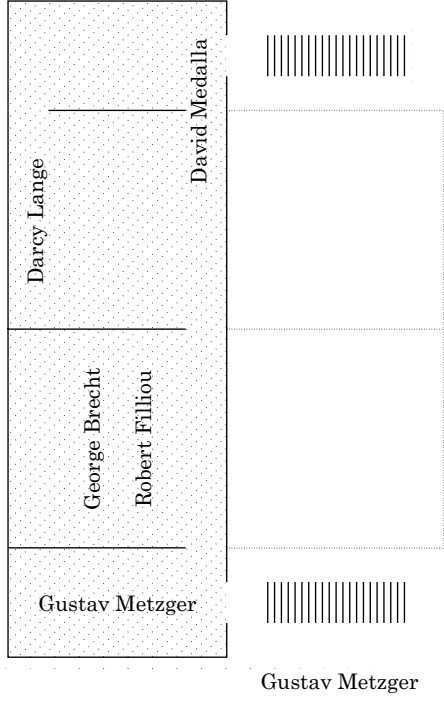


This Way Out of England: Gallery House in Retrospect

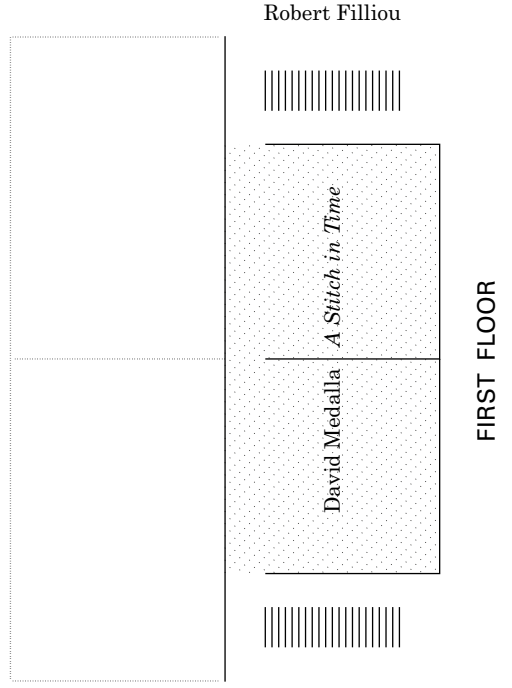
NEWSHEET 2/7



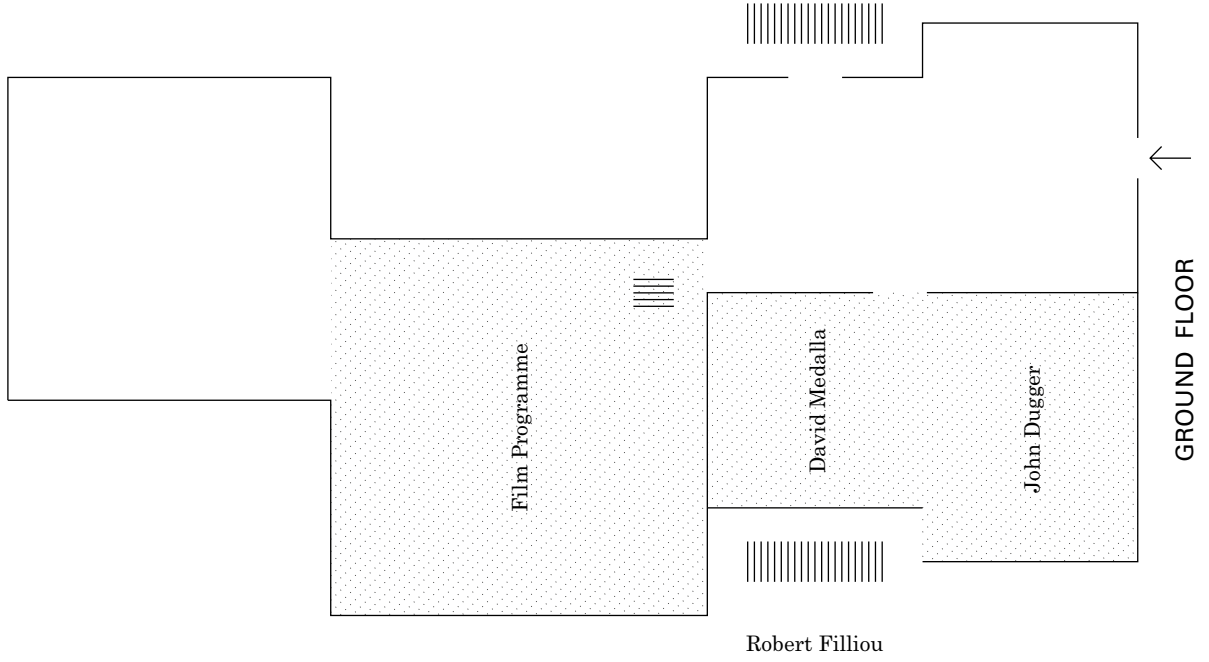
Raven Row



SECOND FLOOR



FIRST FLOOR

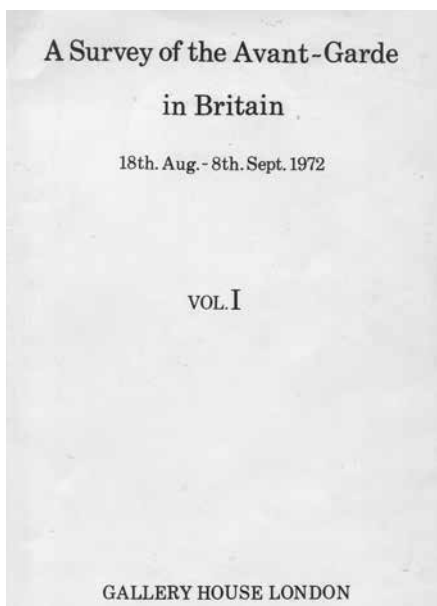


GROUND FLOOR

This weekend at Raven Row we turn to *A Survey of the Avant-Garde in Britain*, a trilogy of exhibitions curated at Gallery House by Rosetta Brooks from 18 August to 14 October 1972. We highlight Gallery House's involvement with the expatriate artists David Medalla, John Dugger, Jun Terra and Darcy Lange, who were all part of *A Survey*, and host a film programme based on the exhibition's Part 3. Finally, works by Robert Filliou and George Brecht make an appearance at Raven Row, just as they did in June 1972 at Gallery House.

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.



Cover of *A Survey of the Avant-Garde in Britain*, Vol. 1, 1972

A SURVEY OF THE AVANT-GARDE IN BRITAIN

Curated by Rosetta Brooks at Gallery House, the aim of the three-part exhibition was explicit: to survey the most up-to-date contemporary art in Britain c.1972, by including over 40 artists working in the UK at the time. The exhibition's scope, as well as its three catalogues, signaled Gallery House's ambition to rival more established and much better funded exhibition venues in London.

In what was surely not a coincidence, while *A Survey* was on at Gallery House the Hayward hosted *The New Art*, an exhibition which similarly sought to cover some of the most current trends in contemporary art in Britain, especially conceptual art. Curated by Anne Seymour, *The New Art* included some of the better-known young artists of the period, such as Keith Arnatt, Art & Language, Victor Burgin, Michael Craig-Martin, Barry Flanagan, Gilbert & George and John Stezaker. Although Burgin and Stezaker also appeared in *A Survey*, the two shows had little in common: as much as the Hayward made a stringent selection of artists, *A Survey* opened its doors to a much wider array of artistic positions. *A Survey* also allowed for a much greater diversity of mediums, by devoting its third part entirely to film and video.

There is one characteristic, however, that both *The New Art* and *A Survey* share: the fact that despite having been curated by women they largely ignored work by women artists.

A SURVEY OF THE AVANT-GARDE IN BRITAIN

Gallery House London

