

nought to sixty

60 projects, 6 months

Issue 6/October

Introduction

Nought to Sixty is a programme of exhibitions and events at the Institute of Contemporary Arts, London.

It is presenting sixty projects by emerging artists based in Britain and Ireland, and is being held over six months from 5 May to 2 November 2008.

Most of the artists in *Nought to Sixty* are under thirty-five, few of them have had significant commercial exposure, and in most cases this is their first opportunity to mount a solo project in a major public space.

The season is not intended to announce any new generation or style, but to build up a multi-faceted portrait of the emerging art scene in the two countries, and to provide a space for exchange.

The *Nought to Sixty* programme consists of:

- Week-long exhibitions in the ICA's Upper Galleries.
- Performances, screenings and talks in the ICA's other spaces.
- Other projects off-site.

Events are happening at the ICA every Monday night:

- Special exhibition viewings every Monday from 7 to 10pm.
- Plus additional performances, screenings and talks.
- All Monday night events are free.

Events are being announced monthly through this magazine and online.

Sign up for e-invites at www.ica.org.uk/noughttosixty

October is the last month of *Nought to Sixty*, and features a bumper harvest of activities, as we hurtle towards the 60th project. Most of our longer-running projects, such as the one organised by Hardcore Is More Than Music, are now coming to their conclusion. But one notable project, initiated by Support Structure, is just beginning. Support Structure have proposed that the ICA compiles a list of everyone who has ever shown in or worked on the exhibitions here, a list that would express some of the complex potential of the institution – and would be used to create dialogues about its future.

Inevitably, as the ICA comes to the end of its 60th anniversary celebrations, our thoughts turn towards the future, and in this we will be helped by the ICA Auction, which also takes place in October. The auction includes work by over 30 international art stars, many of whom had important early-career shows at the ICA, and proceeds from the event will help a number of good causes – including a new commissions fund for emerging artists. Plans are already underfoot for a series of commissions next year, drawing on the network and developing the programme that has started with *Nought to Sixty*.

The final *Nought to Sixty* event is by the Macroprosopus Dancehall Band, whose performance will kick off our closing night party on Sunday 2 November. Other artists' projects in the final month include exhibitions by Ruth Ewan, Garrett Phelan, Torsten Lauschmann, Gail Pickering, Fiona Jardine and Duncan Campbell; events by Open Music Archive, Matthew Noel-Tod and Mark Aerial Waller; and a special print project by Alun Rowlands – inserted in this magazine. October's salon discussion, meanwhile, has been organised by the collective known as public works; while this month's essay is by writer JJ Charlesworth, and also looks to the future of the ICA.

On behalf of the ICA I would like to thank all of our partners on *Nought to Sixty*: including our regular funder – Arts Council England; our season funders – Scottish Arts Council, Culture Ireland and the Henry Moore Foundation; our season collaborators – *Afterall*, *Art Review* and LUX; and our season sponsor – Kirin. I would like to say a big thank you to everyone at the ICA who has worked so hard on the season, including Richard Birkett (who has managed the season), Isla Leaver-Yap, Silvia Tramontana, Zoe Franklin, Trevor Hall, Kenji Takahashi, Lee Curran, Duncan Smith and all the installation crew. Finally, I would like to thank all the artists – here's to the future! 🍷

Mark Sladen
Director of Exhibitions, ICA

October programme

Exhibitions

Ruth Ewan

29 September–6 October, Upper Galleries

Ruth Ewan collaborates with groups and individuals involved in singular – and sometimes obsessive – activities. Looking at the operation of dissent and the mechanisms of social change, Ewan has worked with different kinds of performers to create sometimes unexpected forms of propaganda and protest. The artist's *Nought to Sixty* project emerges from an ongoing collaboration with a London busker. See page 8.

Garrett Phelan

29 September–6 October, Upper Galleries

Garrett Phelan uses a variety of media – including drawing, sculpture, performance and radio broadcast – to highlight the technologies and codes that affect the transmission and communication of information. Phelan's installation for *Nought to Sixty* literally and metaphorically 'buries' sources of sound, using paint and cement. See page 9.

Torsten Lauschmann

13 October–20 October, Upper Galleries

Torsten Lauschmann has worked in a variety of worlds, operating as an artist, VJ and busker, as well as a software and website designer. Lauschmann's practice is characterised by the technophilia of the amateur inventor and by an aesthetic of glitches and outtakes. His work features spectral animations, drawings, photographs and sculptures that operate at the edge of the imagination, rendering dense ideas in enigmatic form. See pages 10–11.

Gail Pickering

13 October–20 October, Upper Galleries

Gail Pickering creates performances that are realised through video, live events and sculptural installations. Working with a range of professional and non-professional performers, including porn stars and bodybuilders, Pickering stages *tableaux vivants* that combine historical and contemporary references. For *Nought to Sixty* the artist is showing a new work centring on the Robin Hood Gardens housing estate in East London. See page 12.

Fiona Jardine

27 October–2 November, Upper Galleries

Fiona Jardine is an artist and writer who makes sculptures, drawings and photography, often engaging with the background of an exhibition space through the design of wallpaper, curtains and architectural features. Jardine's works create fresh narratives around literary sources, forming absurdist links between lumpen cubes and faceless figures. See page 13.

Duncan Campbell

27 October–2 November, Upper Galleries

Duncan Campbell's films, which employ archival footage to piece together dense historical narratives, can appear polemical in their choice of subject. However, they are also characterised by semi-abstract visual and oral additions, and by a strand of Beckettian reduction and repetition – creating a cycle of uncertainty and frustration. See pages 14–15.

Events

Open Music Archive

29 September, 8pm, Theatre

Open Music Archive is a collaborative project, initiated by artists Eileen Simpson and Ben White, that sources, digitises and distributes out-of-copyright sound recordings. The archive's *Nought to Sixty* event features live performances and DJ sets; and it launches an album, entitled *Free-to-air*, that includes recordings by bands and musicians responding to folk, blues and jazz tracks. See page 16.

Matthew Noel-Tod

6 October, 8.45pm, Cinema 1

Matthew Noel-Tod's film and video work questions the way in which cinema mediates our lived experience. The artist's broken narratives draw from European avant-garde film as well as from the detritus of his life – including emails and mobile phone footage. This screening presents a new work that transforms Noel-Tod's own interactions into a scripted performance. See page 17.

Mark Aerial Waller

13 October, 8pm, Theatre

Mark Aerial Waller works primarily in film and video, but consistently sites his pieces within installations and events that extend into the space of the audience. The artist's films are disconcerting psychological landscapes that move across science fiction, Greek tragedy and documentary, shifting through time periods and unveiling fantastical narratives. Waller's *Nought to Sixty* event features his filmic trilogy *Resistance Domination Secret*, staged with live accompaniment. See pages 18–19.

Salon discussion

20 October, 8pm, Nash Room

This month's *Nought to Sixty* salon discussion is organised by public works, an art/architecture collective based in London that uses artistic processes to create spatial, architectural and urban proposals. Titled 'Feminism is on the agenda', the event will continue a discussion, initiated by public works, exploring the role of feminism in current cultural practice.

Hardcore Is More Than Music

27 October, 8pm, Nash and Brandon Rooms

Over the last six months the artist group Hardcore Is More Than Music has been developing a free publication called *The Cut*, produced in collaboration with a group of teenagers from West London, and focusing on *Nought to Sixty* and 'creative space'. This event launches the third edition, which will be available across London and at the ICA, and features interviews with artists and ideas stemming from the *Nought to Sixty* programme.

Macroprosopus Dancehall Band

2 November, 8pm, Theatre

Please note that this, the final *Nought to Sixty* event, is on a Sunday. It will be followed by the *Nought to Sixty* closing party, in the Theatre and Bar until 12pm.

This evening's event features a new commission by the Macroprosopus Dancehall Band – founded by 'noise' musicians Maya-Victoria Kjellstrand and Frances May Morgan – a costumed narrative with a 30-piece bass and vocal ensemble at its core. The event has been organised ELECTRA, a contemporary art agency which produces projects that move between the worlds of sound and art. See pages 20–21.

Ongoing projects

Support Structure

Ongoing, see website for details

Support Structure, a collaboration between architect Celine Condorelli and artist/curator Gavin Wade, proposes forms of support for different activities in which artists and art institutions are involved. Support Structure's *Nought to Sixty* project takes the form of a list of individuals who have worked or exhibited at the ICA, a resource that will be available at the ICA and on its website. See pages 22–23.

Alun Rowlands

Ongoing: available on website and at Box Office

Alun Rowlands researches utopian actions overlooked by mainstream history, and fills in the gaps with his own speculations. Following on from his book, *3 Communiqués*, Rowlands has produced *Communiqués 4* for *Nought to Sixty* – a pamphlet available both in the ICA and online, which delves into the history of the London-based, anarchist-socialist group The Angry Brigade. See pages 24–25.

Hannah Rickards

Ongoing, *Nought to Sixty* publication

The works of Hannah Rickards often pursue the seemingly ineffable, shifting between different modes of perception and representation – including the linguistic, the visual, the natural and the artificial. Rickards is inserting a three-part text work into the monthly *Nought to Sixty* publication, and the third instalment appears in this issue. See pages 26–27.

