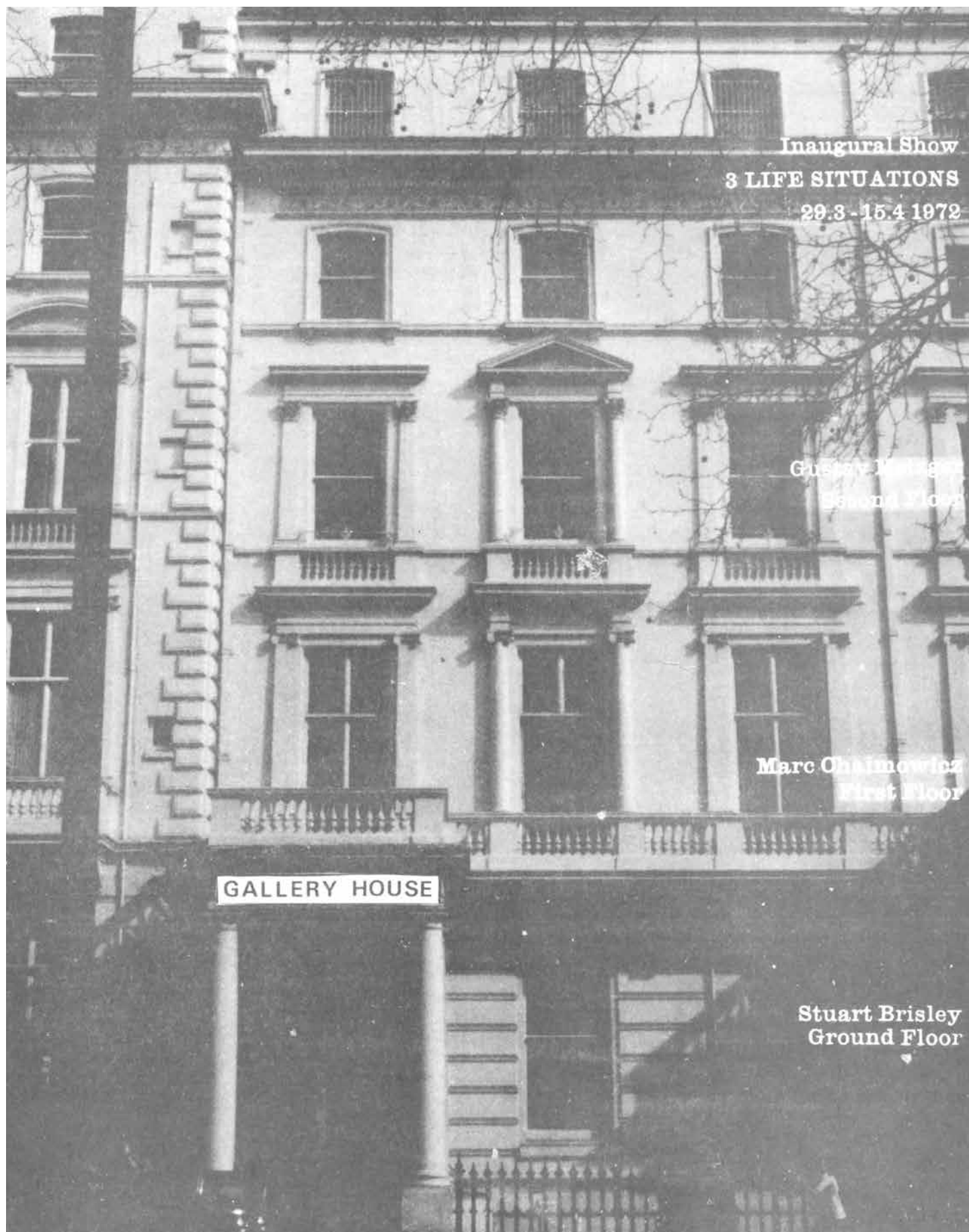


This Way Out of England: Gallery House in Retrospect



Inaugural Show
3 LIFE SITUATIONS
29.3 - 15.4 1972

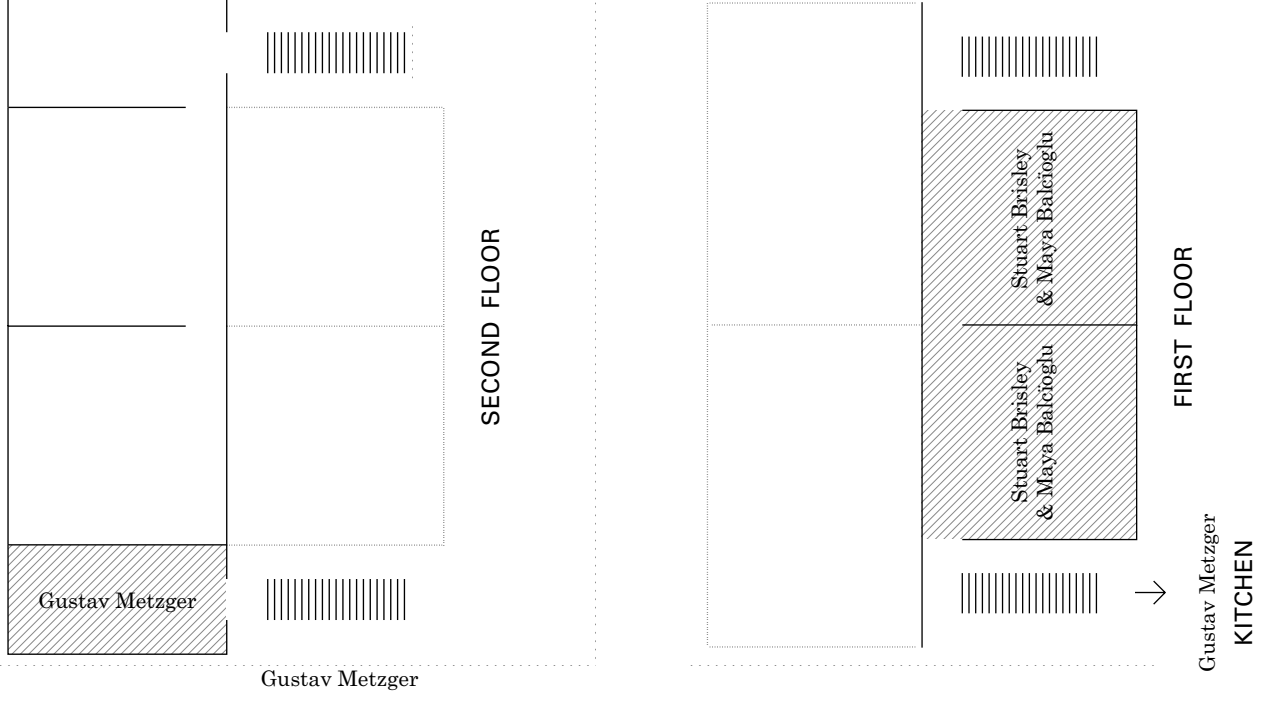
Grisay Madge
Second Floor

Marc Chaimowitz
First Floor

GALLERY HOUSE

Stuart Brisley
Ground Floor

Raven Row



In 1972, the German Institute in 50 Princes Gate, Exhibition Road, in South Kensington (now the Goethe-Institut) took over the adjacent mansion, formerly the property of the Mormon Church, in view of connecting the two sites. The Institute's director, Klaus Schulz, turned to the London-based German framer and gallerist Sigi Krauss to organise an exhibition and event programme until construction plans were confirmed. Although Schulz was familiar with the radical programme of the Sigi Krauss Gallery in Covent Garden (1966–71), the German Institute was unprepared for the experimental and radical exhibitions, events and publications that Krauss and assistant director Rosetta Brooks initiated at Gallery House. In the summer 1973, the Institute closed Gallery House, ending one of the most flamboyant and experimental art venues in the UK in the 1970s.