August 18th-October 14th 1972

Part 1 August 18th-September 8th 1972

Stephen Willats, Graham Stevens, David Medalla,
Michael Upton, Stuart Brisley, Roderick Coyne,
John Dugger, Jun Terra, Bill Lundberg,
Ian Parkinson, Michael Dye.

Private view

Friday August 18th 6.30 p.m. Drinks

Dir: Sigi Krauss/Rosetta Brooks 50 Princes Gate, Exhibition Road, London SW7 Tel. 01-589 7207 Ext. 21

Invitation to *A Survey of the Avant-Garde
in Britain*, Part 1, 1972

JOHN DUGGER

Perennials, 1970 (collar 2017)

Courtesy of the artist

Model for People Weave a House, 1972/2010

Study for Body Conductor, Manila, 1968, drawing

Study for Body Conductor (Noir, Rouge, Blanc, Jaune), Manila, 1968, drawing

Tub Lotuses with Body Conductors, 1969–70/2010

Courtesy of England & Co.



John Dugger in China at the time of his exhibition at Gallery House, 1972

From 1969 to 1974, the American artist John Dugger travelled extensively in Europe and Asia. Keenly interested in Chinese politics, religion and history, Dugger was in fact visiting China – the first American artist authorised to do so – during the preparations for *A Survey of the Avant-Garde in Britain* at Gallery House, and so asked his friend and frequent collaborator David Medalla to install his work. Shortly before leaving for China, Dugger was in Kassel to build his large-scale *Peoples' Participation Pavilion* as part of documenta 5, on the invitation of the exhibition's curator, Harald Szeemann.

At Raven Row, Dugger has created a special display for his *Perennials*, a flower-shaped sculpture made to be activated by visitors. For Dugger, the *Perennials* form part of what he terms his Ergonic art practice, a neologism suggestive of energy and the direct participation of the viewer. Dugger first produced his *Perennials* in 1970, when he and Medalla lived on a houseboat in Paris and both artists frequented the artistic circles around Lygia Clark.

A year before his contributions to Gallery House and documenta 5, Dugger took part in two exhibitions. The first was an ill-fated group exhibition titled *Popa at Moma: Pioneers of Participation Art* at Museum of Modern Art Oxford, which included Medalla but also Clark, Hélio Oiticica and Graham Stevens. On the night of its opening, the artists' exhortations to direct participation led to the show's immediate closure. The second was a solo exhibition at Sigi Krauss Gallery in Covent Garden – the artist's first solo exhibition.