Nina Beier and Marie Lund

Ongoing, ICA Galleries

Since May, Nina Beier and Marie Lund have been presenting a trilogy of works created especially for the *Nought to Sixty* programme. The second of these, *The Witness*, began in June, and involves one of the ICA's invigilation staff growing his hair and beard for the six-month period of *Nought to Sixty*.

Freee

Ongoing, ICA Bar and off-site

Freee is an artists' collective formed by Dave Beech, Andy Hewitt and Mel Jordan. The group's practice addresses the public statement of belief – through billboard images as well as through other activities reflecting their desire to build 'counter-public spheres'. For *Nought to Sixty* they have made new billboard pieces for the ICA Bar and an off-site location.

Maria Fusco

Ongoing, see website for details

Maria Fusco is a writer, as well as the editor of *The Happy Hypocrite* journal. Until the end of the *Nought to Sixty* season Fusco is broadcasting a series of texts on a weekly basis, via Bluetooth, to the mobile phones of ICA visitors.

Admission

Monday nights

All exhibitions are marked by special opening and closing viewings on Monday evenings from 7–10pm, which are free and open to all. All other Monday night events are free, but booking for these is required. For bookings please call ICA Box Office 020 7930 3647.

Other times

The regular gallery hours are daily 12–7pm (Thursdays till 9pm). Admission is free.

Information by email

To receive regular emails on *Nought to Sixty* exhibitions and events please sign up at: www.ica.org.uk/noughttosixty

Artists



Arkwrights Ferret

Arkwright's Ferret: Official Bootleg Tour Souvenir Programme, cover artwork by Chris Dring, 1980. See Ruth Ewan, page 8.

Ruth Ewan

Exhibition, 29 September–6 October
Upper Galleries



Fang at Byam Shaw School of Art Library, April 2008

Last year Ruth Ewan (born Aberdeen, 1980, lives in London) commissioned over 100 buskers, placed at different areas around London, to sing *The Ballad of Accounting*. The song was written in 1964 by Ewan MacColl, a leading figure in the folk revival, who was closely monitored by MI5 because of his communist beliefs. Concentrating particularly in the City, for one week the buskers sang MacColl's *Ballad*, posing passers-by the questions contained in the lyrics: *Did they shuffle off the pavement to let their betters pass? Did they care if they made a difference? Did they kiss the foot that kicked them?* The work, commissioned by Artangel and titled *Did You Kiss the Foot that Kicked You?* (2007), was as much a celebration of MacColl's political conviction as it was a staging of the mode by which beliefs circulate – a non-hierarchical communication that passes, at times imperceptibly, from person to person.

Protestors, socialists, Anabaptists, rebels, children, the socially-marginalised – these are the figures that populate Ewan's varied projects. Her work often addresses esoteric histories, particularly those of movements that emerge from a groundswell of discontent, nurtured among the people rather than handed down officially. As such the histories of these events remain accessible only to those 'in the know', as memories rather than proper documentation; Ewan's project is partly activist in that it seeks to recuperate these histories by placing them in the public sphere. In *Psittaciformes Trying to Change the World* (2005–06), for example, which was staged at The Embassy Gallery in Edinburgh and Studio Voltaire in London, Ewan attempted to teach parrots protest slogans – recorded at the G8 demonstrations at Gleneagles in 2005.

Ewan's *Nought to Sixty* project grew out of *Did You Kiss the Foot...*, concentrating on one of the buskers – a poet, musician and bird-lover named Fang. In collecting and recording Fang's ideas and memories (lyrics from the band Arkwright's Ferret, which he fronted in the 1970s; a Conceptual art advertisement for a floor-painting service; and a song he learnt from his father) Ewan has created a public archive of a life whose extraordinary creativity has gone largely unseen. The project, composed of a booklet, CD and video, is the result of long discussions between Fang and the artist – conversations in which he told Ewan of his various public art proposals (to make the Archway tower seem to disappear, for instance), of his snow paintings and his interest in magic.

Fang's memories, meanwhile, are inflected by the social history through which he has lived. A lullaby his father sang to him at bedtime – of which, at the start of the discussions, Fang remembered only a few lines – turned out to be *Six Feet of Earth*, a dark song that extols death for levelling the difference between rich and poor. *Six Feet of Earth* grew to represent not only a sentimental memory, but also an encapsulation of his family history and of his father's political beliefs. Rather than a portrait of Fang, *Fang Sang* (2008) is an attempt to bring his ideas into circulation. 🍷

Melissa Gronlund

Garrett Phelan

Exhibition, 29 September–6 October
Upper Galleries



IT is dead, 2008, photograph

Artist Garrett Phelan (born Dublin, 1965, lives in Dublin) often acts as an antagonist or anti-editor, combining disparate information together while refusing to draw distinctions or provide perspective. Phelan uses found objects, wall drawings, sculptural installations and broadcast radio to create expansive works that he titles in series according to both subject and mode of enquiry.

Phelan developed *Reception of Information* (2003–07) as one phase of a wider ongoing project entitled *Formation of Opinion*. *Reception of Information* explores the notion of 'expert' testimony as it is presented in the media. After meticulously collating articles and transcripts, Phelan reorganised and redistributed them, stripped of their context, in public forms such as radio broadcasts, large-scale offsite drawing projects and an online project.

Part of this series is *NOW:HERE* (2003), a collection of erratically executed wall drawings sited in a derelict Dublin flat. *NOW:HERE* mapped rationalist philosophy and experimental science, hermeneutic theories and anti-rationalist belief systems. *Black Brain Radio* (2006), meanwhile, consisted of 24-hour independent FM broadcasts around Dublin. These broadcasts, transmitted over a one-month period, covered a range of randomly selected subjects. Instead of creating seamless links between sound bites or diagrams, these works make evident discrepancies between them and expose the disjointedness of Phelan's compilation, refusing to provide or perpetuate the 'expert' content of the original source material.

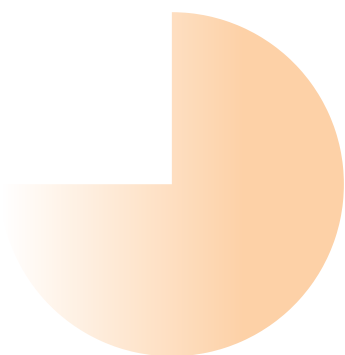
For *Nought to Sixty* Phelan addresses the complexity of what he calls "the absolute present", constituted by "real experience and real relationships". Phelan presents a series of works collectively titled *IT, is not IT* (2008). One work, *Interruption, Between Two ITs (part 2)*, comprises a sculptural form made from wood and fabric, covered by a deluge of black spray paint. The work is symbolic of a confrontation, an interruption. Another work, *IT will bring you light*, contains an active radio encased within a black concrete cast. Despite its entombment, the radio continues to play. *IT is dead*, meanwhile, is assembled from dead radio batteries, now superfluous and oozing their chemical contents. Formerly fuelling the word, spoken or sung, as it passed invisibly from studio to speaker, their sticky materiality now charges silence but still refuses to be ignored.

From their production by submersion, decomposition or entombment, to the artist's interest in reversing the transmission of information and formation of opinion, Phelan's work straddles both sculpture and performance. Whether in the gallery, on the radio or in an offsite location, Phelan's obfuscations demand a personal response from the viewer – rather than a reliance on received opinion. 🍷

Isobel Harbison

Torsten Lauschmann

Exhibition, 13–20 October
Upper Galleries



Whether manifested through photography, video, sound, online work, drawing or installation, the work of Torsten Lauschmann (born Bad Soden, 1970, lives in Glasgow) is characterised by a thoroughly 21st-century approach to art-making. Lauschmann's eclectic, idiosyncratic and multifarious practice is not led by the desire to produce a single object or image, but by the artist's interconnected interests in the theoretical, the personal and the absurd.