Krauss' and Brooks' programme was marked by an embrace of heterogeneous styles and mediums, from film and video to performance, installations, poetry and music. Despite a minimal operating budget (the German Institute paid for little beyond drinks at openings), Gallery House quickly became the uncontested *enfant terrible* of the London art world. In stark contrast to established venues such as the Hayward Gallery, the Serpentine, the ICA and the Whitechapel, Gallery House hosted artists at the very start of their careers, or artists who worked out of the mainstream of the art market. As its name suggests, exhibitions and events at Gallery House took on an unstructured, almost domestic quality, with little in the way of formal opening hours. The three London-based artists invited to take part in the inaugural exhibition *3 Life Situations* – Stuart Brisley, Marc Camille Chaimowicz, and Gustav Metzger – each occupied one floor. Each installation was very different from the others, but all three had in common an open-ended durational quality: visitors were invited to peer through a slot in a wall to observe the artist sitting in a wheelchair, or moving slowly about (Brisley's *ZL 65 63 95 C*); engage in conversation with the artist in what looked like the remnants of a party (Chaimowicz's *Celebration? Realife*); or eat lentils, cut up newspapers or take a bath (Metzger's installation).

Gallery House London: 50 Princes Gate, Exhibition Rd. LONDON S.W.7.
Gallery Director: Sigi Krauss
Assistant Director: Rosetta Brooks

Gallery House London is a new art gallery which is to open on March 29th. The building, a large house in Exhibition Road, (opposite Imperial College) has been provided by the German Institute and is the result of the efforts of Dr. Klaus Schulz, the director of the institute. The house will be able to accommodate three or four one-man exhibitions running concurrently and will have a cinema where films by artists can be seen. Behind the gallery is a terrace with private park which will provide an excellent opportunity for outdoor work by artists. There will also be a bookshop for art catalogues, books and magazines not readily available in London. Lectures and discussions by visiting artists, as well as in-between shows are planned for the future. The aim of the gallery is to remain flexible to the needs of both artists and public thereby fulfilling an important function as a focal point for art activities. The gallery is administrated by Sigi Krauss and Rosetta Brooks.

The first exhibition is called 3 LIFE SITUATIONS and consists of three one-man exhibitions running concurrently on three floors of the gallery by London based artists Stuart Brisley, Marc Chaimowicz and Gustav Metzger. The artists are linked by their socio/political concerns.

The following exhibition, TANDEM, will commence on April 20th and continue until May 20th. The exhibition is by a group of artists from Hamburg who will display objects, environments and projects. The artists include Wolfgang Finck, Jan Meyer-Rogge, George Möller, Konrad Schulz and Rüdiger Strey. The Hamburg Film Coop will also be showing films by Costard, Hertel, Herbst, Nikef, Rosenthal, Winzensen, and Wyborny.

GALLERY HOUSE LONDON MARCH '72.

SIGI KRAUSS

Sigi Krauss was born in Bensheim, Germany in 1935. Influenced by the work of Otto Dix he had ambitions to become an artist but his grandfather objected, urging him not to choose “a profession of starvation” and insisting that he “learn a trade”. He apprenticed as *Bau und Möbelschreiner* [building and furniture maker], and also completed an apprenticeship as a tile setter. He arrived in London in 1960, and in 1963 framed his first artworks for Guy Brett. From 1964–65 he worked at F.A. Pollock’s frame shop and secretly studied the shop’s gilding techniques before leaving to open his own Sigi Krauss Gallery and Frame Shop in 1966 at 29 Neal Street in Covent Garden. Krauss’ frame shop quickly attracted major galleries and institutions among its clients, while the gallery hosted highly experimental exhibitions by young artists including Stuart Brisley, Marc Camille Chaimowicz, John Dugger, Philippe Mora and John Stezaker. Forced to close his shop and gallery in 1971, he began to plan and raise funds for a mobile exhibition space in a double-decker bus. At that moment Krauss was invited by the director of the German Institute, Klaus Schulz, to programme an empty building located next to the one occupied by the Institute in Exhibition Road, South Kensington. Krauss accepted, and with Rosetta Brooks organised numerous exhibitions, performances, events from March 1972 to July 1973, when Gallery House was pressured by the German government to close. He continues with his lifelong love of art.



Sigi Krauss
Gallery House, 1972



Rosetta Brooks
Gallery House, 1972

At Raven Row, Marc Camille Chaimowicz reflects on his original installation at Gallery House, entitled *Celebration? Realife*, by staging an environment with sound, lighting, reading material and drinks. Visitors are invited to drink tea and/or gin, peruse publications selected by the artist, and sample a selection of records.

