunstenaar Joseph Beuys - 'Dürer ich führe persönlich Baader + Meinhof durch die Documenta V' - die hij voor de Documenta 5 op twee houten bordjes kwast. Het was 1972, een tijd waarin de linkse extremistische terreurgroep Rote Armee Fraktion Duitsland in een ijzeren greep hield.

In en rond de Rietveld Academie is deze dagen het werk te zien van 189 studenten, afkomstig uit alle windstreken, afstuderend in disciplines als Textiel, Mode, Beeld & Taal, Keramiek, Fotografie, Beeldende Kunst, Grafisch Ontwerp en Audiovisueel. Zelfs het gebouw is onderdeel van een kunstwerk.

JAN PIETER EKKER

Het is bepaald geen bloemetjeskunst die Mrova maakt. Zij levert in één moeite kritiek op de vercommercialiseerde kunstwereld, op de werkes die louter bedoeld zijn om woonkamers te decoreren en op de angst en xenofobie hier te lande. De kreet kan bovendien worden gelezen als protest tegen de afschaffing van kunstsubsidies, die Wilders' PVV en de VVD voorstaan.

Mrova richtte ook een werkplaats in waar spandoeken liggen uit de verzameling van het Instituut voor

Mrova maakt bepaald geen bloemetjeskunst met haar spandoek

Sociale Geschiedenis ('Shell smeert' uit Zuid-Afrika, 1987) en waar dagelijks nieuwe exemplaren worden vervaardigd (morgen worden ze op het Spui gebruikt voor een demonstratie in solidariteit met het volk van Griekenland). Als iemand de ruimte betreedt, gaat de telefoon; wie opneemt krijgt een verhaal te horen over repressie. Ze verwoorden de intieme verhalen achter

ter de inwisselbare slogans op het spandoek - het ultieme oppervlakkige medium.

De Noor Mike Evensen (grafische vormgeving) zette de streep over het gebouw. Met een speciaal vervaardigde spuitbushouder en veel rode verf. Het is een uitloei van een onderzoek naar het wezen van een lijn; hoe en waar iets begint en eindigt, op papier en in de stad. En wat er met een lijn gebeurt als er obstacules opdoemen. De school was Evensens grootste obstructie - dus moest en zou het monumentale pand van Rietveld eraan geloven.

De prikkelende rode markering loopt door over het dak, over de glazen achtergevel en op het gras achter de school. Binnen, in een kamer met een raam waarover de streep loopt, is onder andere een korte film van de performance te zien.

Er is een intrigerend zwart gat in een muur, van de hand van Zwaan Kuiper (beeldende kunst) aan de deeltijdsopleiding Dogtime, dat bij nadere beschouwing geen zwart gat is maar een donkerblauw stuk hout achter een echt gat in een witte muur. De kracht van suggestie keert op andere wijze terug in de met fotografische precisie gemaakte zwart-

wit tekeningen van Josefin Rasmuson. Naast een aantal miniatuurtekeningen maakte zij een enorm werk in de lift van de nieuwbouw, met mensen die maar niet uitstappen.

Hannah Kay Pické (afdeling 'voorheen audiovisueel') maakte de meest fascinerende audiovisuele werken. In haar derdejaarsfilm *Pixelwalk*, een videoloop van 51 seconden, wandelt een handmatig gepixelde, naakte vrouw door een herfstbos. Het is een ommetje over

Dat zo'n beetje alles kan, bewijst Alex Farrar met blanco contracten

de grenzen van de digitale en de echte wereld: de vrouw is niet naakt maar draagt een pak, gemaakt van allemaal kleine, vierkante lapjes stof. De vrouw keert terug in een tweede, verstilde video *Unrest* en in Erwin Olaf-achtige foto's. De anonieme vrouw is erin gefotoshopt, zeer zorgvuldig, tot de spiegelingen in het zwembad aan toe. Ze is overal, maar ze is er ook weer niet echt.

De jonge, uit Afghanistan gevluchte Dawood Hilmandi, wiens derdejaarsfilm vorig jaar al op het Rotterdams filmfestival te zien was, maakte met *Bachesh* de meest belovende 'bioscoopfilm'. Het is een indringend oorlogstrauma, boordevol schitterende visuele vondsten én een aantal clichébeelden. Hilmandi is inmiddels aangenomen op een filmschool in Londen.

Dat op de afdeling voorheen audiovisueel zo'n beetje alles kan, bewijst de Brit Alex Farrar. Hij creëerde een witte ruimte, met hoogpolig tapijt - zo zacht en wit dat je er bijna niet naar binnen durft. Tegen de muur staan negentien ingelijste, blanco contracten, met in de linker onderhoek Farrars naam en handtekening. De blanco contracten zijn te koop, de prijs stijgt naarmate er meer worden verkocht en Farrars carrière dus in een stroomversnelling belandt.

De blanco contracten hangen niet, om te benadrukken dat ze pas klaar zijn als ze worden verkocht, en de nieuwe eigenaar voor de keuze komt. Een onbeschadigd kunstwerk aan de muur of een uit de witte lijst gehaald blanco contract, dat boven de handtekening kan worden bedrukt zodat het tegen de kunstenaar kan worden gebruikt.

Rietvelds Eindexamenexpositie. 7/m zondag 11 juli in de academiegebouwen aan de Frederik Roeskestraat 96. www.gerritrietveldacademie.nl.