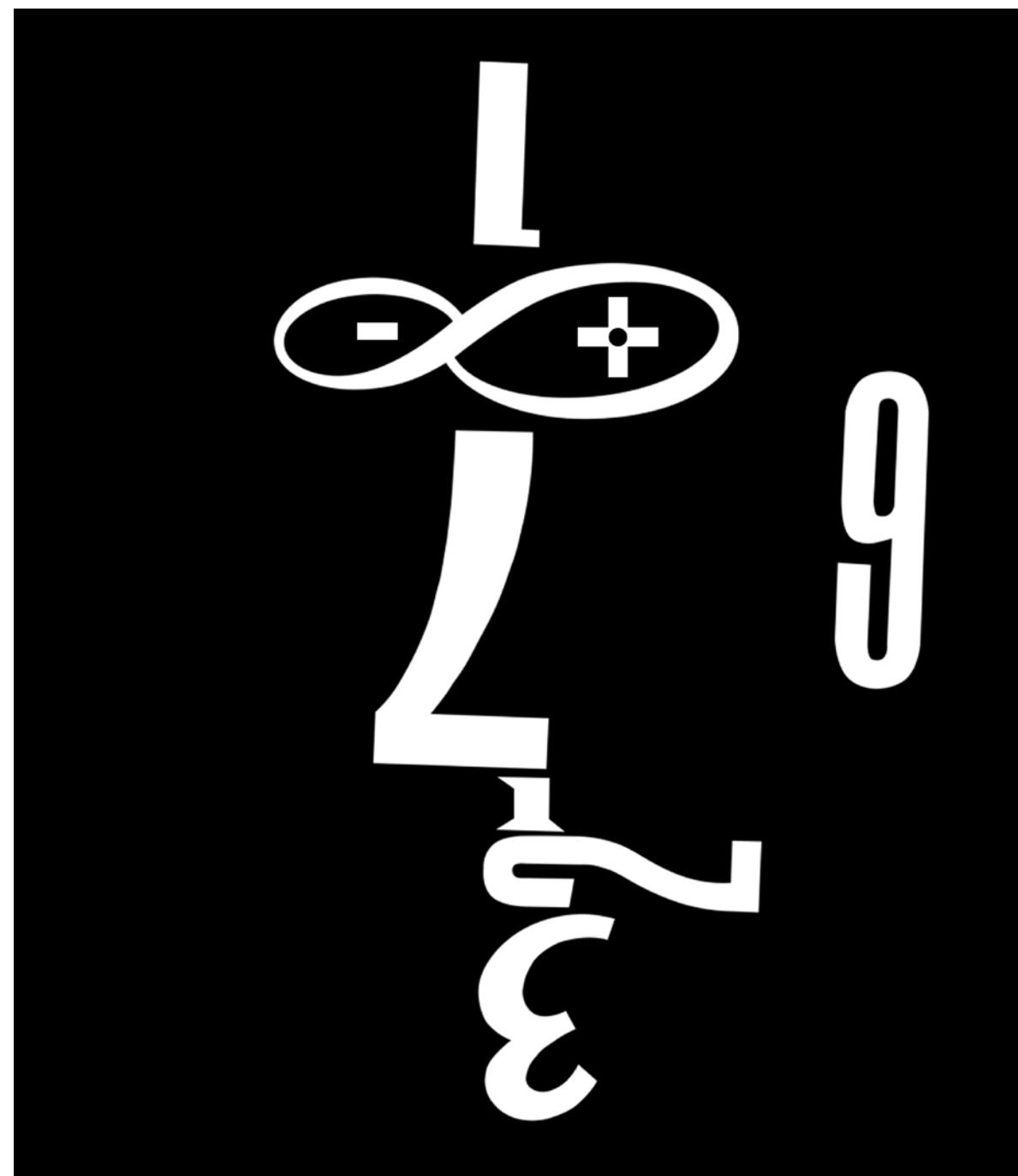
Works by Lauschmann can appear to be the anomalous products of particular knowledge systems or technologies. One example is *Fear Among Scientists* (2008), in which the simple equation $3-1=2$ is spelt out in roughly-hewn wooden numbers, but in which the shadows these objects cast – which the artist extends in matching grey paint – misbehave to produce impossible arithmetic. For sculptural installation *Self-Portrait as a Pataphysical Object* (2006), meanwhile, Lauschmann wryly presents himself as a suspended chandelier of sprawling coloured cables and audio adapters. The object's configuration, its mess of wires and connectors, is in excess of its functionality – although it does manage to produce a single shining bulb.

A similarly eccentric take on portraiture is offered by *The Mathematician* (2006). For this video Lauschmann spliced together audio interviews of Hungarian maths prodigy Pál Erdős, synching the sound with an animated face constructed entirely from numbers (evoking the work of *New Yorker* cartoonist Saul Steinberg). In the voiceover Erdős relates details from his life story – memories of nursery rhymes, of his social clumsiness, of his budding mathematical skills. Meanwhile his facial features – an 8

for his eyes and brow, a plus and minus sign for his pupils – nod, wink and frown in comic yet entirely human ways. The mathematician's quizzical and slightly dumbfounded attitude towards life is in contrast to his ease with maths and philosophy; a dynamic echoed in Lauschmann's own practice, in which the artist often inverts theory and reality – making the former concrete while fictionalising the latter.

Lauschmann's works are absurd, counter-intuitive and wayward, but also surprisingly humane. Whether orchestrating *World Jump Day* (2005) – in which participants were asked to jump simultaneously in order to alter the Earth's orbit, and therefore halt global warming – or conducting a European tour as solar-powered busker 'Slender Whiteman', Lauschmann's vast array of ideas transforms the exhibition site into a laboratory of unpredictable objects and visions. Extending his interest in experimentation, and developing recent projection and wall painting installations from his solo show at Gallery of Modern Art, Glasgow, earlier this year, Lauschmann's *Nought to Sixty* project presents a slice of a multi-faceted practice informed by a playful but sincere inquisitiveness. 🍷

Isla Leaver-Yap



The Mathematician, 2006, video

Gail Pickering

Exhibition, 13–20 October
Upper Galleries



Hungary! And Other Economies, 2006, video

The performances and films of Gail Pickering (lives in London) often feature abstracted physical movement, a choreography around which the artist layers historical, political and aesthetic associations. Working with professional and non-professional actors and performers, Pickering frames *tableaux vivants* wherein action occurs not to produce a closed narrative but as part of a social ritual without climax.

In earlier work such as *PRADAL* (2004), the artist's performances – set amid simplified architectural structures and semi-fantastical landscapes – occurred within a gallery during the course of an exhibition. The repeated and somewhat demoralised physical gestures, undertaken by solitary performers, emphasised a contract of daily labour struck with the artist; a labour that often hinted at radical actions such as bomb-making and trade-union protest. Pickering has likened these performance works to "open film sets where the viewer experiences the scene in its entirety". Yet her recent use of film and video enables both a restriction on what is viewed, and the revelation of a wider context beyond the single scene.

Hungary! And Other Economies (2006) is a film composed of scenes played out by four porn actors, primarily in the crumbling ruins of the Marquis de Sade's former chateau in the south of France, which is now owned by Pierre Cardin. The actors – dressed in Cardin-inspired retro-futuristic costumes – read sections of Peter Weiss' play *Marat/Sade* (1963). While some sequences in the film are directed with a cinematic eye for composition and melodrama, Pickering also documents the read-throughs of the actors as they travel to the site, blending the play's grisly descriptions of the French Revolution with a playful eroticism. She also depicts the players' boredom as they wait around at the end of the shoot, moments wherein their 'true' personalities might be supposed to emerge – but in which their actions revert to a porn lexicon.

In *Hungary!* Pickering elaborates on the different layers of agency through which the contract between her and her performers is fulfilled. The artist creates a structural and contextual framework around her actors, but the latter also create their own fusion of performance, posture and parody. The extreme and occasionally humorous confusion of positions in this piece, which originates from the overlaying of site and texts, create a new set of relations. The latter are fixed in a physical economy of performance and sexuality, one reduced to a state of latency and manifesting unconsummated radical potential.

The use of site as an associative junction is key to Pickering's *Nought to Sixty* project, at the core of which is a video work titled *Brutalist Premolition* (2008). The latter was shot in Robin Hood Gardens, an East London housing estate designed in the late 1960s by the New Brutalist architects Alison and Peter Smithson. Pickering worked with a group of tenants within their homes, asking them to cast professional actors to play the residents in a folk play. *Brutalist Premolition* addresses the dream and reality of an architectural movement, weaving lived experience into the language of a socio-political essay, and utilising the artist's characteristic layers of scripting, casting and performing. It is the ultimate ambiguity of this approach that allows for a sense of unresolved representation, and the formation of new social narratives through the processes of performance. 🍷

Richard Birkett

Fiona Jardine

Exhibition, 27 October–2 November
Upper Galleries

Galvanised by a constellation of literary influences – Rabelais, TS Eliot and Bret Easton Ellis to name a few – Fiona Jardine (born Galashiels, 1970, lives in Glasgow) creates work engaged in crossovers between pre-Enlightenment and contemporary cultural conditions. Such intersections are evident both in the artist's holistic approach to her craft – Jardine commits to the production of the work herself rather than using external or specialist processes – and also in the diversity of the materials Jardine employs.

Using polystyrene, wallpaper, papier-mâché and wax, as well as more conventional media including photography and collage, the artist constructs decidedly sensual experiences. Jardine is interested primarily in collage, however, which serves as a practical working method and as a process which seeks not so much to juxtapose images or phrases in order to generate new meanings, but rather attempts to amalgamate discrete objects and images and ideas into a seamless whole. And while distinct interpretations vary from one object to the next, Jardine connects individual works through ambient associations in order to generate alternative and divergent narratives.

One work, *(Pillar)*, formed part of solo exhibition *April is the Cruellest Month* (2006). A freestanding expanded polystyrene column coated in a slick high-gloss paint, Jardine's totemic object appears reminiscent of American artist Paul McCarthy's scatological aesthetic. This folly is neither ossified enough to become a monument, nor natural enough to seem biological. Instead it appears to occupy a liminal space between these two conflicting states, aping the form of the classical column with its fantastical and sickly architecture.

In stark contrast to the artificial putrescence of *April is the Cruellest Month*, meanwhile, is Jardine's *Moltke's Eye* (2007) – an exhibition which assumed the cool and stylised



Moltke's Eye, 2007, photographs and wallpaper

sheen of a monochromatic 80s interior. Having papered the whitewashed walls of Sorcha Dallas in Glasgow with intermittent columns of black and white, to create a pattern reminiscent of television static, Jardine then preceeded to hang a series of black and white figurative photographs. Presenting a suited male in various poses – seated, or else crumpled on a bare mattress – the figure's face is obscured by a bulbous, glossy black mask, which serves as a comic void or orifice. The motif of the ball-headed figure in *Moltke's Eye* – also present in photograph series *They Became What They Beheld* (2007) – makes a suggestive link with Eliot and Absurdist theatre, most notably Alfred Jarry and Samuel Beckett in particular. Additionally, the work seeks to harness the formal aspects of protagonist Patrick Bateman's apartment in Ellis' novel *American Psycho*.

