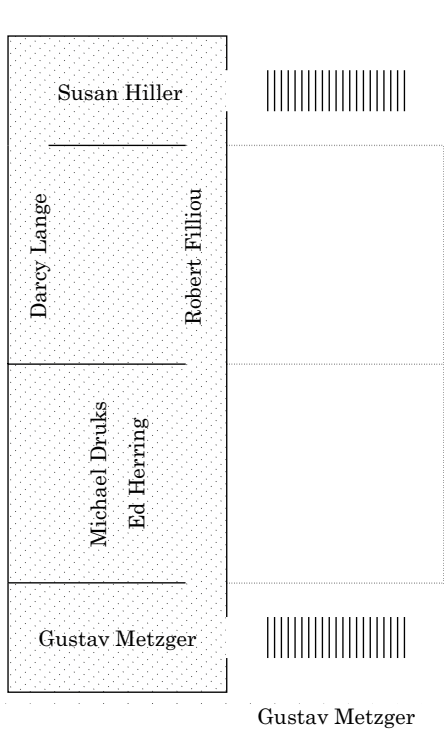


This Way Out of England: Gallery House in Retrospect

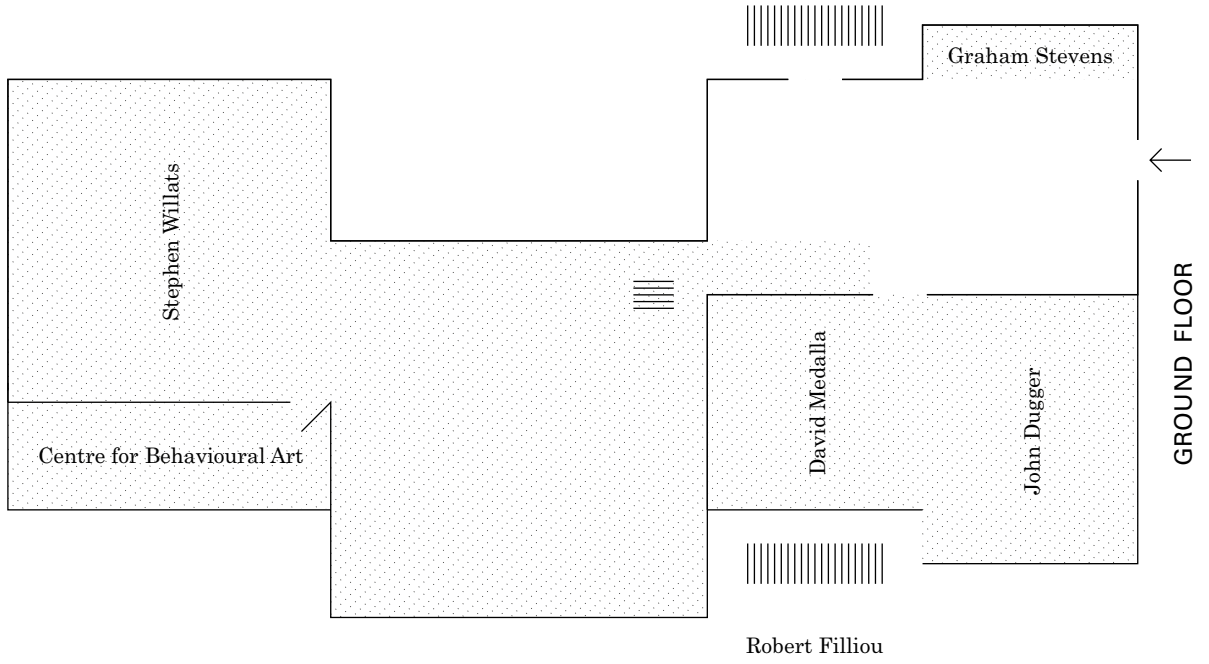
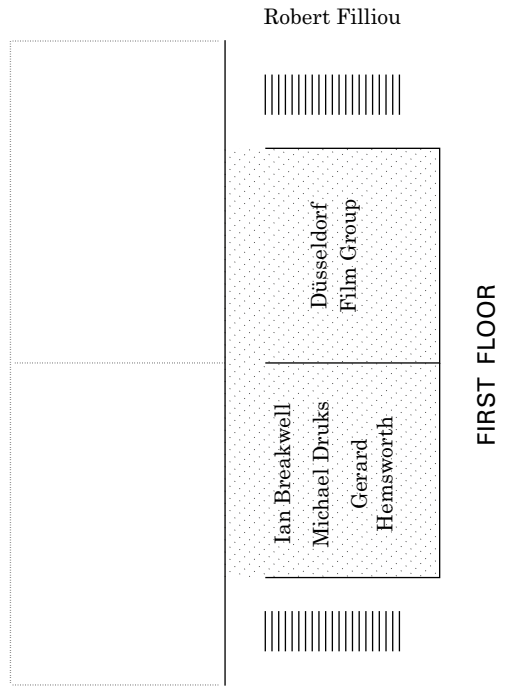
NEWSHEET 3/7