Shortly after his return from China, Dugger was invited to make an exhibition at the ICA to which he invited Medalla. Titled *People Weave a House!*, it included numerous hand-written signs, protesting, among other political developments, Ferdinand Marcos' establishing of martial law in the Philippines. Dugger would increasingly use banners as his preferred medium, eventually founding a company called Banner Arts Project in London for the production of large-scale politically engaged textile signs.

JOHN DUGGER / DAVID MEDALLA



John Dugger and David Medalla at Gallery House
on Dugger's return from China, 1972

In the late 1960s and early 1970s, John Dugger and David Medalla enjoyed a close working relation, 'a kind of creative partnership' as Dugger has called it, which also included fellow artist Jun Terra and the writer and curator Guy Brett. Living together in Paris in 1969–70, Dugger and Madella shared an interest in participation and the democritisation of art. To further their belief in art for the masses, Dugger and Medalla founded the Artists Liberation Front (ALF) in London in 1971. The two artists participated in several exhibitions together, none more famous than Dugger's *Peoples' Participation Pavilion* at documenta 5 in 1972, in which Medalla exhibited a version of *A Stitch in Time*.



Two visitors activating *Perennials* at the *Peoples' Participation Pavilion*, documenta 5, 1972

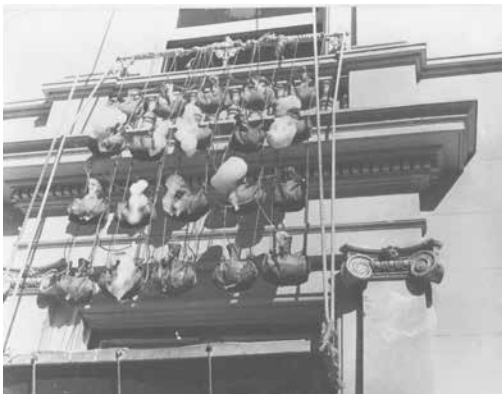
DAVID MEDALLA

A Stitch in Time, 1968–72/2017, a ‘participation-production-propulsion’
Kumbum, 1971, collage series. Courtesy of the artist and Adam Nankervis

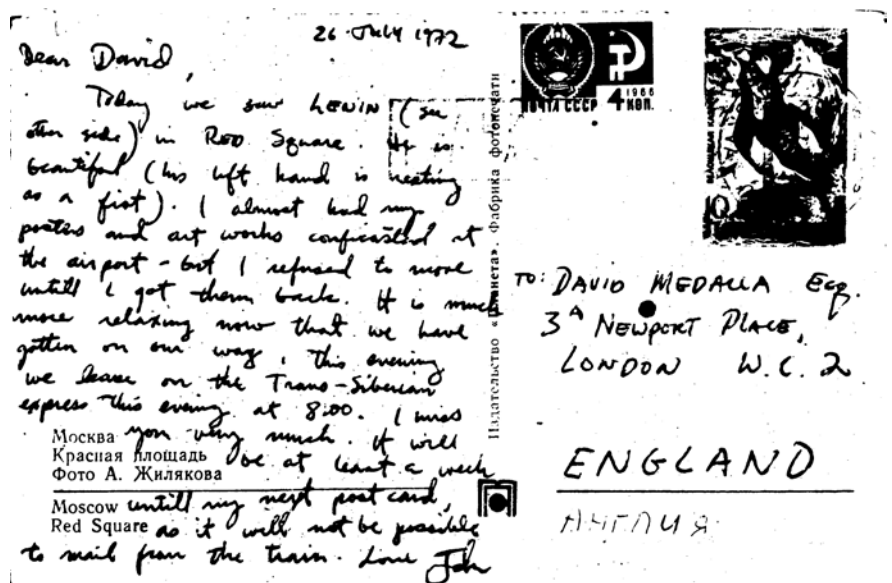
David Medalla has led a continuously peripatetic life, from the Philippines, where he was born, to the US and Europe. In the late 1960s, he was one of the main proponents in London of kinetic art, around Signals Gallery, which he co-founded with Paul Keeler. After the closure of Signals, in 1967, Medalla took over a house owned by Keeler to turn it into the Exploding Galaxy, a space for collective art making, thinking and living.

Medalla contributed a number of works to *A Survey of the Avant-Garde in Britain*, including a version of his well-known bubble machine suspended from the façade of Gallery House. *Cloud Fruits*, as the piece was called, consisted of rows of small canvas bags, each of which contained a miniature motor producing a continuous stream of bubbles dripping onto the parapet below. In Gallery House itself, Medalla realised a version of *A Stitch in Time*, the participatory work he first made in 1968 and which he has been developing to this day. In Guy Brett’s eye-witness account, the work at Gallery House included ‘a line of large bobbins suspended from a rope ladder, the shadows they cast on the sheets resembled the X-ray of a vertebral column’.

At Raven Row, Medalla has chosen to include examples of his *Kumbum* series – collages carrying explicit political messages. Several *Kumbums* relate to Medalla’s interest in the miners’ plight in Britain, and to a body of ‘investigative art’ titled *International Dust Market*, versions of which were performed in 1972 at Ikon Gallery in Birmingham and, with John Dugger, at Gallery House.