For *Nought to Sixty* Jardine extends the collage element of her practice, viscerally connecting it with an interest in the human body as raw material. Using images primarily torn from women's fashion magazines, Jardine has reconfigured body parts into a grotesque design of skin and limbs. In two collages Jardine pastes disembodied hands into the shape of a sphere, which recalls the map of Dante's Inferno – where the levels of underworld are presented as concentric circles – and also as a sphincter – an image that the artist describes as an "ingesting, consuming" rather than an excreting hole.

Jardine's work deploys bodies with a brutal visionary approach reminiscent of arcane or medieval religious imagery. The primary source for Jardine in this instance is the writhing mass of bodies in Luca Signorelli's fresco *The Damned Cast Into Hell* (1499–1503). With a gothic sensibility and dark humour, the artist uses the seemingly innocuous space of the white cube to support a symbolic realm. 🍷

Isla Leaver-Yap

Duncan Campbell

Exhibition, 27 October–2 November
Upper Galleries

“Who remembers all that?”, the narrator asks in Chris Marker’s film *Sans Soleil* (1983), “History throws its empty bottles out the window.” The 16mm film works of Duncan Campbell (born Belfast, 1972, lives in Glasgow), and in particular his quasi-documentaries, delve into the question of how to represent history, and how to sift through, recoup or discard the manifold images that history leaves behind.

In *Falls Burns Malone Fiddles* (2003) Campbell looks at the era of the Troubles in Northern Ireland. The film addresses the sheer number of images of the period and the impossibility of synthesising them into any coherent narrative. It is composed of footage taken by Belfast community photography groups, Republican organisations who sought to assiduously document their side of the struggle; and has as its narrator a man with a thick Scottish accent, who, struggling to make sense of the pictures before him, distances and confuses the history at hand.

Campbell’s recent film, *Bernadette* (2007), portrays Bernadette Devlin, a Northern Irish Republican who became a street activist in the late 1960s, helped to organise the Battle of the Bogside, and who subsequently, at the age of 21, became the youngest woman elected to the House of Commons in Westminster. Bernadette builds on the sense of disorientation glimpsed in both *Falls Burns* and Campbell’s *o, Joan, no ...* (2006) – a film comprising

alternating bursts of light and sound. Yet *Bernadette* is more precise about where such disorientation is located: here, it is seen originating with the filmmaker himself.

Bernadette, which is composed entirely of found footage, is presented without commentary or context. It links the state of being lost among representations of the past to one of obsessive – even sexual – enthrallment. The film opens with black and white footage of Bernadette’s bare skin: her toes, her feet, her arms, her eyes. This extolling of the parts of the body is a cinematic version of the *blason*, an adoration of ‘the beloved’ which has migrated from its origins in French poetry to film (Jean Luc Godard’s *Le Mépris* also opens with a scene of this

sort, dedicated to Brigitte Bardot). This portrayal of the beloved is subsequently overturned and then almost forgotten in the rest of the film, which shows a firebrand of a woman, one who, after being prohibited from speaking in Parliament after Bloody Sunday, punched the Home Secretary (and later said her only regret was that she “didn’t get him by the throat”).

As the footage unfolds – or rather accumulates – it becomes clear that these excerpts are not being given to the viewer in order that a story might be learnt in the manner of a historical documentary. Rather, the viewer is confronted with simply more and more representations of Bernadette, as the film’s object of

irrational attention. Campbell’s film – in which the images are not under the control of the filmmaker, but rule over him – shows the limitations of historical memory.

For *Nought to Sixty*, Campbell extends *Bernadette*’s motif of the failing testimonial in a new film. Resurrecting a short sequence recorded during the making of *Bernadette*, this new work presents the viewer with a series of spatial clues and anthropomorphic images in the form of rudimentary drawings, animations and photographs. 🍷

Melissa Gronlund



Bernadette, 2008, 16mm transferred to DVD

Open Music Archive

Event, Monday 29 September, 8pm
Theatre

Appropriation and re-interpretation have been central strategies in music production across the genres, from blues and jazz to folk and hip-hop. And while the rapid development of online peer-to-peer file sharing networks has provided millions with new ways to access musical material, this technology has also had direct consequences on music making, and has often led musicians and DJs into problematic legal territory. Open Music Archive, initiated by artists Eileen Simpson (born Manchester, 1977, lives in London) and Ben White (born Manchester, 1977, lives in London), employs such strategies of appropriation, but uses music that has entered into the public domain. It functions as a platform for musical exchange, exploring the possibilities of collaborative creation.

Open Music Archive digitises out-of-copyright recordings – mainly 1920s and 30s blues, jazz, folk and music hall – and distributes the tracks via its website. It also stages live events, and produces and distributes CDs. Most recently it created a 'battle record', a vinyl compilation of samples, loops and sound effects for use by DJs (created for *Discloures*, Gasworks, London, 2008).

For *Clips, Blips & Loops* (2007), meanwhile, Open Music Archive recorded out-of-copyright music from a public collection of music boxes in Stockholm, and invited members of the Swedish collective Fylkingen to rework the recordings. The result was a performance and a free 'copyleft' licensed CD (a copyright-free recording, which also requires all subsequent modifications of the original material to be free). The recorded tracks – combining anachronistic tinkles with the abrupt cuts of breakbeat – are also available for free unlimited download. For such projects musicians are encouraged to release their material under a Creative Commons license, allowing others to use the music freely – a request which has at times sparked debates among the collaborators.

The focus on the production of usable source material is perhaps what sets Open Music Archive apart from other artist-led enterprises that redistribute historical material (such as the American collective Continuous Project). Each project is potentially only the first step in a long chain of reworking, sampling and looping that could reach far beyond the limits of the archive. Applying the principles of peer-based collaboration to wider fields of creative production, Open Music Archive is situated in the debate around Free/Libre and Open Source Software (FLOSS). It promotes an alternative form of creative economy and attempts to challenge the conventional mechanisms of music authorship, ownership, production and distribution.

For *Nought to Sixty*, Open Music Archive presents *Free-to-Air*, a project started in 2007 at Cornerhouse in Manchester. *Free-to-Air* involved an invitation to musicians and DJs to produce cover versions of material drawn from the archive. This process, putting long-forgotten lyrics and rhythms at the centre of contemporary creation, is renewed at the ICA, where a range of musicians will perform new cover versions in short sets during a night of performances. The evening also marks the launch of a the *Free-to-Air* CD – gathering together a selection of the cover versions created for the project – which will be distributed in exchange for a donation. 🍷

Coline Milliard

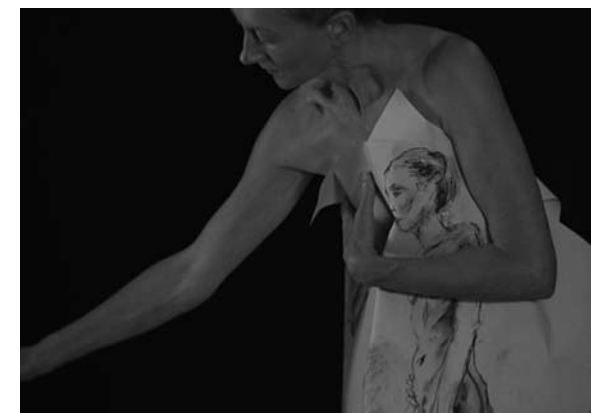
Matthew Noel-Tod

Event, Monday 6 October, 8.45pm
Cinema 1

The videos of Matthew Noel-Tod (born Stoke-on-Trent, 1978, lives in London) emerge from diverse traditions. They draw on conceptual strategies, but also often find inspiration in other artists working in different media. Noel-Tod's impressionistic and abstracted diary video, *Nausea* (2005), for example, makes links to On Kawara's insistent but minimalist date paintings. The execution of Noel-Tod's videos, meanwhile, is informed by cinema history and an intuitive cinematic sensibility. *Obcy Aktorzy / Foreign Actors* (2006) is essentially an ethnography of Polish cinema, articulated in the same medium as its subject and crafted through quotation and montage.

Noel-Tod straddles two giant bodies of reference – art and cinema – through his interest in and application of technology. He explores the particularities of his chosen medium, whether it be a cathode ray tube camera (used in *Obcy Aktorzy / Foreign Actors*) or a mobile phone camera (*Nausea*). *Atomic* (2003) presents his remake of the Blondie pop video, looped and accompanied by music written for F.W. Murnau's *Nosferatu* (1922). *Atomic* emerged from Noel-Tod's interest in exploring the origins of new technologies – such as early cinema and video – but also his more reflexive interest in the nature and end points of different forms of mediation.

These videos always employ some kind of pre-existing element. The quotes – always referencing form as well as content – cleverly retain an element of their original emotional impact while pointing to evidence of deconstruction. Through their combinations of sequences, and often with superimposed text, the videos also take on enumerable new poetic nuances. Consequently, Noel-Tod's videos exist in a kind of entropic state. There is at once absolute break down, but through the agency of the viewer there is also the potential for a radical new unity. Significantly, the work lies on this threshold, incomplete without such intervention but always pointing to it.