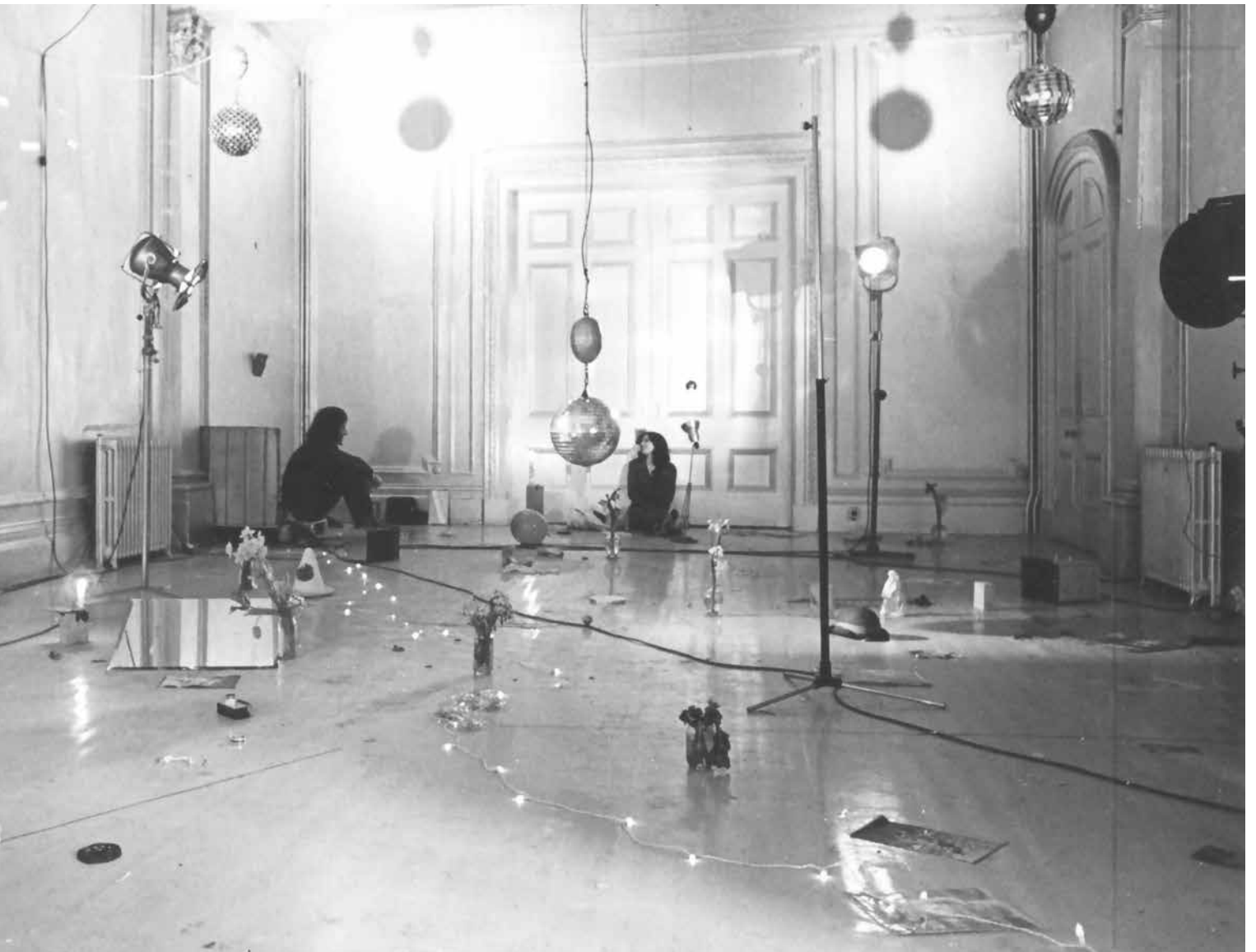
Staged in the grand ballroom of Gallery House, *Celebration? Realife* suggested an after-after-party, with the remnants of good times scattered across the floor. Several weeks later, in 1972, Chaimowicz installed the work at the Serpentine Gallery under the title *Enough Tiranny*, making changes to the installation to suit the more polished, middle-class environment. (These changes included incorporating live fish in tanks, borrowed from nearby Selfridges.)