David Medalla, *Cloud Fruits*, Gallery House, August–September 1972



Postcard from John Dugger to David Medalla, 1972

Sensuousness and colour have not disappeared from art, as a visitor to the Hayward might conclude. But art is changing, and sensuous enjoyment, for example, is no longer something the spectator passively soaks up via the artist's personal expression. The latest in David Medalla's *Stitch in Time* series at Gallery House, where people are invited to sew anything they like on a long swathe of cotton, is a very good example. The cotton is stretched right across the room and along it bales of coloured thread are hung in a row by means of a delicate construction. The particular form he has given it arouses a great many associations when people are engaged in the activity together. For it seems to resemble at the same time a mass production line, an age-old craft and a communal feast.

Forward with the avant-garde

In a series of four separate exhibitions, lasting on until mid-October, Gallery House, Exhibition Road, South Kensington, is attempting with the aid of a small Arts Council grant to build up a "Survey of the Avant-Garde in Britain". Something like 40 artists will be represented. No direct challenge to the grandiosely-titled Hayward exhibition *The New Art* is intended (indeed, one or two artists are exhibiting in both places). But to the ordinary visitor several sections of the first exhibition at Gallery House (which lasts until September 8) do present a real alternative view of art.

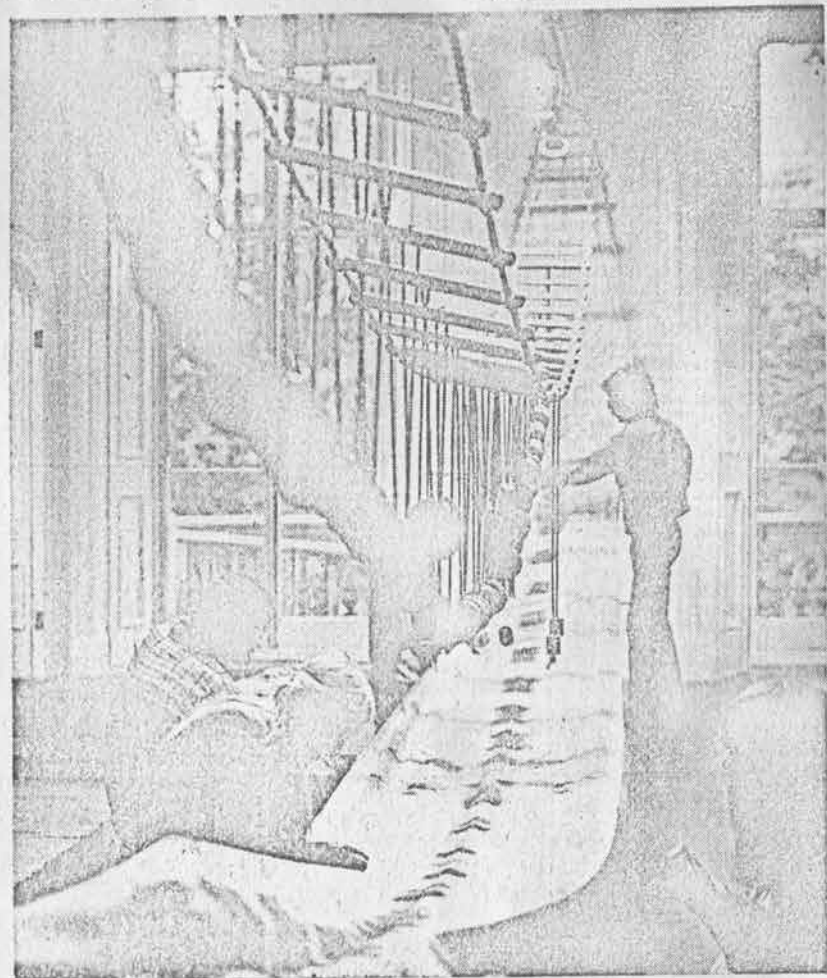
Instead of trying to reduce art to a component in an abstruse discussion about meaning, as much of the work at the Hayward appears to do, most of the artists in the Gallery House exhibition tackle questions that people are really concerned with. They tackle questions of our relationship to nature and to each other (perennial questions of art). Instead of pretending that aesthetic values can be discovered in a completely cerebral way divorced from the world, they are extending the discoveries, through handling and observing things, through invention and experiment, that groups like the Constructivists set in motion earlier in the century.

This work and the stages it goes through could be seen as a metaphor for how basic things like work and leisure might be related in a better society. But Medalla emphasizes that it is not something to be just vaguely contemplated; his posters and photomontages point enthusiastically to the example of communist China. Another theme which, it seems to me, is underlying much of the work in this exhibition is that the artistic impulse can merge with the scientific impulse. If liberated from their professional spheres, both share the sense of play and

impinging on the real world, though they still keep to a "minimal" form and method of presentation. John Dugger is exhibiting among other things a remarkable project for weaving buildings out of plastic tubing through which heating or cooling water could pass.

Graham Stevens is showing photographic records of his beautiful experiments with pneumatics. His aims are becoming clearer all the time—to combine the physical pleasure to be had from floating on big gentle air-cushions, walking on water or watching the wind billowing through immense tethered sheets, with their use in the everyday world of building, transport and so on. Stevens's use of natural forces doesn't hanker after a more primitive mode of life. In a small-scale demonstration in the gallery he is showing how the opposite of inflation—the immense power of a vacuum—could be used in a controlled way to demolish buildings.