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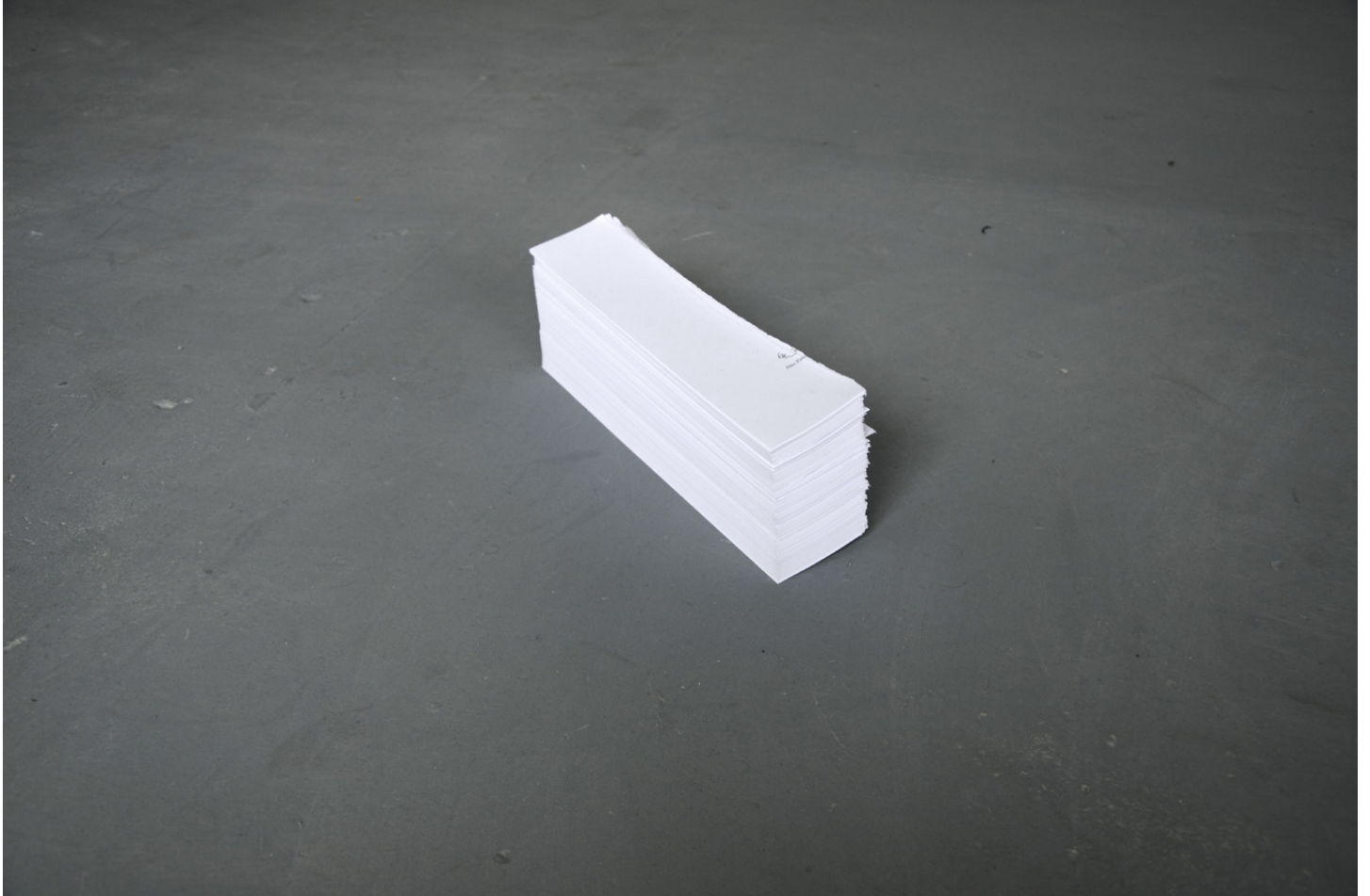
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The Owner(s)


Alexander Scrimore

Agreed thus and signed in Leeds on, October 22, 2010

UNTITLED



Avoid (A)

2010, 29.7 × 7.5 x 15 cm

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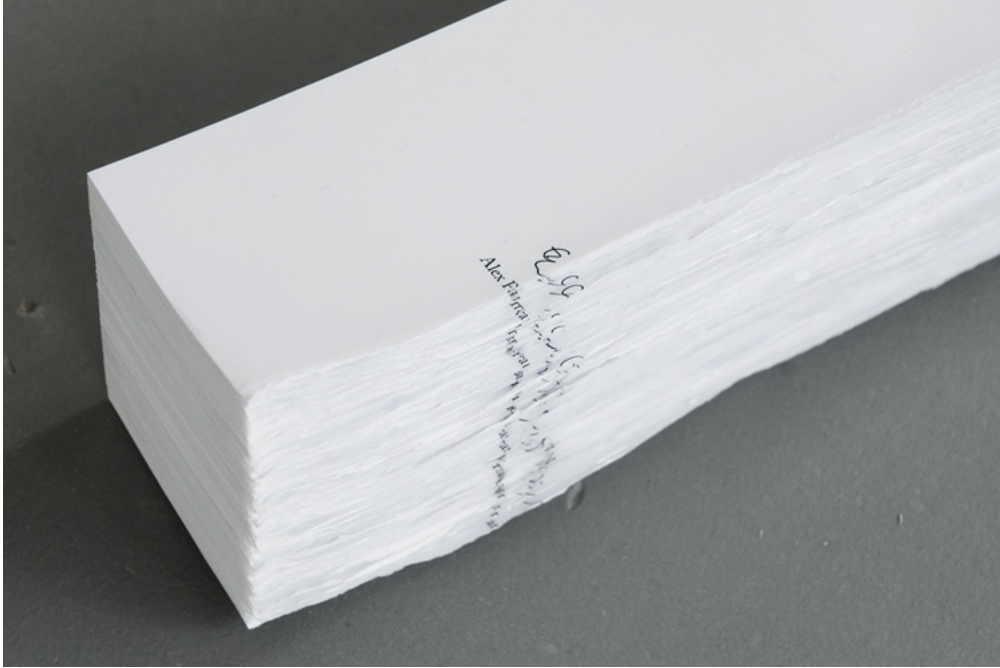
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The Owner(s) GA Farrar