Blind Carbon Copy, 2008, video

For *Nought to Sixty*, Noel-Tod presents a new work made during his Film London Artists' Moving Image Network (FLAMIN) and Picture This Bristol Mean Time residency, in 2008. *Blind Carbon Copy* (2008) primarily focuses on a performance which uses email texts as dialogue. This exemplifies Noel-Tod's application of deconstruction and points to the underlying questions behind it – what does it mean for us to live in a globalised world where we interact with our localities through the mediation of technology? And how does this affect our experience of the world and ourselves? The fractured email phrases sent from different locales refer to different places and states of mind. In this context, slippery detached terms like 'here' and 'there' suggest both metaphysical states and, through performance, are embodied in space. In this video, the phenomenological is made material.

Noel-Tod's screening at the ICA incorporates a live performance by dancer and choreographer Saju Hari. 🍷

William Fowler

Mark Aerial Waller

Event, 13 October, 8pm
Theatre

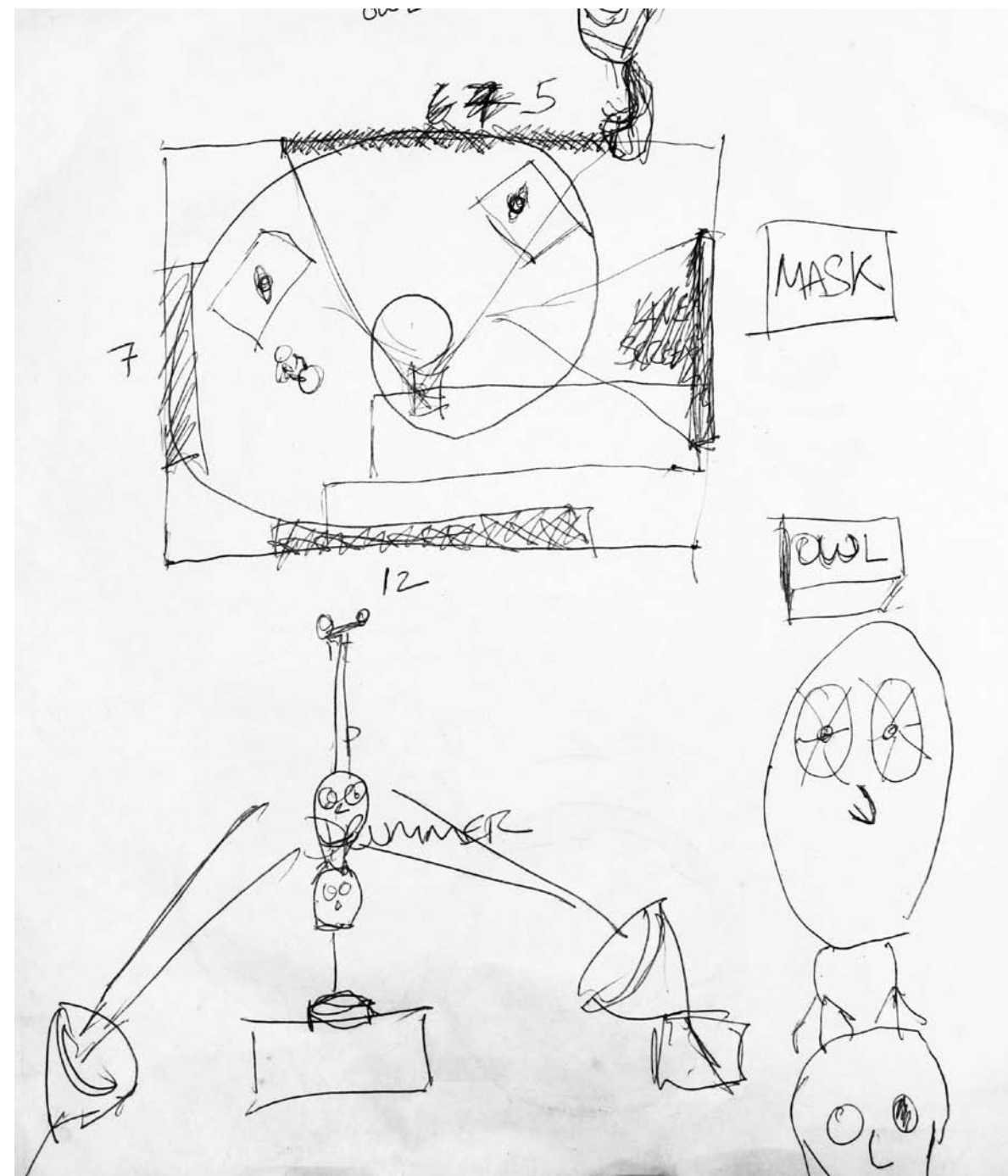
Mark Aerial Waller (born High Wycombe, 1969, lives in London) makes videos and installations that pay homage to the experimental techniques of the avant-garde – from Surrealism to New German Cinema – within his idiosyncratic narrative frameworks. Indeed, Waller shows a cheerful disregard for linearity, leaping across time zones and genres from classical mythology to science fiction, and collaging sequences from forgotten films and classical plays with his own footage. In addition to his art practice, he uses his film salon The Wayward Canon – and Taverna Especial, a sister salon set up with Giles Round – to provide a platform for ‘wayward’ re-presentations of little-screened films. For *Nought to Sixty*, Waller gives his own newly completed film cycle, *Resistance Domination Secret* (2007–08), the ‘wayward’ treatment, presenting a one-off film screening with live action.

Waller’s trilogy is based loosely on the *Oresteia*, Aeschylus’s trilogy of Greek tragedies centring on the murder of Trojan war hero Agamemnon by his wife Clytemnestra. The first film, also called *Resistance Domination Secret*, visualises the murdered Agamemnon as a disembodied golden mask hovering ominously over hellish flames and chastising his wife from beyond the grave: “You treat me like a woman...”. Waller’s homemade mythological drama is spliced with clips from *Les Visiteurs du Soir* (1942), a film made by Marcel Carné during the French occupation, about a pair of 15th-century envoys sent by the devil to disrupt a wedding feast by seducing the bride and groom. Their evil plan goes wrong when one falls in love with his prey, prompting the heroine to muse on the irony of two torturers with no one left to torture. Some 2,000 years divide these two wartime dramas, but both seek to allegorise the violent rupture of a moral order, whether by bloodthirsty ancient warriors or the Nazis.

Waller’s second film, *The Flipside of Darkness* (2007), roughly corresponds to *The Libation Bearers*, the second of Aeschylus’s plays. The setting has shifted to Warsaw’s Palace of Culture and Science, creating a link between the brutality of the Stalinist regime and that of ancient Greece. As with all Waller’s videos, the actors could be considered woefully ill-suited to their roles, but paradoxically come across as charmingly sincere: Clytemnestra’s thick Polish accent seems to contradict her claims to be a BBC actress; while her murderous son, Orestes, speaks with Michael Caine-style intonation. Waller strips out all the gore from the original play and focuses on the psychological drama of incestuous scheming and paranoia, which he represents symbolically by kaleidoscopic visuals set to a disorientating, sci-fi soundtrack by the band Romvelope.

Waller’s final film, premiering at *Nought to Sixty*, mirrors *The Eumenides*, the third play of the *Oresteia*, where darkness is turned into light, physical conflict becomes religious combat and primitive ritual evolves into civilised institution. The screening is being set to live military drumming by virtuoso percussionist “ ” [sic] TIM GOLDIE; and features a striking finale in which Athena, in the form of an owl, swoops down to capture Agamemnon’s golden mask – before the trilogy begins again. 🐼

Jennifer Thatcher



Sketch for *Resistance Domination Secret*, 2008

Macroprosopus Dancehall Band

Event, Sunday 2 November, 8pm
Theatre



Frances May Morgan and Maya-Victoria Kjellstrand

Maya-Victoria Kjellstrand joined the all-female improvised noise ensemble Polly Shang Kuan Band at the age of 20, only a few weeks after her initial exposure to the UK noise scene. Simultaneously working on personal projects, Kjellstrand hatched the idea of forming her own band. The result was Leopard Leg (2005–2006), a large, percussion-driven, all-female ensemble that included over 20 musicians during its existence.

Each of Leopard Leg's performances and recordings was based on a new visual narrative explored by the musicians, who played stripped-down drum kits as well as the occasional bass, guitar or synthesiser. The band produced many tape and CD-R recordings, as well as a 12" EP recorded during a night-time session in the South Downs. Leopard Leg – who were part of an evening organised by ELECTRA at the Whitechapel Art Gallery, London, in 2006 – mixed some of the most interesting elements of noise, DIY punk and improvisation, and such a large group of women and instruments also imbued their performances with a strong visual power.

Since Leopard Leg ceased to exist Kjellstrand has continued to work on musical projects, including her tape label, Hex Out Tapes, through which she releases her own recordings and those of others. Kjellstrand's other activities include *Sound of the Exquisite Corpse*, a project staged by ELECTRA in 2007 as part of *The Wire* 25 season, and which involved inviting members of the public to create their own mixes from pre-recorded tapes by some of the most eminent noise musicians – including John Weise, C Spencer Yeh and Dylan Nyoukis.

Kjellstrand has also continued her involvement in bands, including Vard Ov Ard, in which she collaborates with Frances May Morgan. Kjellstrand and Morgan share a fascination with the mathematics of insect formations, and the latter have influenced the band's musical scoring. Recently the two musicians have created the Macroprosopus Dancehall Band, a larger ensemble able to realise more ambitious scores (the group is named after a form of magic that employs the elements of earth, wind, fire and water, and which Kjellstrand and Morgan also draw on for their scoring).