In direct contrast with this



Stitch in Time

Photograph by Andrew Forrest

the understanding of energy (visual energy and the enjoyment of light is only one among many). In fact you could say that they need each other very badly. For it often seems that the enthusiasm of science has been crushed by the likelihood that its knowledge will be used for destruction, while the enthusiasm of art becomes exaggerated and goes off into wild Utopian dreams.

The idea is not new. Leonardo combined both; and in this century the Russian Tatlin decided that the experience of flying with one's own energy was a worthy goal for an artist to try and achieve, as an artist. The last 30 years of his life he spent building and testing a man-propelled air-bicycle.

Bill Lundberg's slow-burning flame, travelling from ceiling to floor on a taut wire; Ian Parkinson's and Michael Dye's straightforwardly presented project for making visible and exhibiting the complex movement of sea-waves,

generally-prevailing optimistic spirit is Stuart Bristley's exhibit, which intensifies horribly the plight of an isolated individual. He has made out of a small bathroom at the top of the building a stinking hell-hole, where a person (presumably Bristley himself) crouches motionless for hours in a half-filled bath.

One of the impressive things about much in this exhibition is its formal freedom, compared with the very restricted forms which minimal art has encouraged. Form is not emphasized for its own sake. It may be adapted, as the Filipino Jun Terra has playfully adapted a form of earth-art to carry a Marxist message. Form emerges almost directly from the nature of the forces being used; and (in Medalla's work especially) a passionate social concern brings in didactic elements, photos and pieces of writing without losing impetus.

Guy Brett

JUN TERRA



Jun Terra is a Filipino artist and writer based in London, who played a role in numerous events and participatory actions in London in the 1970s. Before joining Dugger and Medalla on their houseboat in Paris in 1971, he founded the Arts Laboratory in Manila.

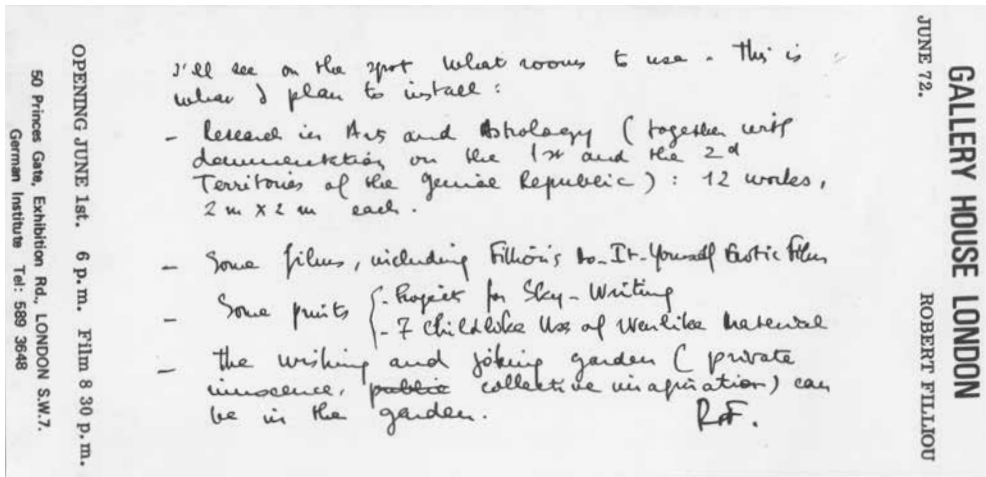


A frequent collaborator of Medalla, Terra was involved in the exhibition *People Weave a House!* at the ICA in 1972, and in such mid-1970s initiatives as Art Meeting Place in Covent Garden and the Fitzrovia Cultural Centre, of which Medalla was director from 1974 to 1977. As these images indicate, Terra produced striking Maoist-inflected participatory works on the terrace of Gallery House for *A Survey of the Avant-Garde*.



Jun Terra, *A Survey of the Avant-Garde in Britain, Part 1*,
Gallery House terrace, August–September 1972

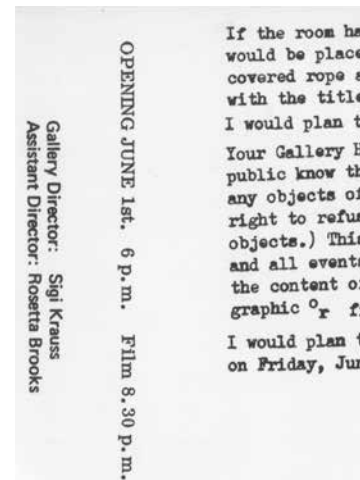
ROBERT FILLIOU



Up and Down Territory of the Genial Republic, 1972
Courtesy of John Blandy

At the time of *A Survey of the Avant-Garde in Britain*, the French artist Robert Filliou was based in Düsseldorf, while the American artist and composer George Brecht was living in Cologne. They had already worked together on several occasions (for example, on their artists' store *La Cédille qui sourit* in the small French town of Villefranche-sur-Mer in 1965). Filliou's connections to London date back at least to the *Festival of Misfits* at Gallery One in 1962, an exhibition that brought together European and American artists including Daniel Spoerri and Gustav Metzger.