[Signature]

Agreed thus and signed in LEEDS on, October 24TH, 2010

UNTITLED



1500 discarded sheets of A4 paper, torn through the artists signature. Produced as a by product of the edition 'Untitled', 2010

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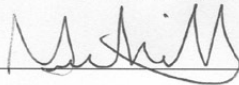
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The Owner



Agreed thus and signed in

LEEDS

on, ~~May~~ ^{AUGUST 17}, 2011

CERTIFICATE OF AGREEMENT

The undersigned:

Harry Heyink
1ste Leeghwaterstraat 9
1018 RB Amsterdam
The Netherlands

Hereinafter known as <<Owner>>

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Agreed thus and signed in Amsterdam on, July 23, 2010

CERTIFICATE OF AGREEMENT

The undersigned:

Kees van Gelder
Planciusstraat 9a
1013 MD Amsterdam

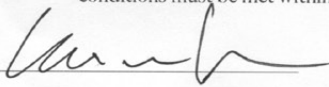
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The Owner



Agreed thus and signed in Amsterdam on, January 26, 2012

VIGANELLA

**2008, 53 × 63, photograph,
unique**

MATERIALS

**2 rolls of colour medium format
film, shot with a pinhole camera**

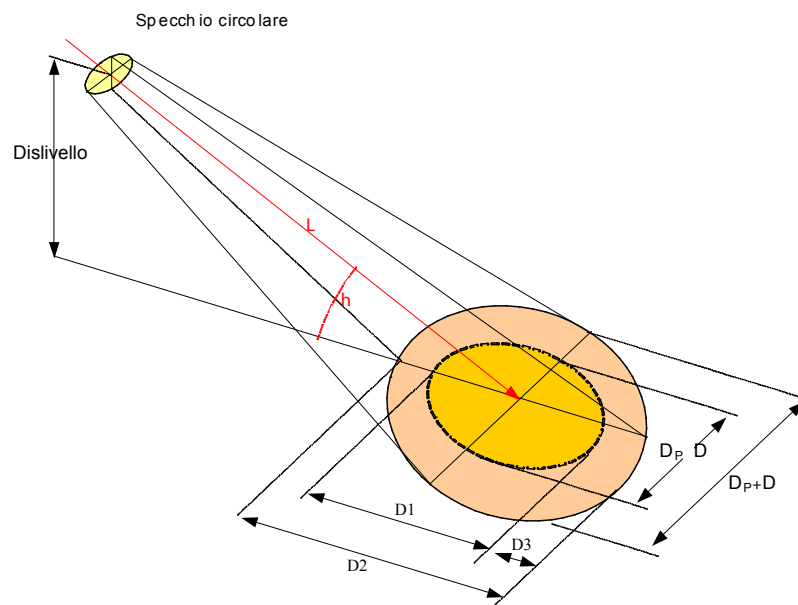
EXHIBITIONS

**Sammelbände, 2008, ESA
Patrick Studios, Leeds, UK.**

COMMENTARY

**A contact print retains the
chronology of a photographic
diary made whilst on a residency
in Viganella, an Italian village
which had installed a huge mirror
on its hillside to reflect light back
down on the otherwise shaded
residents.**