The scattered origins of both *Celebration? Realife* and *Enough Tiranny* lie, in fact, with Sigi Krauss. In March 1971, Chaimowicz had a solo show at the Sigi Krauss Gallery in Covent Garden, where, under the title *Sweetness*, he covered much of the floor with silver-painted shoes. These shoes make an appearance in *Belated Opening*.

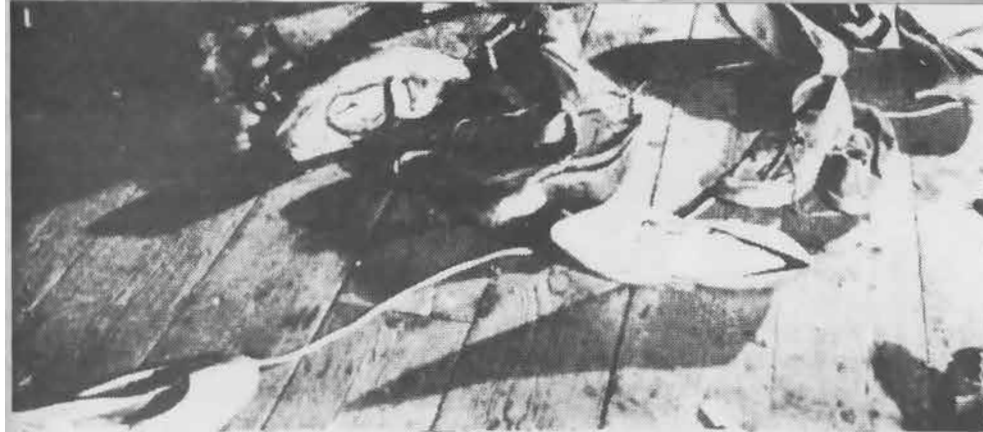
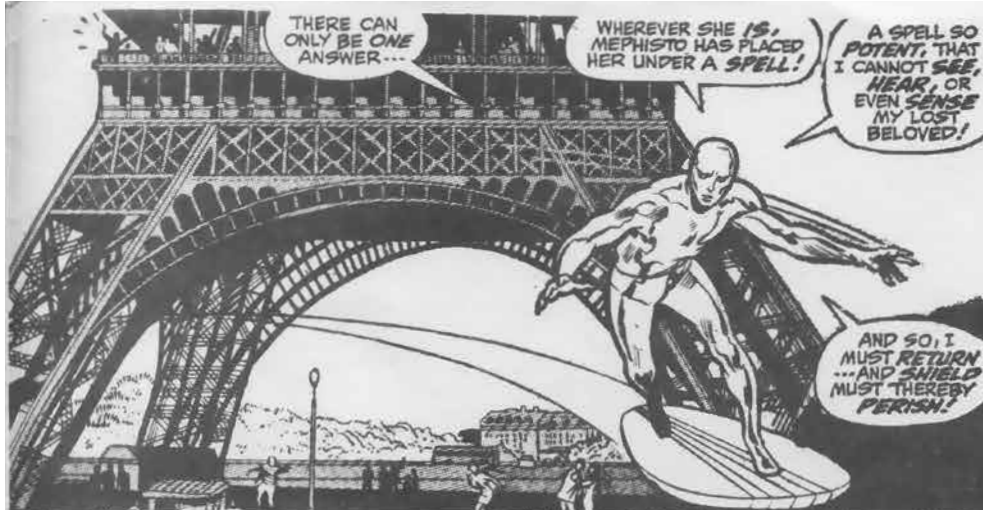


Invitation to *Sweetness*,
Sigi Krauss Gallery, 1971





Marc Camille Chaimowicz, *Celebration? Realife*, Gallery House, 1972
Photographer unknown. Courtesy the artist and Cabinet, London



surrealism and politics didn't marry--- only flirted, we are the bastard children of art and politics --

First Floor

in residence --- marc chaimowicz

selected biography related to this show

born + primary educated? paris works and lives in london studied? ealing, camberwell and slade school of art

silver surfer issue17

n.b.1.
this show should not be mistaken as a conclusive statement --- we live in chaos and an inconclusive time --- if art part reflects our time it will by necessity be non conclusive ---

landscape shoe-piece 3 june '70
part-view "sweetness" sigi krauss gallery march '71

n.b.2.
no more than five people in working area at any one time please --- a waiting area with tea coffee and biscuits is available --- thank you

part-view celebration realife ikon gallery birmingham march '72,
self-portrait photo '68 adapted feb '72

n.b.3.
should there be any queries regarding the show, possibility of collaboration, please ask attendant, thanks.

waste? piece 3 london spectrum aug '71



n.b.4.
---as with the macrocosm, this microcosm is ever visibly changing/ developing throughout the show --- your presence visibly affects this process.