For their *Nought to Sixty* collaboration ELECTRA have invited Kjellstrand and Morgan to perform with the Macroprosopus Dancehall Band, which will have its debut at the ICA. The performance involves thirty participants: ten in a stringed bass section; ten in an "electronic manipulation section" which includes cassette walkman, radio and synth; and ten in a vocal section. The musicians are volunteers from across the UK noise music community, expanding Leopard Leg's network (and including men as well as women). These three sections will assemble concentrically to form a semi-circular arc that will envelop the audience both sonically and spatially. ➤

ELECTRA

ELECTRA



Kim Gordon and Jutta Koether, *Reverse Karaoke*, 2005, installation
Commissioned by ELECTRA for *Her Noise*, South London Gallery, 2005

ELECTRA develops projects that look to artistic and cultural networks and concerns beyond the restrictions of disciplines and venues. It operates as a contemporary art agency whose wide-ranging activities span commissions, facilitations and production in addition to its curatorial and educational roles. ELECTRA's approach is collaborative and adaptive, combining the interdisciplinary and open approach of self-organised activities with an international ambition. The London-based organisation was founded in 2003 by curator Lina Dzuverovic and Anne Hilde Neset, deputy editor of modern music magazine *The Wire*, who were joined in 2004 by Irene Revel.

Dzuverovic and Neset first began working together in the late 1990s, with a series of events, entitled *Interference*, that moved between art, avant-music and performance, and that responded to the need for forums other than the exhibition context. *Interference* also revealed a gender imbalance within the sound art and the experimental music community, and in 2001 the two organisers initiated a project entitled *Her Noise*, which aimed to uncover lesser-known female artists from within this lineage. The project began with the collation of an archive of video interviews with practitioners of sound and performance, including figures from punk, noise, electronica and the riot grrrl movement. Subsequently it became a platform from which to commission new artworks and performances, resulting in the formation of ELECTRA.

As a network of people from different disciplines, and as a network of ideological concerns, *Her Noise* has continued to operate at the core of ELECTRA. The project formed the basis, for instance, of an exhibition

and event programme in 2005, held jointly by the South London Gallery and Tate Modern; which included commissions by Kim Gordon and Jutta Koether, Kaffe Matthews, Hayley Newman, Emma Hedditch, and Marina Rosenfeld; and which generated an archive that has since toured internationally. The use of sound and performance to investigate social relations, and as inspirations for action and participation, runs through several of ELECTRA's subsequent projects, themes that are developed in the organisation's commitment to certain practitioners and through ongoing research.

ELECTRA's *Nought to Sixty* project features the Macroprosopus Dance Hall Band, founded by noise musicians Maya-Victoria Kjellstrand and Frances May Morgan (see opposite page). The project highlights ELECTRA's strategy of facilitation and collaboration, and forms part of a wider narrative around the presence of sound and experimental music within an art environment. ➤

Richard Birkett

Support Structure

Ongoing
See website for details

Support Structure is a collaborative project initiated in 2003 by architect Celine Condorelli and artist-curator Gavin Wade, a project conceived as an “architectural interface.” Support Structure develops relationships with people and organisations, and is engaged with the spatial experimentation and research that underlie the processes of art and architecture, while also resisting accepted definitions of production within each field.

The situational and responsive nature of this practice is inherent in the use of the term ‘support’. Avoiding a conventional sense of production, the act of support directs attention away from Condorelli and Wade and towards individual projects and their users. It is an act of generosity that, in the words of art historian Andrea Phillips, stakes a “[direct] political claim: let us help you make something new occur: we will support you. Our role is not to make the new, it is to support the new being made by you.” Support Structure takes on board an existing set of relations within an organisational or spatial context, and enhances or reframes these relations, in order to allow a form of “political imagination” to take place.

Support Structure’s various projects have investigated how ‘support’ can read across power structures, social realities and institutional forms. For the project *What is Multicultural?* (2004), which occurred under the auspices of the Portsmouth Multicultural Group, Wade and Condorelli proposed the formation of a library of resources devoted to expanding and defining the eponymous term. This process addressed the Portsmouth community, encouraging an ongoing archive of books and responses, yet reflected back onto the Multicultural Group by addressing the core tenets of the organisation and its function within the community. Tensions can occur between ‘supporting’ an organisation’s activities and navigating its bureaucracy, and in this case the project exposed rifts between the mission and reality of the Portsmouth Multicultural Group, leading two of its members to resign.

Nought to Sixty — as a feature of the ICA’s 60th anniversary year and as an articulation of the institution’s relationship to emerging practice — is the most recent context within which Wade and Condorelli have applied Support Structure. Their proposal, *Curtain as declaration of desire for change of function* (2008), asks the institution to make a list of both artists and employees who have been part of the ICA during its 60 years, and to maintain this list in the future. One intention of the list is to draw attention to differing roles and differing levels of influence within the institution, and the metaphor of the curtain is pertinent here: at once a continuous surface and a form of divide.

However, another intention is that the list might function as an equalising system, drawing on a huge legacy of individual experiences and interpretations of the institution, and acting as a pool of participants for dialogues that would address the past and future policies of the organisation. *Curtain as declaration of desire for change of function* might be hampered by the past, including the vagaries of record-keeping and archiving; while its future might be subject to institutional developments, and to shifts in commitment. However, Support Structure’s proposal exists as an invitation to consider the ICA as an accumulation of potential, and to provide a collective form of re-imagining that would access this potential. 🍷

Richard Birkett

celine condorelli & gavin wade
support structure

August 2008

title:
Curtain as declaration of desire for change of function

brief:
Compile a list of names of every artist or other person who has worked for the ICA since it was founded. The list is to be available to the public both in the institution building and website, and to be updated continually for as long as the Institution can manage.

Develop a random system for selecting people from the list to be invited to discuss policy change within ICA.

production:
Materials variable. Form to be decided through negotiation with ICA and artists.

further outcomes:
Policy discussion outcomes to be announced and presented publicly at ICA for consideration.



image credit:
women only, mosque, Yazd, Iran 2003

photograph:
celine condorelli

Alun Rowlands

Ongoing
Available on website and at Box Office



Alun Rowlands (born Merthyr Tydfil, 1972 lives in London) researches failed utopian projects and minor revolutions, particularly those deemed too inconsequential to be remembered by mainstream history. Piecing together archival material, and filling in the gaps with his own speculations, Rowlands has developed an unusual form of writing that might be described as 'political fiction'. The artist's recent publication *3 Communiqués* (2007) collects his observations on three case studies: a man who preached against eating too much protein; a radical artistic commune; and a self-declared nation state precariously perched on an abandoned naval defence platform. For *Nought to Sixty*, Rowlands continues his investigations with a fourth communiqué, which delves into the history of the Angry Brigade – the London-based, anarchist-socialist group responsible for a bombing campaign in early 1970s, one whose targets included an MP's kitchen and London's BIBA boutique. More angry than deadly, they never seriously hurt anyone.

As a compact series of black-and-white pamphlets that fold out neatly from their pocket-size cardboard cover, *3 Communiqués* lovingly echoes the homespun literature of revolutionary groups, as well as the underground publications of the avant-garde. But if the term 'communiqué' reminds us of the urgency of the missives once issued by these radicals, it now carries a gently ironic, nostalgic tone to match the elegant design of the limited-edition artist's book. As Rowlands clearly appreciates, even the most inflammatory propaganda cannot escape commodification. Nonetheless, the fourth communiqué, surreptitiously inserted inside the final *Nought to Sixty* magazine, mimics the genre's typically opportunistic means of distribution. Moreover, Rowlands' compulsion to add further communiqués recalls his first protagonist, Stanley Green, whose days

were split between preaching on Oxford Street and revising his cryptically titled, self-printed pamphlet, *Eight Passion Proteins With Care*.

Rowlands' case studies may vary in their duration and geographical reach, and may range in focus from eccentric loners to international campaigns, but a pattern gradually emerges. The experiments all coalesce around 1968 and relate, self-consciously or not, to the Situationist-inspired student revolts of that year. Furthermore, each cause models its ideology on that of earlier theorists, creating strange hybrids and mutations of Aristotle's ethics, William Morris' anti-urbanism, and Wilhelm Reich's and Charles Fourier's Freudian-Marxist blueprints for communal living. But it is the shared characteristics of their demise to which Rowlands draws special attention: the burden of their ideological demands; the tedium of an over-determined routine; the seduction of spectacle and consumer capitalism.

Unusually for documentary writing, the reader is continuously made aware of the idiosyncratic, physical nature of the source material itself, including microfiches, home videos and court documents. Far from the dry, neutral tone expected of the historian, Rowlands' atmospheric descriptions and snippets of conversation seem to take us straight to the heart of the action, while at other times the writing shifts tense and voice to reflect a tentative, hypothetical account of events. Rowlands denies the reader key facts and a clear linear narrative, focusing instead on the imaginative and generative possibilities of uncovering recent history. In doing so, he allows radical ideas from the past an ongoing potential. 🍌

Jennifer Thatcher



3 Communiqués, 2007, Bookworks, London

One can make out the surface only by placing any dark-coloured object on the ground.