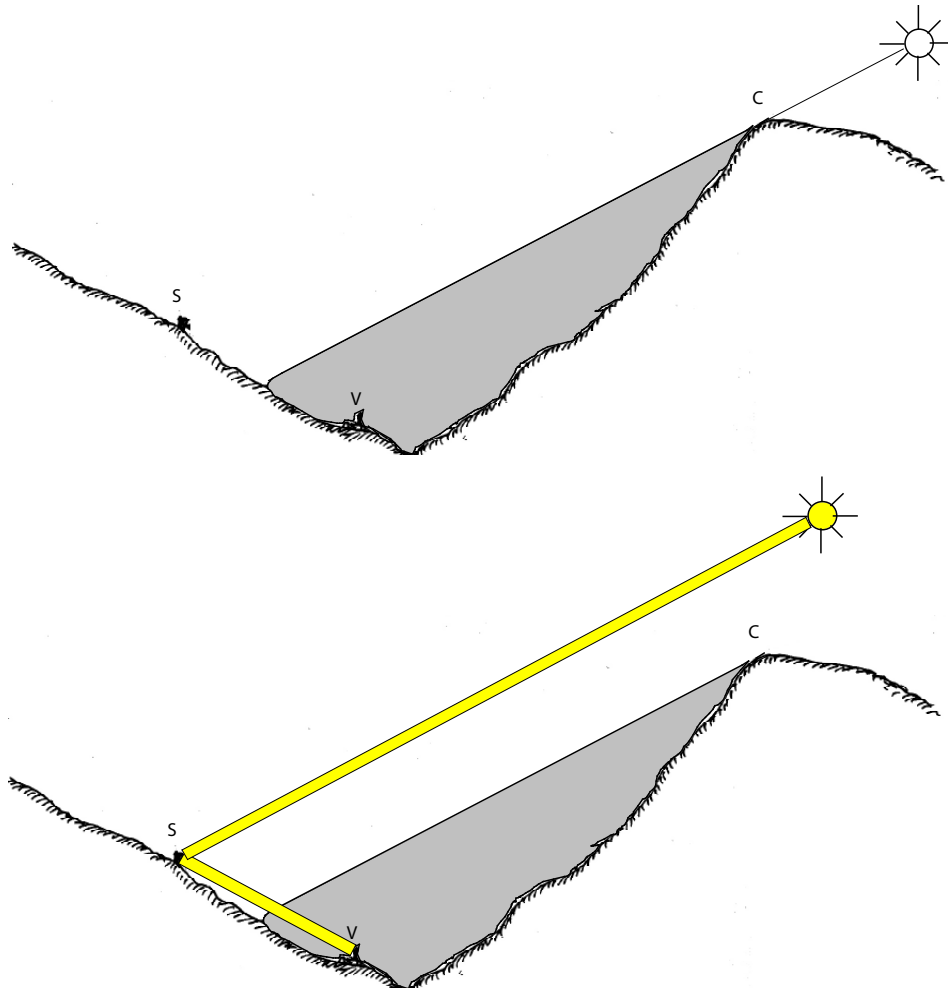
VIGANELLA



217



VIGANELLA



~~SLOW = 5 MIN~~

OPPORTUNITY

The Edna Lumb Travel Prize gave me the ~~chance~~ to visit the remote Italian village, Viganella.

8M x 5M

^

I went to experience the recent installation of a giant mirror 500 metres above the village. (diagram) Programmed to follow the course of the sun, the mirror is positioned to re-direct light back onto Viganella which is otherwise without direct sunlight from November 11th until February 4th EACH ~~every~~ year.

Initially, I was drawn to the mirror for its logic, which struck me as being particularly art-like. At the time that I applied for the travel prize I had just abandoned my own experiments using mirrors to light public spaces.

My original proposal, which was centred around a claim to the mirrors status as an artwork, developed into ~~a critique of~~ ^{RESEARCH INTO} the role of public art, and the value of culture which under EU cultural policy has become irrevocably linked with tourism and it's ability to regenerate former industrial towns.

During my stay it became clear that the mirror reflected these fundamental goals, my presence in an agriturismo stone cabin proved the mirrors efficacy for attracting tourists and Viganella's welcoming preparation for such. Crucially, my experience of the mirror's power to resolve Viganella's

VIGANELLA



ergonomic predicament, for lighting and ameliorating the sub-zero temperature, well, they were subtle to say the least.

IS SUCCESS LAY IN IT'S POWER AS
 Instead, the mirror ~~was in reality~~ ^{IT} a landmark for Viganella, which had
^{DRAWN} successfully ~~captured~~ ^{FOR} international attention ~~even~~ ^{EVEN} before it had ~~being~~ built.
 The fact that it didn't perform it's designated function, ^{WAS INSTRUCTIVE} ~~was~~ ^{TO THE} ~~what~~ ^{MOTIVATIONS}
~~remained~~ ^{BEHIND ITS} ~~was the symbolic quality of the mirror~~ ^{CONSTRUCTION} ~~as~~ an icon of a former
 mining town struggling to survive in a post-industrial west.

For my response to the trip, I decided to address the obligation I held to the Edna Lumb Prize trustees, to provide a recording or some evidence of my trip, which this presentation forms part of.

Due to the exotic and unique value of the place I visited, the anticipation of photographic evidence caused me to consider and critique the re-distribution of Viganella as an image and the responsibility I held for doing so.

The democratisation of photography through digital technology has exacerbated what John Urry calls the tourist gaze. In a contemporary re-manifestation of imperialism, when people travel to somewhere new they usually go in search of the authentic image of that culture, as in paris- the

VIGANELLA



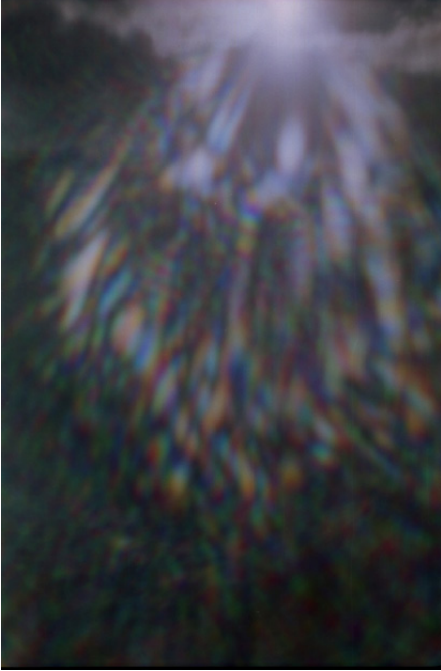
Eiffel tower and kissing. The tourist industry then ~~re~~absorbs the expected images, manufacturing the 'authentic' experience, satisfying consumer anticipation, and bringing about the complete degradation of complex cultures into one or two easily reproducible images.

The re-distribution of Viganella as an image, which I was in some respect responsible for, would have the effect of haplessly promoting it as another tourist destination. Instead I sought to produce a photographic documentary that would tease rather than satisfy, and stand unpretentiously as a photograph and no more. For this purpose I used a pin hole camera as a reversion to photography's rudimentary mechanism- Exposing directly on to film, without any point of focus, using whatever natural light was available.