Raven Row



SECOND FLOOR



For its third weekend, *This Way Out of England* considers some of the overlaps between art and science at Gallery House. Graham Stevens, a pioneer of pneumatic art in the late 1960s and 1970s, presents his films *Desert Cloud* (1974) and *Hajj Walkway Shade Structure* (1983), alongside *Atmosfields* (1972) screened in the galleries. Stephen Willats, whose interest in cybernetics has informed his work over the past five decades, installs his *West London Social Resource Project – Public Monitor*, as well as elements from the Centre for Behavioural Art, which he founded and ran at Gallery House as an interdisciplinary centre for exhibitions and discussions around behavioural art.

Sigi Krauss, Gallery House's director, was close to a number of artists connected to the Düsseldorf Film Group, a short-lived political collective whose films were screened at Gallery House in 1972. Among these artists were Achim Duchow, Robert Filliou, Tony Morgan and Sigmar Polke. Curators Petra Lange-Berndt, Dietmar Rübél and Max Schulze have brought together films by Düsseldorf Film Group members, and present their selection as part of a discussion on the ties between London and Düsseldorf in the early 1970s.

Visitors also encounter works by artists who exhibited at Gallery House, including rarely seen photographic panels by Ian Breakwell; a conceptual interactive print piece by Gerard Hemsworth; and a significant installation by Susan Hiller, one of the very few women artists whose work was featured 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.

IAN BREAKWELL

Phototext Sequences: a man in a telephone kiosk; he worked an 8 hour day; of a man rubbing his throat against the corner of an outside wall; a man exposing himself in a car; a noise like thunder from the roof of the cinema; of children walking in a single file their mouths shut; the buildings covered in a grey blanket; a girl running her fingernails down the back behind her; a woman on the lower deck of a bus; around the corner a girl kicking a cat in the head; through the afternoon the slow watchful game in the hotel room; they were already awake already putting on their costumes; and a man in a bus queue squeezing his testicles; and the dog on the roof walked round in circles; with the sound of a man laughing his head off.

All 1972, ink on tinted photograph mounted on board.