---- every aspect of this piece, celebration? real life is no more or no less important than any other --- this applying to the three rooms (7 days room - coffee room - work-piece room) to the on-going work and to the various people's response patterns --- there is no intended hierarchy of importance.

Points of clarification
re N.B.1.

self-evident ---- patterns of old and new are emerging and being strengthened --- the workroom in part and at different times is supporting, for experience rather than understanding --- sickness and health ---- plus.

re N.B.2.

the number of people is controlled, though most often is self-regulating, because of the need for quiet, contemplative choice--- re the response of guests it seems more productive to allow oneself to be drawn into experiencing the complex levels of contradiction paradox and activity --- this piece if complex, is also evocative and seductive --- that being the part of the nature of the room --- before adaptation to the current purpose it had a certain sanctity, maybe to do with its original function as a ballroom --- the feedback is accordant to the time and energy that guests give e.g. there's a right spot for every person --- sitting or standing etc. it's a matter of finding it ---- and when found I'm told things happen --- or, one minute in the room produces merely a one minute response.

The de-icing factor

the intention remains that guests have the choice of resting and taking coffee with or without the people responsible for the show --- this can lead to dialogue and dialogue has and can lead to collaboration ---- the implications are, to help people feel good, to begin to relate the work back with the guest to its original sources i.e. cultural and socio/political factors outside this building, and to demystifying creativity.

re N.B.3.

what of participation? In no publication relating to this or any other of my work has this word been used. I am critical of it on technical grounds and prefer the term collaboration ---- participation art has tended to disrespect "the audience" by its tendency of treating everyone similarly and thus reducing people to a uniform role ---- unless people are treated as individuals, when faced with the assumption that they are expected to "respond"? they are often bound to feel inadequate and a false feeling of inadequacy will lead to two possible response patterns---- that of the "shy introvert" withdrawing into him/herself or that of the "aggressive extrovert", manifesting that aggression, both stemming from the same falsely induced feeling of inadequacy ---- rather from dialogue and personal contact the possibility of collaboration on an individual and original basis can occur ---- the fact that here the most common response is private and contemplative and that most guests do not feel the need to physically affect the situation but rather to mentally involve themselves is understandable and acceptable.

re N.B.4.

visually plus --- self evident --- work patterns and response patterns are constantly emerging ----

STUART BRISLEY: *WRITING ON THE WALL IS*, 2017

As part of *3 Life Situations*, Brisley occupied a room on the ground floor, which visitors could only see through a slot in one of the walls. Not only was the work titled after the artist's national insurance number, ZL 65 63 95 C, but he changed his name to this number by deed poll for the seventeen days that the performance lasted. Thus anonymised, reduced to self-imposed solitary confinement, the artist seemed to approach a state of total non-activity, even non-entity. *ZL 65 63 95 C* was one of Brisley's first solo performances and one of three he realised at Gallery House, along with *And for today... nothing* and *The Artist as Whore*.

In response to his performances at Gallery House, Brisley performs *Writing on the wall is*, a piece conceived for Raven Row. For 72 hours, the artist will remain behind a partition, with a chair and a bed, in solitude. Visitors will be able to look on through holes in the partition. The entire performance will be documented on video and made into a durational film, which will be screened on the last weekend of *This Way Out of England* (24–26 March 2017).

In addition to *Writing on the wall is*, Brisley and Maya Balcioglu have created on the first floor of Raven Row an environment entitled *from the freezer... thaw*, which invokes the need to move beyond a congealed past and into a shared social, political and economic present.