Over 8 days I used 2 films in total, constructing a visual diary that recorded ^{EXPLORATION} my ~~investigation~~ of Viganella. With the images I had ~~I tried two things~~. I ~~developed them individually, printing out only the 8 successfully exposed images. This method gave me results that were unexpectedly pretty, but~~ ~~because of the nature of the pin hole camera and the 13th century ramshackle surroundings, the images seemed historical rather than recent.~~

^{PRINT}
So, then I produced this * which is a contact ~~sheet~~, made by exposing the

VIGANELLA



entire roll^{OUT DIFFERENT} of film laid on a sheet of glass over the top of photographic paper. This process presents a familiar early stage of photo printing, interrupting the editing out of unfavoured images, allowing the spectator to discover the complete contents of both films with their sequence preserved in true diary form. //

If you would like to see the contact print, it has been framed and is available to see in my studio... My total output from the trip, including a new suit made from super 220 merino wool that I sourced from the historic mill town Biella, directly in between Viganella and Milan, and a transcript of this presentation accompanying the contact sheet, will be exhibited at East Street Arts in Leeds directly preceding this years Degree Show.

Lastly and most importantly, I would like to thank the Edna Lumb Travel Prize for their generous and faithful gift to me.

VIGANELLA



Itinerary

Nov. 6th	Milan
Nov. 7th - 16th	Viganella
Nov. 17th - 18th	Biella
Nov. 18th	Milan

Viganella

As I had nearly a year to prepare and plan my excursion to the Italian village of Viganella, there was a lot of time to do further research, as well as think, talk and write about the village with anyone who would listen. Through this practice of repetition, the novelty factor quickly wore off and the question of it's reality and the motives behind it naturally became more critical and intrusive. Upon leaving for Viganella I was preoccupied with the question of it's integrity as symbol of human ingenuity, eccentric innovation, or the more suggested feasibility of it as a landmark to draw tourism into the former mining valley. And did it even work?

The mirror for me represented the simplicity and absurdist logic of inventions and spectacles and reminded me of paper architecture- which often featured gravity defying modernist shows of man's might over nature. The unlikeliness of it's existence seem even more extreme when you are reminded of it's location in a poor remote mountain village at the foot of the Swiss Alps.

Like the eccentric visions of the future constructed at world expositions, some of which came to be represented in reality- think the Eiffel tower, the mirror became a man made landmark for Viganella even before it was made. Because of the nature which attracted me to it, it served as a beacon for publicity, drawing all of the world media in. The attention created by the publicity financed the project and the mirror was constructed upon a 900m high verge.

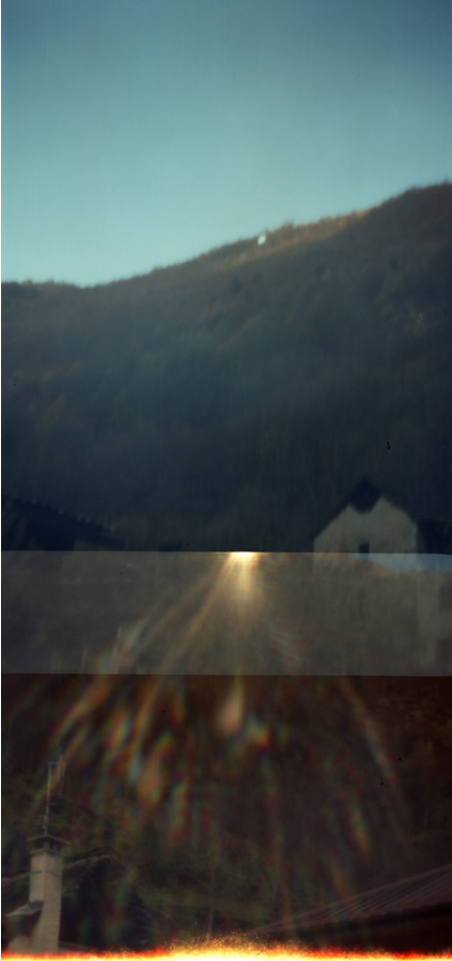
Viganella is actually more of a collection of several small villages in the base of a valley. It is very poor and hardly unchanged since it's economic and population peak in the 15th Century. The locals are very proud of the region and every establishment I went in was covered in framed photos of Viganella. For a stranger visiting the region, the mirror provides a brilliant marker, in the landscape and in conversations with the locals.

During my stay, which was four days before the mirror's activation and for five days afterwards, I was unfortunate to only experience two days in which the sun cut through the clouds. On the first, which was the day of the mirror's 'switching on', I took on the hike to the mirror's site 500 metres above Viganella, which I was promised would only take 60 minutes. You can imagine my surprise when I arrived exhausted, sweaty, filthy, and riddled with thorns, three and a half hours later.

Up close, the mirror is beautiful. It is 8m x 5m, polished metal and as an alien you can get in a landscape without right angles or shiny surfaces. Strangely reminiscent of the statues of Easter Island, the mirror robotically follows the sun's rise and fall in the sky. As the only safe place to stand is behind the mirror; which is unfenced but needs me to remind you, highly awkward to reach, you stand aping the mirror in following the sun's ascension. Such a position and experience is refreshing, and damn near transcendental after 4 days without sunlight, it's the kind of experience that jolts you out of the modern fantasy that we are independent from the sun which through ever neutralising climates without temperature or light variants, typical of work environments, supermarkets and casinos etc.