Not about institutions, but why we are so unsure of them

By J.J. Charlesworth

Anniversaries, especially those of institutions, often become opportunities for taking stock. This is true of the ICA in its 60th anniversary year, and the programming of *Nought to Sixty* has sought to implicate itself in the dynamic of critical reflection and self-questioning which the arrival of the ICA's sixth decade has prompted. That process of critical reflection has been both explicit and implicit; explicit in the various events of dialogue and discussion that have been a key part of *Nought to Sixty*'s programme; explicit in the texts, like this one, published every month. And that process of critical reflection is implicit in the form of the programme itself – "60 projects, 6 months" – which, quite apart from being a good catchphrase, prompts a variety of questions: Why 60 projects? Why 'emerging artists'? Why shows that last a week? Why openings on a Monday night? In short, why present a programme of art like this, and not any other way? And by extension, *Nought to Sixty* asks a bigger question. Why an institution of contemporary art(s) like this, and not any other?

How to be an art institution today seems beset by a huge range of uncertainties and conflicting demands. Sixty years ago, there was not one institution in London that explicitly championed 'contemporary' art. Today, it is the great galleries of old art that seem out of place and anachronous, and everywhere is a space for contemporary art. So the project that was the ICA – for an institution explicitly committed to artistic culture that was speculative, independent and current, rather than hidebound by tradition and dominated by the sanction of the academy – is one which now seems to have been realised, and the ICA has become a victim of its own success. Instead of being driven by the need to represent forms of cultural practice ignored and unrepresented by the institutions that represented art, the ICA now finds itself to be just another 'venue' for that thing which it set out to make visible in the first place.

So, how to be not just another venue. If *Nought to Sixty* presents 60 projects in six months, this points to an ongoing critical dilemma about the function that institutions of contemporary art now perform. What does it mean to represent already current artistic practice today? This is no easy job, when much of the most self-consciously critical art of the last decades has called into question the relationship – between art and its public – that is produced and perpetuated by this thing called the art institution. In her essay for *Nought to Sixty*, curator Emily Pethick describes her approach to her job as curator of Casco in Utrecht, the defining feature of which "is that it is not conceived of as a gallery but as an open space, where many different kinds of activities and forms of work can happen."¹ Her discussion of the projects she developed there shows how far one can go from the standard idea of a 'gallery', where particular objects and works produced elsewhere are brought for presentation to a public.

Nevertheless, the presentation of works produced elsewhere is still, by and large, what goes on in these spaces we once used to simply call art galleries. Yet one paradoxical aspect of the debate over alternative definitions of what can go on in an art gallery, or 'art space', is that such alternatives inevitably

¹ Emily Pethick, 'Resisting Institutionalisation', *Nought to Sixty*, Issue 4, August 2008, Institute of Contemporary Arts, London.

return to being 'presentations', however much they attempt to redefine the relation between work and public *away* from presentation and spectatorship. 'Presentation', it could be argued, isn't a relationship produced between people and certain types of *artwork*, but is rather a type of relationship between people and an *institution*, produced, in largest part, by the institution itself. That's why the ability to present is itself a form of power.

That power, however, is rarely alluded to explicitly. To a cynical observer of the art world, it can appear as if all institutions that 'present' are involved in a similar business of inclusion and exclusion. While the power of that business is an unspoken given; institutions appear merely as passive presenters of what is 'best' or 'most innovative' in artistic practice, while obscuring or hiding the fact that institutions make choices about what not to present, exerting power over how artistic practices are made visible. This 'behind the scenes' character of presentation is the actual relation of power that exists between artist, institution and public.

It's this form of relationship that leads institutions to various habits of deferral of responsibility in the way they explain the choices they make. Often this responsibility is passed to some other institution – artist X has had previous shows in one or other major exhibition / biennial / museum, which becomes justification for another show elsewhere. This form of serialised artistic career, where an artist can move from one institutional presentation to another, highlights how homogenised the culture of presentation of contemporary art has become, in the sense that many institutions replicate the same attention to certain artists once their significance has become unquestionable. (In this regard, the reputation economy of much of the art world uncannily mirrors that of the art market, where artworks are seen as investments whose value should only go up, not down.)

The active aspect of institutional choice becomes more visibly unstable, however, when it addresses that thing called the 'emerging artist'. What is an 'emerging artist'? Where do they emerge from and what do they emerge into? This is an obvious preoccupation for a programme such as *Nought to Sixty*, which offers itself as a mediator of a thriving scene of artists in the UK and Ireland who have not had "significant commercial exposure". *Nought to Sixty* draws instead "on a network of artist-run initiatives". Again, the legitimacy of such a programme is based on the sanction of a constituency elsewhere – the network of artist-run initiatives – and the process of presentation becomes a job of facilitating the communication of this pre-existing constituency to another one; that of the ICA's public.

There is of course a lot of truth in this, even though what remains unspoken are the many exclusions and omissions that are always part of such programming. But the paradoxical aspect of such formulations of art as 'emerging' is that responsibility for art emerging is assigned to itself, or to any other agency other than the institution which in fact enables its

emergence. We could argue that nowadays the institutions of presentation of contemporary art are strangely uncomfortable with openly declaring the power that they do in fact wield. I may be wrong, but the Independent Group, so central to the establishment of the early ICA, did not claim for itself the description of 'emerging art'. What it did claim was the legitimacy that came from championing an art that related to contemporary experience, rather than the institutionalised conventions of a culture rooted in the past.

Emerging art only emerges if powerful institutions allow it to. It is obvious, for instance, that art that cannot be sold will not emerge out of the 'institution' of the commercial art market. Public institutions have the option to either merely reflect the conditions of presentation of the commercial art system, or instead to sponsor and support different forms of artistic practice and presentation. Since the late 60s, ambitious art has massively extended the definition of what can be presented within the institutional sphere of art; that expansion of artistic possibilities was assisted by – is in fact synonymous with – the progressive expansion of semi-autonomous public venues for new artistic production such as the ICA.

The acknowledgement of the role of the contemporary art institution in *producing* an art scene, and not merely representing an already existing one, lies behind many recent discussions regarding curatorial practice and the role of the curator, especially the role of the curator-as-author. But curiously, what is largely absent from those discussions is an acknowledgement of the curator as someone who wields power and makes substantial decisions of inclusion and exclusion. Curator-as-facilitator, curator-as-DJ, curator-as-artist – what these well-worn tropes have in common is the persistent disavowal of the purely *institutional* character of the curator's power. It may be that an artist can curate and that a curator can make art, but – until all artists are in charge of their own personal art space – the categorical distinction between artist and curator remains an institutional one, governed by an inequality of access to resources.

This is the real power of the already-existing institutions of contemporary art. It was the concentration of power in the hands of certain institutions that provoked the formation of the ICA (and subsequently the Independent Group). A couple of generations later, it was a similar concentration of power that drove the explosion of artist-run initiatives that characterised the London art world of the 1990s. With the rising cost of property in the last decade, that dynamic has largely disappeared from the London art scene, shifting from non-commercial spaces to commercial spaces, and from the artist-run space to the artist-run event – including the performance evening or screening programme.

It is not coincidental that the period of decline of the artist-run space is also the period in which the role of the curator has expanded. But it also the period in which institutions of art presentation have become increasingly homogenous and interchangeable, directed to an increasingly mainstream

public, while the process of decision-making becomes increasingly professionalised and opaque. This is no coincidence either. What distinguishes the art institution today is its relative distance from the community of practising artists (or rather, the separation of *the latter* from those institutions that directly represent them). In contrast to earlier institutional formations such as the original ICA, the usual contemporary art institution's programme is no longer governed by a close association with a group of artists or mutually interested practitioners.

As the ICA goes through a period of self-scrutiny and revision, how might it rethink itself, in a crowded market of identikit public spaces for contemporary art that its own long history has helped to shape? Staying close to young artists, being implicated in their 'emergence', and acting as a first port of call for ambitious new art is a good place to start. But if that process is to distinguish itself from the 'scene' of other similar institutions – each with their programmes of presentation that appear ready-made, and yet all strangely similar – it needs to go further. Rather than merely present the emergent as if the institution has no hand in the matter, the case should be made for an institution which is argumentative, that openly discusses the choices it makes and the art it chooses to represent.

Rather than a taste-maker institution that serves up its own version of the 'contemporary' to an otherwise casual public, this imagined institution would not only present, but re-present: shaping the attention of practitioners and non-practitioners alike through discussion of the questions that drive the shifting tendencies of the art scene; and harbouring what it disagrees with, as much as what it agrees with. Such strategies would openly reveal the power and partisanship that all institutions wield, rather than hiding them behind a false and inscrutable neutrality. In these ways the institution would avoid becoming 'institutionalised'. Recomposed of active, conflicting publics of practitioners and non-practitioners, a forum for opinion and opinion-former, it might solve the apparent contradiction of being an institute for the contemporary. 🍌

JJ Charlesworth is a writer, teacher and Reviews Editor of *Art Review*.

Gazetteer

Artist-run spaces and organisations / England (not including London)

Each month the *Nought to Sixty* magazine and website has carried a gazetteer of activities and resources within the emerging art scenes in Britain and Ireland. This final edition focuses on English artist-led organisations that support networks of emerging art based outside London. Entries are written by the organisations in question.