Filliou's entire oeuvre could be described as an attempt to broaden the conception of art to the point where it would embrace everyone (artist and non-artist) and everything. Filliou's concept of 'Territoire de la république géniale' [Territory of the Genial Republic], which he coined in 1971 and first tried out at the Stedelijk Museum in Amsterdam, circumscribes an imaginary 'territory' where everyone may accede freely to creativity and genius, regardless of level or talent. Filliou's second *Genial Republic*, dubbed *Up and Down Territory of the Genial Republic*, appeared at Gallery House in 1972, where he encouraged visitors to place a small self-adhesive dot on their forehead before ascending the staircase (or elevator). By following the arrows 'This way out of England' and 'To the Genial Republic', the visitor would arrive at the top floor where she or he would be freed of conventional laws regulating who is, and isn't, an artist. On the same floor visitors would have found Brecht's *Delivery* (1972), where anyone could bring objects to be delivered. During the preparation of the piece, Brecht and Filliou communicated via telegram, as a way to emphasise the incommensurable distance between the delivery room and the infinitely expandable space of the Genial Republic.



GEORGE BRECHT

Delivery, 1972

... a door the title and a text I will provide
 ... on the door, if not, then a chain, or a velvet-
 ... used in theaters is placed across the entrance
 ... and text on the wall nearby.
 ... to do an event titled "DELIVERY".
 ... house newsheet and other publicity should let the
 ... that they may deliver or have delivered to the room
 ... of their choosing. (We would naturally reserve the
 ... the delivery of dangerous or unnecessarily destructive
 ... event would run for the entire duration of the show,
 ... connected with the deliveries would be considered
 ... of the piece. Hopefully would arranged for a photo-
 ... filmed record of the event.
 ... to arrive in London on Monday, May 29th, and leave
 ... the 2nd.

Sincerely,
George Brecht
 George Brecht

JUNE 72
GALLERY HOUSE LONDON
 GEORGE BRECHT



George Brecht, *Delivery*,
 Gallery House, June 1972



Telegram from Robert Filliou to Gallery House
 proposing a collaboration with George Brecht, June 1972

Factories in England 1972–73, 1972

From material preserved and made available by Ngā Taonga Sound and Vision
Courtesy of the Darcy Lange Estate

The video programme of *A Survey of the Avant-Garde in Britain* Part 3 included *Five Working Studies in British Factories* and *Workplaces*, both of 1972, by New Zealand artist Darcy Lange (1946–2005). It was the only video highlighted in John Du Cane's text in the catalogue of *A Survey* Vol. 3, which also appeared as a review of the exhibition in *Time Out* (see p. 18 of this publication). These videos marked the beginning of Lange's factory observations. The studies, conducted in East London, Leicester and Birmingham, included: knitting, metal works and clothing factories, a woodcarving furniture workshop and a wood manufacturer. These were recorded in Marbett Manufacturing Co. Ltd. (London E2), Breakers Metalworks (Balsall Heath, Birmingham), Wild, Mellor and Bromley (Leicester), E. Brennan General Woodcarving Furniture Workshop (London E2) and Burns and Lux (London E2). They were shot with a 2100 Portapak, Sony's first ½ inch video recorder, which allowed for a 20 minutes maximum of recording time. Lange also took colour and black-and-white photographs, a roll of each per study, which were not shown in *A Survey* for reasons unknown. In the first videotape Lange ever produced, *Breakers Metalworks*, the recording style was that of a walk-through of the factory with a roaming hand-held camera that aimed to convey the atmosphere and realities of factory life. It also included a brief interview with the owner of the factory. The poor visual and audio quality of these videotapes looks tentative and preliminary when compared to Lange's later, more structured factory series such as *A Documentation of Bradford Working Life* (1974). Yet *Five Working Studies* established Lange's style of real-time, unedited observations of people at work that came to characterise his *Work Studies* series (1972–77).

Mercedes Vicente



Breakers Metalworks



Marbett Manufacturing Co. Ltd



Burns and Lux

Extinction. In all its forms and manifestations

The way we live now

Among the elements of Metzger's installation during *3 Life Situations* 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.

For *This Way Out of England* at Raven Row, Metzger has reinstalled his newspaper piece, retitled *Mass Media: Today and yesterday 1972/2017*, in a configuration reminiscent of his original Gallery House version.

GUSTAV METZGER



3 *Life Situations* contact sheet, Gallery House, March–April 1972
Photos by Alaric Aldred

FILM

Rosetta Brooks was conscious, as she writes in her introduction to the catalogue of *A Survey of the Avant-Garde in Britain* Part 3, that 'much significant work from a tradition of the 'plastic arts' is presently being conducted in the medium, though not necessarily in the tradition, of film'. Brooks further included works in the emergent technology of video, offering a representative if non-exhaustive panorama of moving-image art production in the UK in the early 1970s. The majority of films in the programme were made within the framework of the London Film-Makers Co-operative (LFMC), founded in 1966, and the then-dominant idiom of Structural/Materialist film (John Du Cane, Peter Gidal, Mike Leggett, William Raban and others). Although self-reflexive forms are dominant there are also more sculptural and performative works (for instance by Bill Lundberg, Denis Masi and Anthony McCall) and semi- or quasi-narrative pieces (by Ian Breakwell, Stephen Dwoskin and Carolee Schneemann). Raven Row is grateful to LUX, which houses the former collections of the LFMC as well as London Video Arts/London Electronic Arts, for bringing together as many titles as possible from the original film programme of *A Survey* Part 3.