For the second day of good weather, which happened to be my final day, I spent it within the village itself. As for the light reflected onto the village square it is less 'sun light' and more, flash light, there is

VIGANELLA



no heat produced and barely a shadow.

In the mirror's defence I would say that at this stage it's success can't be measured in sunlight alone, especially considering it is the first of its kind and essentially a test model. I wasn't disappointed, the fact that it didn't work I was prepared for as my own identical experiments had limited success. And its failure as a functional object reaffirmed its status for me, as an art work.

Upon visiting the village it is obvious that the mirror has no real physical bearing on the inhabitants, it serves as an icon for a poor village with a dwindling population. The mirror is a final attempt to save the community, which like much of Italy and indeed the West, has been de-industrialised and is now forced to compete with the global economy. In what must be neat coincidence, the mirror forms a visual pun as it literally and metaphorically casts light on a village in the shadow of giants.

Creating your own landmark is no new thing, I've already mentioned the Eiffel tower, but a more recent and contemporary example is Anthony Gormley's Angel of the North. Viganella's mirror is an artwork, in as much as it has absolutely no function, it came out of the head of an individual and now exists in the reality because of the strength of the idea and its ability to communicate to a lot of people a universal idea of survival.

That the mirror can save Viganella by creating publicity and tourism on novelty value alone I am extremely apprehensive of, especially considering if it is successful, the consequences may revive Viganella's economy but in the long term it could typically destroy it. To follow the rest of Italy into tourism is a very desperate thing to do considering the long term consequences are clear now (Florence for example has moved all of its academic, commercial and industrial functions out of the city to turn the entire city over to tourism effectively making the historic city into a theme park) the mirror serves as an eloquent symbol of the rapid deindustrialisation of the West and of the last hope provided by an industry of commodification of culture and place.

The troubles Viganella face are more severe and fatalistic than a dark and cold winter, the town is heading for imminent extinction and even if the mirror doesn't revive its fortunes it will be a swan song that they will be remembered for.

Documentation (see attached images)

Regarding the method with which I chose to document my trip, the Viganella images are taken with a pin-hole camera, made from a converted Box Brownie, using medium format film. I exposed the camera twice a day forming a kind of automatic visual diary. I chose to use a pin hole because of its unpredictable nature, I had absolutely no control over the composition and could only point it in the right direction.

My reasons for taking such actions so as to lose all creative control is to firstly avoid falling in to the trap of amateur photography which would have been easy to do in such scenic surroundings. Secondly, taking hundreds of digital images would affirm the village as a tourist attraction, the reproduced images could be distributed and inevitably become out of my control. And thirdly, to attempt to document the village with photography would have been to create a crude reproduction of a vast and complicated landscape which would have inevitably done it a disservice and devalued the whole trip as a uniquely personal experience.

VIGANELLA



Biella

After Viganella I visited the former textile town of Biella. Like Leeds, it's fortune was built on the manufacturing of textiles and Biella had the finest mills in the world. However, as Leeds reinvented itself as the biggest financial centre in the UK outside of London, Biella is extremely poor and in struggling without it's former industry. I visited briefly because of it's links with Leeds and more specifically to visit the mills which are still in operation and now produce the finest wool in the world, used by the Italian Fashion houses. As I made a suit two years from local wool, I took the opportunity to buy enough to replace my suit with a new Italian style which I will be working on steadily throughout my third year.

THE WESTERGAS CIRCLE
2010, 100 × 1-meter-paces,
unannounced performance

MATERIALS
7 scenes GPS software, phone

EXHIBITIONS
commissioned by the
Westergasfabriek culture park,
2010, Amsterdam, NL.

COMMENTARY
Beginning at the same spot in the
centre of the Westergasfabriek
park, visitors can take a tour
leading them to walk in a circle.

WESTERGAS CIRCLE

Westergasfabriek Proposal

Alex Farrar
alex.farrar@hotmail.co.uk

please find attached, my proposal for the Westergasfabriek 'Round-Tour'

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WESTERGAS CIRCLE

Westergasfabriek Proposal

Alex Farrar
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For the Westergasfabriek site I am proposing a new work, 'Longing'.

LONGING

Longing

My round-tour will invite participants to follow a simple instruction, which, in leading them to follow a singular path, will contribute to the gradual production of a drawing in the landscape of the Westergasfabriek.

Utilising the expected footfall of participants over a twelve month period, united by an invitation to follow a guided walk, the initiated will tread a drawing of a circle on to the surface of the Westergasfabriek. (Please see the attached fig. for proposed surface area.)

Crop circles, which this project inevitably references, are founded on their 'other worldliness' and alien scale. A successful crop circle appears, like a platonic form, to be the image of perfect geometry, occurring on an inhuman scale. The notion of perfection from an imagined omnipotent force is a recurring theme throughout the history of civilisation, the most obvious example being the construction of the majority of Gods.

Unlike the calculated engineering of industrial forms, urban planning, or divine perfection, the Westergasfabriek circle, will be a celebration of the individual, exposed paradoxically through the demonstration of collective will.

Over the course of 12 months, the instructions could be modified to build up a relatively complex image. Because of the nature of the process, the ambitions of the design can only really be perceived once the process has begun. I suggest that the initial instruction be:

From X, walk in a perfect circle that is approximately 50 meter-long-strides in it's circumference.

The result of the public's participation will only be recorded by the same satellite technology that initiated the project. Until this happens, it can be expected that the view of the work from the ground will be imperceptible, the full picture existing only in the imagination of the participants.