Courtesy of the Estate of Ian Breakwell and Anthony Reynolds Gallery

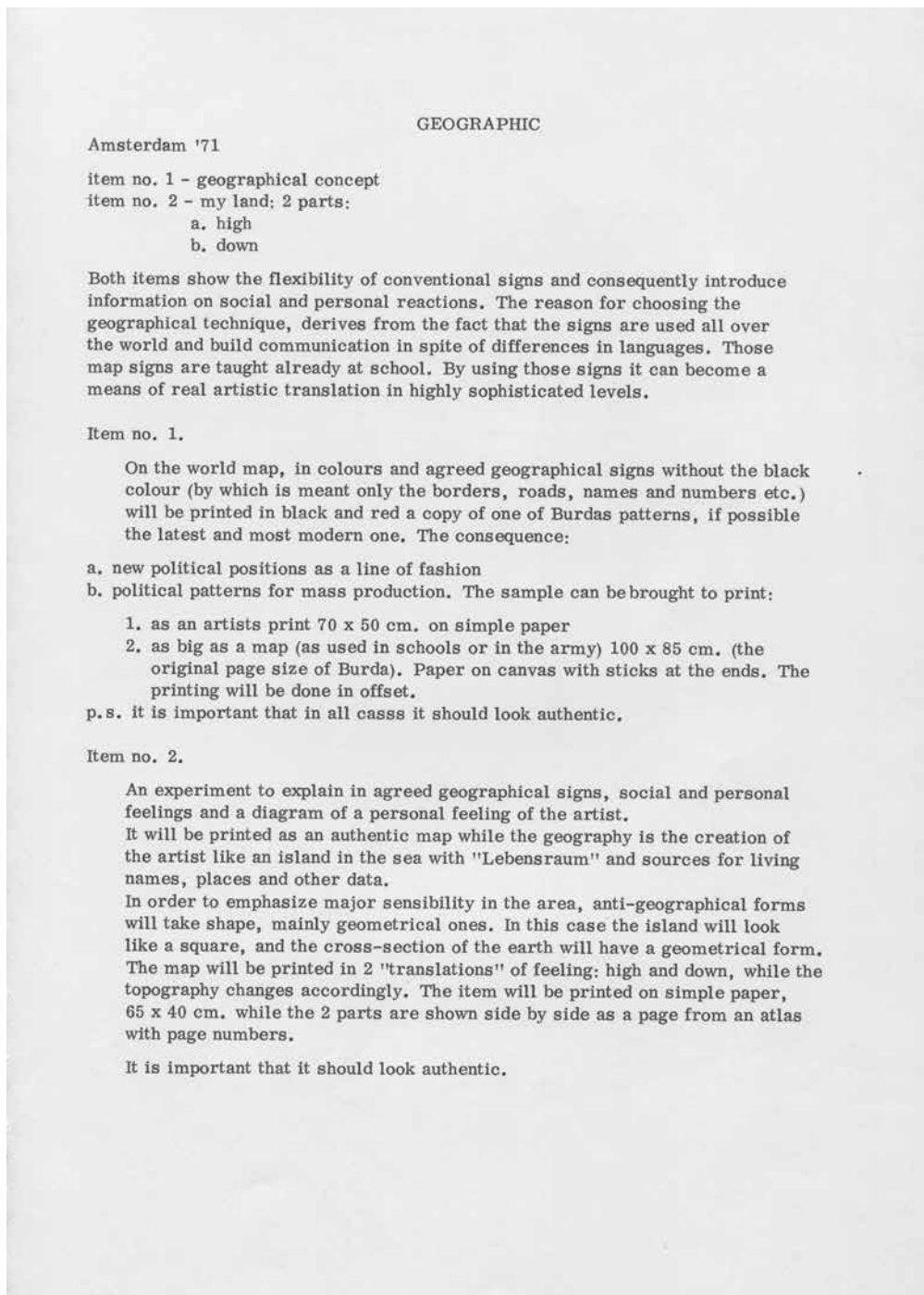
Ian Breakwell, (1943–2005) made a series of *Phototext Sequences* for *A Survey of the Avant-Garde in Britain*, Part 2, in September 1972. He also contributed a film made with Mike Leggett, *Sheet*, to Part 3 of *A Survey*. Both the *Phototext Sequences* and *Sheet* reveal Breakwell's eye for the incongruous detail, and the artist's ability to conjure narratives from disconnected elements. In the *Phototext Sequences* the elements are photographic images that relate uneasily to handwritten inscriptions. While clearly aware of conceptual art's fascination with language's indexicality, the inscriptions in the Phototexts betray a much more physical, even bawdy relation to language. In these and many other of Breakwell's works in film, performance and writing, the emphasis is less on neutral signification than on embodied attempts at communication, through overlooked gestures or unexplained movements.