Bill Lundberg, *Fire Construction* performance, *A Survey of the Avant-Garde in Britain*, Part 1, Gallery House basement, 1972

FILM PROGRAMME FOR THE EXHIBITION

William Raban	1) Viewfilm 2) Colours of This Time 3) Broadwalk
John Latham	1) Erth
Peter Gidal	1) Movie
Steve Dwoskin	1) Dirty
John Du Cane	1) Lenseless 2) Aspects 3) Frame
Mike Leggett	1) Shepherds Bush
Denis Masi	1) Colour Separation/Permutation 2) Lipsmear
David Hall	1) Timecheck
Stuart Pound	1) Clocktime
Malcolm Clarke	1) Incident II
Bill Lundberg	1) Fire Construction I & II
Ken McMullen	1) The Discussion
Hannah Stills	1) Carbon Tests
Ian Breakwell	1) Sheet
Darcy Lange	1) 2 Studies of Family Life
Anthony McCall	1) Landscape for Fire
John Blake	1) Arrest
Alistair Park & Roger Wilson	1) Once Upon a Two Time
Carolee Schneemann	1) Plumb-line
Graham Stevens	1) Atmosfields

Film and Video: Part 3 of a survey of the Avant-Garde in Britain.

The survey of the avant-garde in British film making is substantially comprehensive. The film makers who should be represented and are not, like David Crosswaite, Malcolm Legrice and Roger Hammond, are not showing out of their own choice rather than through an oversight on the gallery's part. The survey ranges from film that is little more than documentation of extra-filmic events to film which is systemically and conceptually self-referential. It is the work at the latter end of the spectrum which is generally the strongest, clearest and most exciting.

One of the simplest pieces is Mike Leggett's 'Shepherds Bush'. A section of film representing a forward panning movement was printed at every available grade in the printer's gray scale. The film is structured with the totally black section at the beginning and the totally over-exposed section at the end. A purely mechanical procedure generates a complex response, as the viewer attempts to locate the appearance of the image through the black, continually re-shifts, reanalyses that image-sequence as it transforms predictably in conception and unpredictably in representation, and then 'loses' the sequence to an overwhelming light. The potential relativism implicit in the denial of any one of the sequences as an evaluative reference-point for the others is subsumed by the film's overall conception, which merges the structure with the procedure. The sequences are not experienced as separate from or opposed to each other, but rather as the necessary result of a transformational process.

Another of the films that concerns itself with film procedure is Peter Gidal's 'Movie'. Here the experience of procedure is contained within a more intellectually didactic context. A comprehensive verbal explanation accompanies the filmic demonstration of the concept that 'light and speed are synchronous on film'. He illustrates this clearly by using two images that explore different aspects of the fact: in the first, the speed of the camera-motor increases and decreases the light and speed of an image containing human movement - namely, a hand pressing a light switch on and off; in the second, the internal movement is transferred to a jerky movement of the camera as it frames a black and white still photograph. A valid dialectic is established between the aural, verbal information being received and its visual correlate. The aural explanation tends to reduce perceptual attention of the visual stimulus - an awareness of this - shifts the balance back in favour of the visual experience - this resonant dynamic activates the viewer to a form of consciousness that is simultaneously analytic and experiential.

Steve Dwoskin's 'Dirty' is remarkable for its sensuousness, created partly by the use of rephotography which enables the film maker a second stage of response to the two girls he was filming, partly by the caressive style of camera movement and partly by the gradual increase of dirt on the film itself, increasing the tactile connotations generated by the rephotography. The spontaneity of Dwoskin's response to the girls' sensual play is matched by the spontaneity of his response to the film of their play. The rhythms of the girls' movements are blended with the rhythms of the primary and secondary stage camera movements and these rhythms relate to the steady pulse emanating from the centre of the image as a result of the different projector and camera speeds during rephotography. The soundtrack successfully prevents the awareness of audience noise (the inevitable distraction of silent cinema) by filling the aural space, but not drawing attention to itself. You tend not to notice it after a while and can therefore concentrate on what is most importantly a visual-feel film.

One of the central facts about film is the fact of its transient duration. The relations between external, objective time and internal, subjective time consciousness as they exist

in the further relation of film time and real time are relations that have only recently been given detailed attention. Two films by William Raban, 'Broadwalk' and 'Colours of This Time' represent true brilliant contributions in this area. In 'Colours of This Time' a section of park space was filmed continuously through one day with a twenty second exposure for every frame. Thus all the light change over an eight hour period is compressed into about two and a half minutes of film. People become transient streaks of light patterning beneath shivering trees which have in contrast an increased sense of substantiality. The changes of colour act as a coda for the apprehension of passing time. 'Broadwalk' intercuts real time into a similar continuous time lapse structure. Rephotography off the screen and into the gate of the projector produces a complex structuring of the basic image-sequence fragmented, arrested, reversed, superimposed, darkened and lightened. The rhythmic complexity is matched by a powerful soundtrack created with superimposed loops of echoing footsteps.