The Royal Standard

Unit 3, Vauxhall Business Centre
131 Vauxhall Rd
Liverpool L3 6BN
T: 0151 236 1919
www.the-royal-standard.com
info@the-royal-standard.com

The Royal Standard, which was founded in 2005, is an artist-led group, studio, gallery and social workspace that is currently based in an old print works on the northern edge of Liverpool's city centre. The organisation seeks to offer the city's artistic and cultural community a location for meeting, talk and engagement. The Royal Standard showcases innovative projects and events from the UK and abroad, hosting exhibitions by art college graduates, emerging artists and established practitioners, as well as artist-initiatives. Its current exhibitions are *Navigator* (a group show of UK-based artists exploring themes of landscape, mapping and re-location) and *Mr Democracy* (an ambitious international project exploring trade, democracy and globalisation). In October The Royal Standard will co-host 'The Winner Takes it All?', an international artist conference examining the Capital of Culture in Liverpool.

Black Dogs

www.black-dogs.org

Set up in Leeds in 2004 as a reaction against art-school inertia, Black Dogs is now an expansive regional project open to anyone who wants to celebrate the minor and the absurd in everyday life. Self-funded and wholly independent, the group seeks to promote dialogue between artists and audiences, and to establish constructive relationships with local communities. Most recently, the Dogs held *Gallery Giveaway*, an audience-led participatory event at The Dazed Gallery, London; and an exhibition of ongoing solo projects at 42 New Briggate Gallery, Leeds. *Consequences* (produced in association with Axisweb) was the group's first foray into the murky work of internet-based art; *The Black Dogs Almanacs* provide a printed record of group work; while *I can do it* – recently published for the launch event of the Leeds Independent Music Exposition – is a DIY manual extolling the virtues of ostensibly minor skills and personal pastimes.

Springhill Institute

www.springhillinstitute.org

Springhill Institute was established in 2003 with the simple intention of bringing people together in constructive discourse. The programme began with a series of lectures in which artists were invited to talk on a subject of their choosing; while exhibitions such as *Time & Breakfast* (2004) – which opened at 6am with a free fried breakfast – created an alternative platform for social interaction. From 2004 to 2006 the institute hosted seven international artist's residencies, in which each participant made an ambitious project in an intensive two-week process, while living in an apartment

in the Victorian factory that houses the institute's studio and gallery. Springhill Institute is now in a process of reconfiguration, establishing a structure to support our present activities, extend our terms of collaboration and increase our mobility.

Project Space Leeds

Whitehall Waterfront
2 Riverside Way
Leeds LS1 4EH
T: 07930 236383
www.projectspaceleeds.org.uk
info@projectspaceleeds.org.uk

Project Space Leeds (PSL) is an independent, artist-led contemporary art space, founded in 2006 by artist-curators Pippa Hale, Kerry Harker and Diane Howse (working in partnership with property developer K W Linfoot Plc). Based on the waterfront in Leeds city centre, PSL stages exhibitions of modern and contemporary work across all art forms and by artists from the UK and abroad. Associated events such as talks, seminars and education workshops complement the exhibition programme, engaging diverse audiences and aiming to develop awareness of the contemporary visual arts in the city. By working with curators from outside Leeds, PSL aims not only to bring established artists to the city and provide opportunities for native talent, but also to position Leeds on the national and international radar.

Rhys & Hannah Present

We are two artists who recently graduated from the Fine Art School in Bristol, and our collaboration is called Rhys & Hannah Present. After exhibiting in New Contemporaries 2007 we were inspired to find a way to promote young and emerging Bristol-based artists, and to make the work of other artists from outside Bristol more visible in the city. Using temporary sites, Rhys & Hannah Present organised *...a Birthday Art Show* and *what we'd buy if you buy (our t-shirts)*. After this we obtained a short-term lease on an old shop in the heart of Bristol's commercial centre, where we have subsequently organised *The Big Art Draw* and *Clouds*, and hosted an exchange with the Manchester-based exhibition exchange *opened*. Upcoming projects include: the group show *Clap Your Hands Say*; a solo show by Kieran Brown; a show of two recent graduates who have been awarded studio space on site; and we'll be hosting and supporting the exhibition ideas of our two interns.

iam

www.informationasmaterial.com
simon@informationasmaterial.com

information as material was established in York in 2002 to publish work by artists who use extant material: who select and reframe such material to generate new meanings; and who, in doing so, disrupt the existing order of things. iam's catalogue includes books, prints, documentary film and audio works, and its imprint

activities involve exhibitions, online projects and lectures. Three new publications and a second documentary film will be released this year, with more projects planned for the future. iam's publications are edited by Simon Morris and Nick Thurston, and distributed internationally by Cornerhouse (UK) and SPD (USA).

Moot

1 Thorseby Street
Nottingham
www.mootgallery.org
mootinfo@gmail.com

Moot is an artist-led project space based in Nottingham. Founded and curated by Tristan Hessing, Tom Godfrey, Matthew Jamieson and Candice Jacobs, Moot recently relocated to a new and larger venue in the Sneinton area of the city, launching the space in September with a series of artists' film screenings and talks. Moot is currently hosting a solo exhibition by Nottingham-based artist Tomas Chaffe; while forthcoming projects include working with Dan Ford, S Mark Gubb, Jonty Lees, Sara Mackillop, Pat O'Connor, Seth Pick, Rachel Reupke, Magali Reus and Jack Strange at Zoo Art Fair this October.

OUTPOST

www.norwichoutpost.org

OUTPOST is an artist-run gallery, founded in November 2004, that is based in Norwich and committed to the development of emerging contemporary art practices. The organisation has a core programme of twelve exhibitions per year (selected both from the members' archive and a wider pool), and a programme of events that includes film nights, artists' talks and critical discussions. OUTPOST is run by its artist members, eight of whom form a steering committee and manage the gallery in a voluntary capacity. As the organisation approaches its 50th month-long exhibition, the current programme features a typically broad range of practices, with *Plastique Fantastique: Protocols for Deceleration* in October, followed by a solo show by Lucy Harrison in November. OUTPOST is supported by Arts Council England East, Norfolk County Council, Norwich City Council and Norwich Gallery.

Produced on the occasion of
Nought to Sixty

Institute of Contemporary Arts
5 May–2 November 2008

The Mall
London SW1Y 5AH
020 7930 3647
www.ica.org.uk/noughttosixty

Nought to Sixty is an ICA project supported by the Scottish Arts Council, Culture Ireland and The Henry Moore Foundation. Support from premium Japanese lager, Kirin Ichiban. The partners are *Afterall*, *Art Review* and LUX.

Nought to Sixty has been organised by Mark Sladen (Director of Exhibitions), Richard Birkett (Assistant Curator) and Isla Leaver-Yap (Exhibition Organiser) of the ICA.

Copy editing by Melissa Dunn.

Design by Sarah Boris.

Printed by Vitesse, London, on 50% recycled paper.

The ICA would like to thank all of the artists for their help in the preparation of this project, and all of the writers who have contributed to this month's publication. We would also like to thank the artist's representatives.

The ICA would also like to thank the individuals in its Investors scheme: Joan and Robin Alvarez, Robert Beat, David Kotler, Jason Lee, Michael Marino, Martha Mehta, Maureen Paley, Carol Sellars, John Scott, Alan Taylor, Rumi Verjee, Jay Verjee, Nilufer von Bismarck, Andrew Warren and Alison Wiltshire.

All images courtesy the artists, and as listed hereafter. Duncan Campbell page 15: HOTEL, London. Fiona Jardine page 13: Sorcha Dallas, Glasgow. Torsten Lauschman page 11: Mary Mary, Glasgow. Garrett Phelan page 9: Mother's Tankstation, Dublin.

Matthew Noel-Tod's *Blind Carbon Copy* is a Film London Artists' Moving Image Network and Picture This Co-Production produced as part of the Bristol Mean Time residency.

Gail Pickering's *Brutalist Premolition* is a Media Art Bath commission with support from the Henry Moore Foundation.

© Institute of Contemporary Arts 2008.
No part of this publication may be reproduced, copied or transmitted in any form or by any means without the written permission of the publisher.



The Henry Moore
Foundation



Art Review:

Afterall





May

Aileen Campbell
Nina Canell and Robin Watkins
Kim Coleman and Jenny Hogarth with Boyle Family
Babak Ghazi
Seamus Harahan
Alastair MacKinven

June

Mike Cooter
Guestroom
Emma Hart and Benedict Drew
Alexander Heim
Jesse Jones
Anja Kirschner
Clunie Reid

July

Juliette Blightman
Andrea Büttner
Jeffrey Charles Henry Peacock
Sean Edwards
Redmond Entwistle
Will Holder
Andrew Hunt
The Hut Project
Thomas Kratz
Andy Wake

August

Brown Mountain College
Stephen Connolly
Iain Hetherington
Lorna Macintyre
Ursula Mayer
James Richards
Tris Vonna-Michell

September

Maria Fusco
Junior Aspirin Records
David Osbaldeston
Sarah Pierce
Ben Rivers
Giles Round
Stephen Sutcliffe

October

Duncan Campbell
Ruth Ewan
Fiona Jardine
Torsten Lauschmann
Macroprosopus Dancehall Band
Matthew Noel-Tod
Open Music Archive
Garrett Phelan
Gail Pickering
Alun Rowlands
Mark Aerial Waller

Ongoing projects

Nina Beier and Marie Lund
Matthew Darbyshire
Freee
Hardcore Is More Than Music
Hannah Rickards
Support Structure

Salon discussions

Afterall
Gasworks
Francesca Gavin
Dr Paul O'Neill and Mick Peter
Miss B's Salons
public works