Stuart Brisley, *And for today... nothing*, Gallery House, 1972
Photo by Tricia Hutton. Courtesy the artist

I, ZL/65/63/95/C now residing at 50 Princes Gate, Exhibition Road S.W.7 in Greater London formerly known as Stuart John Brisley do solemnly and sincerely DECLARE as follows :-

1. I am the same person as Stuart John Brisley formerly residing at 28 Oakhill Road, Putney London S.W.15
2. I have now taken up residence for the time being at 50 Princes Gate, Exhibition Road aforesaid and I intend to reside there until 15th April 1972
3. I have for myself but not for my wife or children adopted the name ZL/65/63/95/C to the intent that I may use the same in place of my former name Stuart John Brisley until the 15th day of April 1972 or such earlier date as I may leave 50 Princes Gate aforesaid and to the further intent that on the 15th day of April 1972 or on such earlier date as I may leave 50 Princes Gate aforesaid I shall resume my former name Stuart John Brisley.

And I make this solemn declaration conscientiously believing the same to be true and by virtue of the provisions of the Statutory Declarations Act 1835

DECLARED by the above

named ZL/65/63/95/C

at 50 Princes Gate
South Kensington SW7

in Greater London this
30th day of March
1972

ZL656395C.

Before me,

C. A. Lewis

C. A. LEWIS,

A Commissioner for Oaths



Stuart Brisley, *Artist as Whore*, Gallery House, 1972
Courtesy the artist and Hales, London New York

what's past is prologue; what to come

Shakespeare, *The Tempest*, Act 2, Scene 1

Making present the voices of what is past, not to entomb either the past or the present, but to give them life together in a place common to both in memory.

Mary Carruthers, *Book of Memory: A Study of Memory in Medieval Culture*, 1990

Genesis of this work *from the freezer... thaw* goes back to 1988 when Stuart and I collaborated on the Cenotaph Project (1987–91). That project marked the beginning of our continuing discussions on time, memory and archive.

Specifically, with performance and questions of approaches to archiving performance, Stuart has argued that the afterlife (my term) of a performance cannot be found in an authentic documentation of the live event. There is no such possibility. The moment has passed; the event has ceased to be. What comes after are new works either by him or in collaboration with others. This proposition shifts the focus from the archival record (as authentic primary scientific document) to a more contextual social paradigm in our broad present. It is an acknowledgement of the limits of performance and what we in our discussions have termed as *mise en abyme*.

As Sanja Perovic argues in a recent text on Stuart Brisley, 'the result is an embedded or nested effect in which a new work is used to frame both a previous performance and to reflect on the situation in which it took place... Rather than imprison the original performance in what Brisley calls 'the tyranny of the moment of its revelation', retrospective analysis forms part of an extended process 'influential in defining the form, feel and outcome of the original concept'.' (Dr Sanja Perovic, 'Dead history, live art: encountering the past with Stuart Brisley', *Rethinking History*, 21:2, Spring 2017)

While acknowledging the origins with an echo of one of the titles of the 1972 Gallery House performances, *from the freezer... thaw* is a new work realising that once the matter is removed and the thaw begins, we must either cook it or junk it.

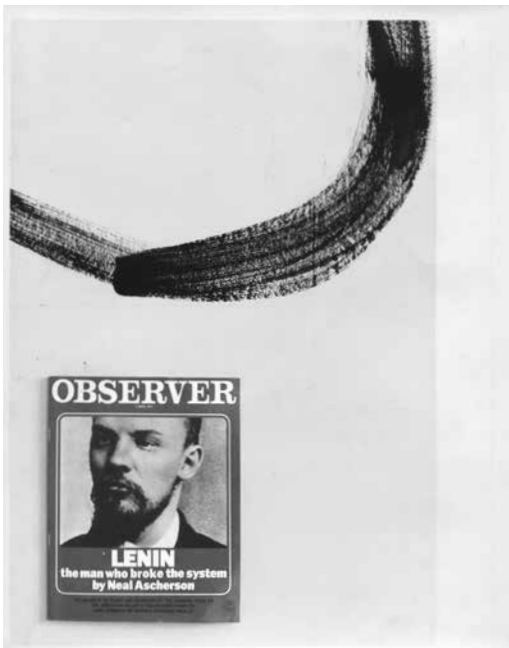
from the freezer... thaw

A collaboration by Maya Balçioğlu and Stuart Brisley
with the Museum of Ordure.