In John Latham's 'Erth' the central idea is that of the time base: existence scaled to a time perspective, unifying the disparate threads through an intuitive grasp of their overall contextual duration. The earth as distant surface as planet, is seen, say, as four million years; the earth as surface where organic forms, aerial landscape and man are undifferentiated is seen, say, as an urgent four seconds. The transience of man and his little bundle of knowledge is emphasised in a section where the entire British Encyclopedia is 'read' in a few minutes. Man is a passing reference point in a vision that moves from cosmic space to earth surface to microform.

There's a mass more film deserving close attention in what is a remarkably rich show. Look out particularly for Ian Breakwell's work, including 'Sheet' a beautiful film exploring relations between architecture, landscape and people, Bill Lundberg's 'Fire Construction' and Anton McCall's 'Miniature in Black and White for a Carousel: One Minute to Infinity' which is one of the best pieces on afterimage that I've seen. There just ain't more space for comment.

Of the video which I managed to see, Darcy Lange's 'Braker Metalworks, Birmingham' struck me as a good example of video used for what it's best at: situation retrieval. Lange conveys the full immediacy of the factory work with no mediation by commentary or interview. His subjective response - gentle and curious - as cameraman, and the workers' playful acceptance of his presence makes it a powerful personal communication of a specific social activity. Berry, Wood and Wright's 'Practical Considerations' is a thesis examining aspects of art theory. The language is extremely compact and technical with minimum redundancy which makes it a piece that will have to be played back a few times for full comprehension. David Hall has a number of TV Pieces, originally shown without introduction on Scottish television, that draw attention to the television as object. Some work, some don't. He's also done a devastating piece with Tony Sinden involving 40 TV's transmitting simultaneously in one room - a vast information overload that's way above the perceptual threshold. I think I OD'd on this one. A lot of the video has been organised by Jeff Firth of Vertical Hold, who offers to help anyone interested in learning to use video for a realistic (low) fee. He can be contacted at 722 1791 and should be at the gallery for most of the show.

JOHN DU CANE

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.

As well as all the participating artists we would like to thank those who have generously supported and represented them including Anna Clifford, Ben Cook and LUX, Ula Dajerling, Leanne Dmyterko, Sonke Faltien, John-Paul Latham, Jennifer Latham, Adam Nankervis, Lauren Nickou, Anne-Laure Riboulet and Stephanie Willats.

The lenders to the exhibition have each been very generous: Cabinet Gallery, Ross Downes, Electronic Arts Intermix, Jane England, Flat Time House, Govett-Brewster Art Gallery, Gustavo Grandal Montero at Chelsea College of Arts Library, Lisson Gallery, Jan Mot, Anthony Reynolds and Richard Saltoun.

Plumb Line, 1968–71 © Carolee Schneemann, courtesy Electronic Arts Intermix

Fire Construction, 1972 © Bill Lundberg, courtesy BFI National Archives

Edge, 1973 © The Estate David Hall and Tony Sinden, courtesy of Richard Saltoun Gallery

Factories in England 1972–73, 1973 © Darcy Lange Estate. From material preserved and made available by Ngā Taonga Sound and Vision.



NGĀ TAONGA
SOUND & VISION

NEWSHEET 2, 17–19 FEBRUARY 2017

Edited by Antony Hudek and Alex Sainsbury

Designed by John Morgan studio

Produced by Tiia Jaakola, Elizabeth Stanton, David Vallance and Adrien Vasquez

Text © Raven Row

Text p. 12 © Mercedes Vicente

Text p. 18 © John Du Cane

Cover image: Gallery House, 1972

Photos pp. 5–7 Courtesy of John Dugger

Photos p. 13 © Darcy Lange Estate

All other reproduced material: Courtesy John Blandy

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from Raven Row.

Raven Row

Alex Sainsbury, Director; Amy Budd, Exhibitions Organiser and Deputy Director; Antony Hudek, Curator at Large; Toby Boundy, Head Technician; Rhian Smith, Gallery Manager; Elizabeth Stanton, Communications and Publications Manager; Tiia Jaakola, Communications Assistant; Sarah Shattock, Projects Assistant.

FILM PROGRAMME

William Raban, *Colours of This Time*, 1972 (4 min)

William Raban, *Broadwalk*, 1972 (12 min)

Mike Leggett, *Shepherd's Bush*, 1971 (15min)

Stephen Dwoskin, *Dirty*, 1965–67 (11 min), unsuitable for children

Stuart Pound, *Clocktime Trailer*, 1972 (7 min)

John Du Cane, *Lenseless*, 1971 (5 min)

Peter Gidal, *Movie No 1*, 1972 (5 min)

Carolee Schneemann, *Plumb Line*, 1968–71 (15 min), courtesy of Electronic Arts Intermix

Bill Lundberg, *Fire Construction*, 1972 (10 min), courtesy of the British Film Institute

Ian Breakwell and Mike Leggett, *Sheet*, 1970 (21 min)

William Raban, *View*, 1970 (4 min)

Anthony McCall, *Landscape for Fire*, 1972 (7 min), courtesy of the artist

Denis Masi, *Colour Separation/Permutation*, 1972 (2:30 min), courtesy of the artist

Denis Masi, *Lip Smear*, 1972 (7 min), courtesy of the artist

David Hall and Tony Sinden, *Edge*, 1973 (8:35 min)

All films are 16mm transferred to digital.

Organised with LUX. All films are courtesy of LUX unless otherwise stated.

Please note that the film programme will be repeated 24–26 March 2017.