**"Leave your mark at the
Westergasfabriek"**

"Beginning on the same spot in the centre of the park, those who wish can follow instructions to walk in a circle. Over time this circle will be etched in the grounds of the park creating a new public monument."

WESTERGAS CIRCLE



fig A

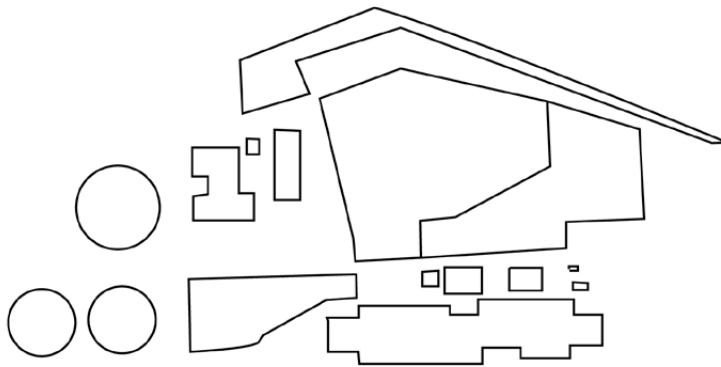


fig B

Fig A. Satellite image of the Westergasfabriek

Fig B. Drawing made from the satellite image, detailing some of the forms created by the buildings and landscape. Note the reoccurring 'circle' motif of the park.

Fig C. Detail of the area of land in which I am proposing to use for the round tour.

Note the circular impression left in the landscape, it is invisible at ground level. It could function as a 'normal', to judge Longing circle by.

Fig D. Suggested route that participants will be directed to take. Ideally a starting position could be indicated by a marker on the ground, for example with a piece of coloured tape on a lamp post.

"As the satellite navigation can be temperamental, take time to check that your starting position lines up with the following points:

Line yourself so that you are stood between the Church Spire in the distance, over the railway tracks beyond the water feature, and the second tree that lines the side of the bushy flower area (beyond which is the entrance to the Espresso bar) on the edge of the field. You should be 20 average steps in front of the tree, facing in the direction of the church spire.

Once you have confirmed your vertical axis, take time to make sure that now, to your left side you are lined up with the second picnic table or the 13th tree (counting from the south side near the buildings) that lines the West perimeter of the field, near the korf ball courts to your left.

Now you should be in the correct starting position.

To begin, turn 90 degrees clockwise and take exactly 100 meter-long-steps walking all the time anti-clockwise in a circle so you end in the same place you began. (Use the marker on the satellite map as a guide, or cheat and drop a hat/coat/bag in its place).

-On a clock face, your starting point would be 6 o'clock, the first point to head for would be 3 o'clock.

-For people with smaller legs, try jumping the meter-long-strides or take 200 smaller steps.

*** Tip: the paving slabs that line the promenade through the old factory buildings behind you, measure 1 and a half meters wide, use these as a guide if necessary. Remember, your steps should be exactly one meter in length."**

WESTERGAS CIRCLE



fig C

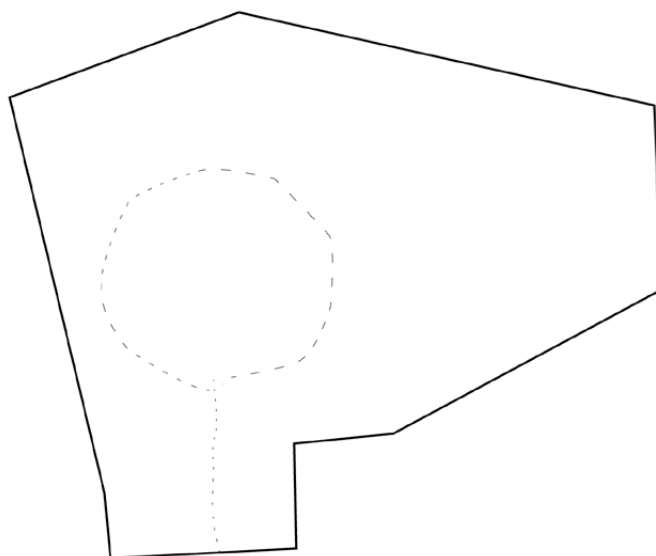


fig D



WESTERGAS CIRCLE



fig E

Fig E. Richard Long's 'A line made by walking'

Fig F and G. 'Desire Lines', made when the public circumvent given paths



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fig F



fig G

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fig H



fig I

Fig H and I. 'Nazca lines' mysterious ancient lines created in the perusian desert
Fig J and K. Various Crop circles, made by troddening corn with a wooden board, they following a precise design.

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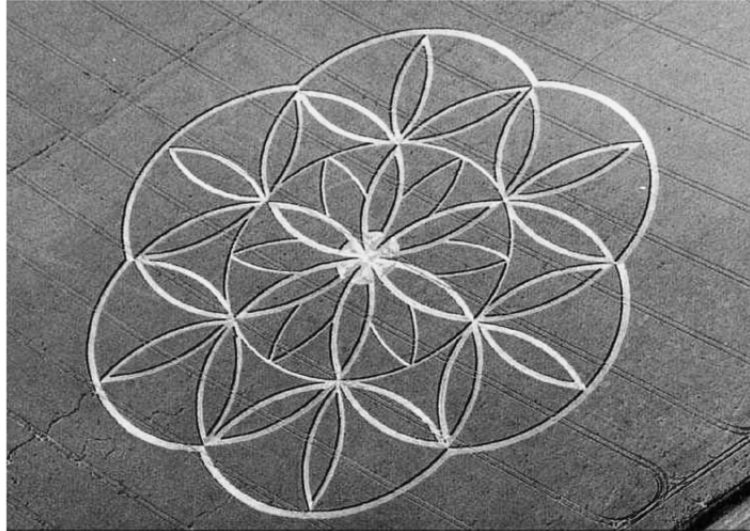