Extinction. In all its forms and manifestations

The way we live now

Among the elements of Metzger's floor at Gallery House were a bath, a pot of boiling lentils, a maquette for a monumental work for 120 cars releasing exhaust fumes into a large enclosed structure (*Stockholm June: a project for Stockholm, 1-15 June 1972*), and a space where visitors could cut out articles of interest from newspapers and pin them on a wall. This last space was titled *Controlling Information from Below* and featured a wall painted in large bold letters with the words 'SMASH IT', under which was pinned a magazine cover with the portrait of Lenin. On the top floor of Raven Row, Metzger has reinstalled his newspaper piece, titled *Mass Media: Today and Yesterday 1972/2017*, in a configuration reminiscent of the original Gallery House version. On the way up the stairs, visitors are invited to stop in Raven Row's kitchen to sample lentils and rice. Once they have arrived in *Mass Media*, they can cut up the newspapers provided and constitute what the artist called in 1972 'truth archives'.



Gustav Metzger, *Controlling Information from Below*,
Gallery House, 1972
Photo by Alaric Aldred. Courtesy the artist



Gustav Metzger, Kitchen, Gallery House, 1972
Photo by Alaric Aldred. Courtesy the artist

Second Floor

ROOM 3. CONTROLLING INFORMATION FROM BELOW

KITCHEN
BATHROOM

ROOM 2. PROJECTS FOR SCULPTURE
+ ARCHITECTURE

ROOM 4.

ROOM 1. STOCKHOLM JUNE

Strictly NO SMOKING ON THE SECOND FLOOR: please stub out your cigarette before ascending.

ROOM 1. Stockholm June: a project for Stockholm 1-15 June 1972.

Phase 1. 120 cars surround a rectangular structure 2.50-4 meter in height, enclosed in transparent plastic, perforated at intervals to permit some escape for exhaust. The exhaust of all the cars is fed into the structure. The car engines will run from morning till late at night.

Phase 2. On the night of the 14th, the cars are taken inside the structure, lined up at the edge, the engines filled with petrol, and started. The structure is now covered with unperforated plastic sheeting and sealed up. If by noon on the 15th, the cars have not gone up in flames, small bombs are to be hurled into the sculpture.

Picture below: Stockholm June, Phase 2. Photo from The Sun, London, 16 March 1972.

The Bathroom. The facilities, including bath and shower are available to the visitor. Towels may be collected from the office in the basement; the lift adjoins ROOM 4. Visitors can also make an appointment for massage by a professional in The Bathroom. Arrange through the office: phone 01-589 7207/3648.

The Kitchen. Food such as rice and lentils are provided, and the visitor may rinse and cook this.

ROOM 3. Controlling Information from Below. It is vital to contain the volume of information that is hurled at us. By analysis and critique of this information one moves towards some form of control. A large number of newspapers from different countries, magazines, learned journals, will form the basic material of this section. The visitor is encouraged to manipulate this material, by cutting up, re-arranging, writing comments... There will also be TV, radio and a tape recorder. In the evenings and weekends, there will be meetings where various groups will present their approach to the problems posed by the mass media.

There is a great need for several archives in this country and elsewhere, where people collaborate in these tasks. Newspapers and other communication bodies could not survive without up-dated reference libraries. If we want to undermine the power of the existing media (and this implies undermining the power of the existing social order) we must counter their power with access to our own efficient archives. Instead of so much chatting, people should spend 15 minutes per day in bringing cuttings to their local archive.

ROOM 4. This room will normally be closed to the visitor. It will be used in the tasks of organising ROOM 3, and for discussions with a few people. These rooms provide a good opportunity for making controlled experiments with the mass media. The success of the operation depends largely on the level of contributions by participants.



Special thanks are owed to John and Van Blandy who have safeguarded so much material from Gallery House and made it available to this exhibition. Sigi Krauss, Gallery House's Director, alongside Lisa Renée Newman have also been very generous with their time.

Many thanks are owed for generously sharing their knowledge to Gareth Bell-Jones, Ami Clarke at Banner Repeater, Pierre Coinde, Andrée Cooke, Karen Di Franco, 'Gallery House Archive Group', Rachel Garfield, Petra Lange-Berndt, Maria Palacios Cruz, Colston Sanger, John Stezaker, Mercedes Vicente and Mark Webber.

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