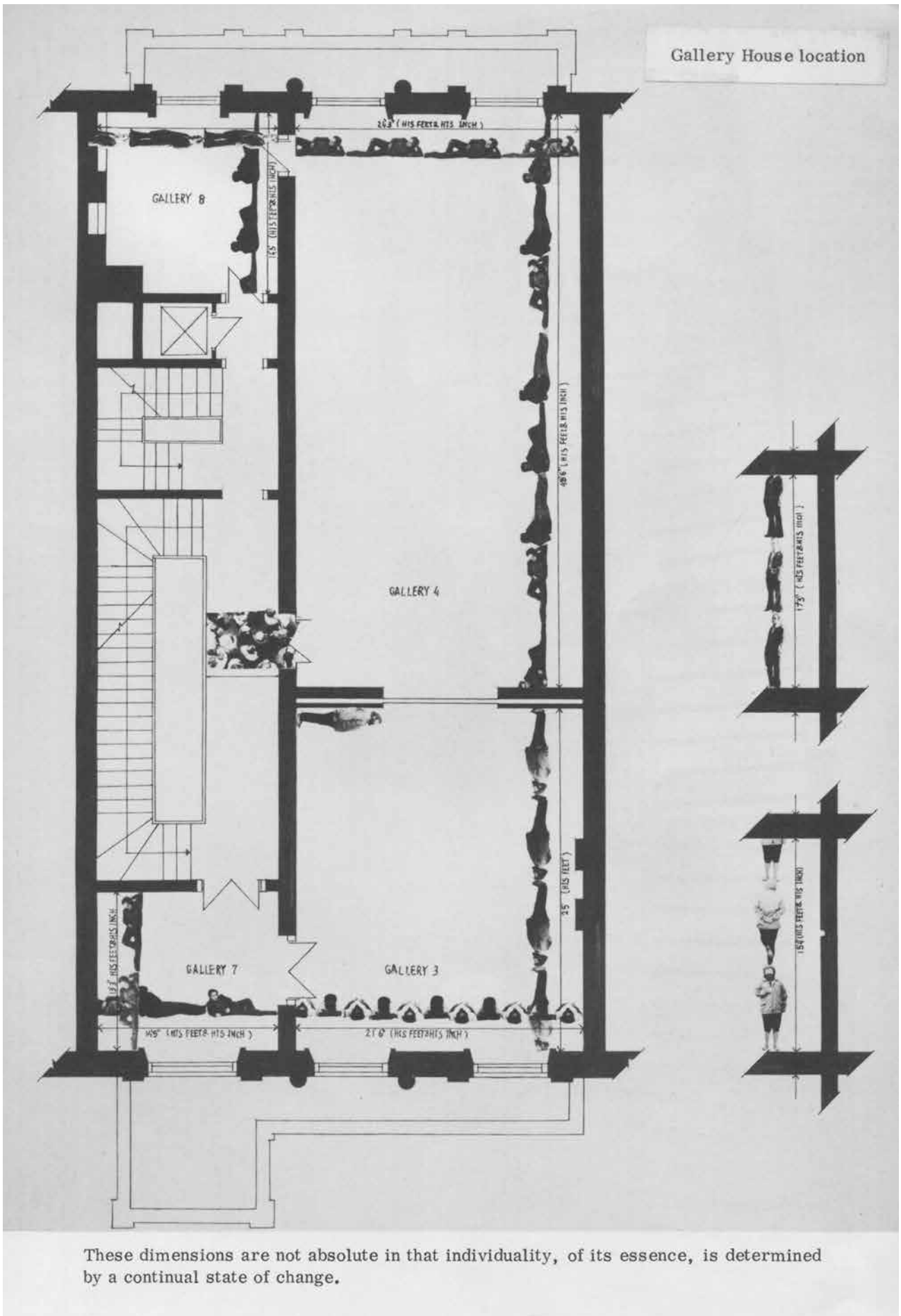


MICHAEL DRUKS

Flexible Geography (Holland), 1971
Flexible Geography (Switzerland), 1971
Making a Wish/Clone, 1971
Off/On, 1971
All works courtesy of England & Co.

Michael Druks left his native Israel for Europe in 1971, settling in the UK where he has since lived. In 1972, Sigi Krauss obtained funding to make an exhibition at Gallery House with his friend, artist Maty Grünberg, alongside five other Israeli artists including Druks. *Affidavit*, as the exhibition was called, opened at Gallery House in November of that year. At the time, Druks was making photographic works using images of television sets, as well as *Flexible Geographies* suggestive of borders and boundaries. Pursuing his interest in the physical connections to the abstract idea of measurement, at Gallery House Druks mapped his own body onto the floorplan of the galleries.





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.

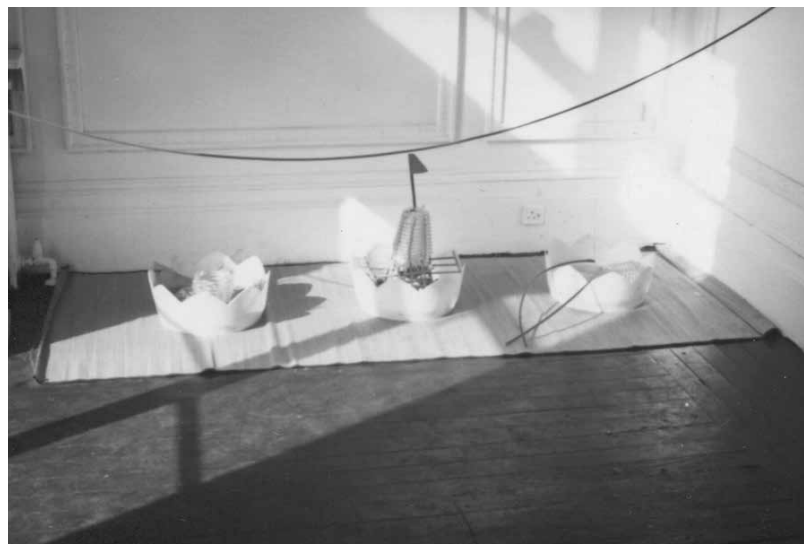
From 1969 to 1974, the American artist John Dugger travelled extensively in Europe and Asia. Keenly interested in Chinese politics, religion and history, Dugger was in fact visiting China – the first American artist authorised to do so – during the preparations for *A Survey of the Avant-Garde in Britain* 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 in China
at the time of his exhibition
at Gallery House, 1972



John Dugger, *Tub Lotuses*, *A Survey of the Avant-Garde in Britain Part 1*, 1970 at Gallery House, 1972