fig J

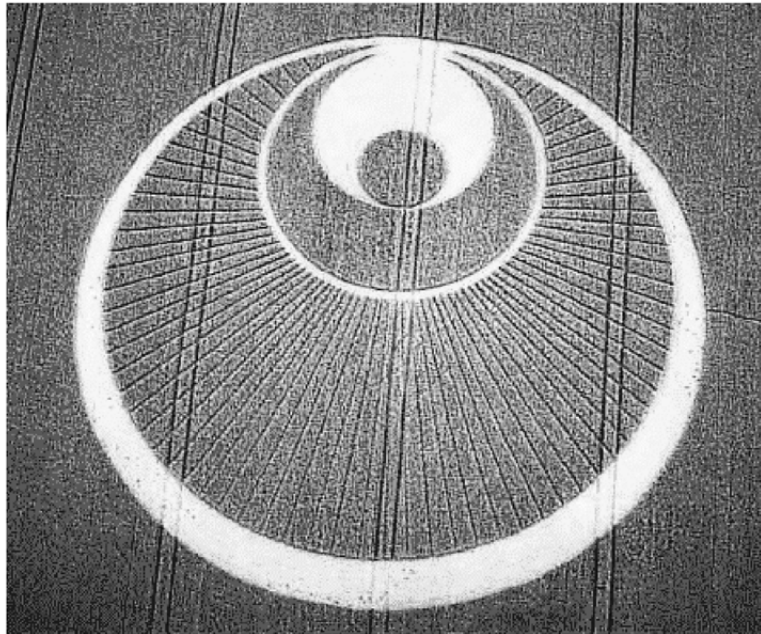


fig K



WESTERGAS CIRCLE

The Hot Seat Alex Farrar

The Westergasfabriek Culture Park will be sharing its history with the general public when it launches ten free downloadable 'Round Tours' in April. Contributing artist Alex Farrar tells Sally Dixon about his unique interpretation of the concept.

What history does the Westergasfabriek have to tell?

The Westergasfabriek is a former gas factory which has been given heritage status. They've preserved architecture, like the old gas storage tanks, whilst the grounds have been completely decontaminated of toxic waste. They've built, what they call, a 'park of the future'.

And a 'park of the future' needs downloadable tours?

Well, like a normal park it's a large green space which serves all the normal social functions. But it also hosts many kinds of live art and cultural events. They've decided to introduce the tours as another aspect of this. Seven of these will be more informative. Some are from former gas factory workers and others are from architectural experts. It's just like with an art gallery tour; they lead you through specific interest points.

How did you get involved?

Three of the tours will be by artists from the Gerrit Reitveld Academie. I was invited by a tutor to submit a proposal, and I saw it as an opportunity to use a tour as a vehicle for doing something interesting. What struck me is that over the course of a year, potentially thousands of people will walk the same path.

Where will your tour take them?

It invites the public to follow very specific directions which lead them to walk in a circle in the centre of the park where there is a

large open space.

And that's it?

Yup. It takes them on a walk, around.

What's it called?

The Westergasfabriek Circle.

Was that an intentional pun on the name 'Round Tours'?

Erm, er, I don't really know what to say, haha, it's not the whole point. I really don't like puns; otherwise I would have called it 'Crap Circle'.

And why did you decide to take them in a circle, rather than the usual 'sight led' tour?

The starting point for me was to avoid boring people, which would have been very easy to do with all the audio and visual information and everything else possible with the technology. It's important you realise I wasn't allowed to introduce anything, physically, into the park. I could only use the smart phone application. The difficulty for me was finding a way to use this very specific technology in a way which seems almost natural. So the idea was created with the technology, not for it.

But why a circle?

The one thing that came to mind when I was thinking about the potential of guiding thousands of people along the same path, was desire lines, which is an urban planning term that describes what happens when people start to cut corners and make more direct routes across constructed pathways. You get these new paths dug out by people repeatedly taking the same short cut. I wanted to look beyond the connotation of rebellion so I looked at other ways of drawing into the ground, which made me think of crop circles, and how they work.

How do they work?

When they're successful, they're on an alien scale. They're

WESTERGAS CIRCLE

impossible to comprehend as something man-made, partly because of the very complicated geometric patterns which look a lot like Islamic art, which is also about trumpeting something above man. The Westergas circle doesn't look to transcend basic human existence, a constant argue is at the root of every celebrated achievement of mankind.

So you're poking fun at human imperfection?

No, I'm celebrating it. There is a myth that a true artist can draw a perfect circle every time. I wanted this to be my circle.

Some people might argue that calling it a tour is a little far fetched for a short walk in a circle, how would you respond to this?

It is a tour, it's called a tour and its found amongst a collection of ten tours.

Why should the general public take the time to participate? The public are directly responsible for creating the work. It's not forced. Actually, it's important that the work could potentially never be made. Those that take part then form a community of people who've all made their unique contribution. Over time this could create an monumental impression on the grounds of the Westergasfabriek. And using the same technology that the smart phone use, the GPS system, you can follow the progress on Google maps.

Sally Dixon

Thanks

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Typeface: Maria, designed by Phil Baber