THE DÜSSELDORF FILM GROUP

Curated by Petra Lange-Berndt, Dietmar Rübél and Max Schulze

In the 1970s, with Berlin isolated, the wealthy Rhineland was a European centre for an international art world. In this context, an exhibition travelled to Gallery House in May 1973: *Yes Sir, That's My Baby/Between 7*, developed for Kunsthalle Düsseldorf by curators Erika Fischer and Sigmar Polke, and renamed *Some 260 Miles from Here* for London. Members of the Filmgruppe Düsseldorf [Düsseldorf Film Group] were part of this event, following a screening of their films at Gallery House the year before. In the face of the German economic miracle and conservative retrenchment following violent student revolts in the late 1960s, the Federal Republic of Germany was increasingly perceived as grey and desolate by a generation born after the Second World War. Film played a crucial part in criticising this socio-political fabric. The Düsseldorf Film Group was invested in politicised images related to debates around realism.

The Group was founded in 1970 after a visit to the Edinburgh Film Festival by a group of artists and activists including Ole John, Hartmut Kaminski, Christof Kohlhöfer, Rainer Komers, Lutz Mommartz and Tony Morgan, soon joined by Achim Duchow, Robert Filliou, Günther Uecker, among others. In 1971, an initial event was staged at Kunsthalle Düsseldorf named *Film – kritisch* [Critical – film] where screenings and discussions addressed topics such as urbanism, labour, public monuments and consumerism. Drawing a parallel between the situation of workers and artists, the Group aimed to increase participation in film production and therefore cultural politics among a broader section of society. A declared goal of the Group was to create an artists' union dedicated to mass media within the German Trade Union Confederation.

Many artists such as Ferdinand Kriwet only showed films at this opening event and never joined the Group, while others left in its early stages. Nevertheless, a core of The Düsseldorf Film Group did cohere and registered membership as a professional artists' association. 1973 proved to be the Group's most active year, when members toured communal cinemas of the Rhineland, international film festivals, universities, adult education centres, and trade union events. After that, the Group seems to have broken up. Today many of the names of those involved have either been forgotten – Lutz Mommartz is an exception – or are no longer readily associated with the Düsseldorf Film Group, as in the cases of Filliou and Uecker.

FILMGRUPPE DÜSSELDORF	
Film Programme	
THURSDAY JUNE 1st	
8 p. m.	"Double Happening" 1963 6 mins. Robert Filliou & Emmett Williams
8.10 p. m.	"Two Events" 1963 5 mins. George Brecht
8.15. p. m.	"The work Hour" 1971 60 mins. with information and documents presented by psr (Politics#Social Reality) Tony Morgan
Friday June 2nd	
Room 1	Room 2
8 p. m.	"Selfbot" 1967: 7 mins. Lutz Mommartz
8.10 p. m.	"Weg zum Nachbarn" 1968 11 mins. Lutz Mommartz
8.25. p. m.	"Year Portrait from Elke" 5 mins. Hartmut Kaminsky
8.30. p. m.	"The Tennis Player" 20 mins. Dr. Josef L. Klein Ole John
9.15. p. m.	"Monument" 20 mins. "The Aggressive Brown Water of Dr. Schneider-Ealeben" 20 mins. Lutz Mommartz (if available)
	"Der Ganze Körper sich Leicht und möchte fliegen" (the body feels light and wants to fly) 40 mins. Christof Kohlofer
Film Programme contd.	
SATURDAY June 3rd.	
Room 1	Room 2
3 - 6 p. m.	3 - 6 p. m.
Film Action by Hartmut Kaminski and films by Ole John	Formal Films from Lutz Mommartz, Tony Morgan, Jürgen Kohlbus, Helmut Bartz, and Christof Kohlofer. Programme to be posted later.
8 - 9 P. M.	INTERVAL
8 p. m.	"Beafsteak" 1965-8 10 mins. Tony Morgan
8.10. p. m.	"Die Tanzstunde" 1969 (the Dance Lesson) 28 mins. Christof Kohlofer
8.40 p. m.	"The Spanish Crime" 1970 4 mins. Lutz Mommartz
8.50 p. m.	"Description 1970 Düsseldorf" 10 mins. Tony Morgan
9 p. m.	"The Perfect Man" 7 mins. Ole John
9.10. p. m.	"Die Treppe" 1967 (The Steps) Lutz Mommartz
9.20 p. m.	Film at the request of the audience. Discussions.

PROGRAMME

Film-Kritisch [Critical-Film]: The Düsseldorf Film Group

Lutz Mommartz, *Markeneier*, 1967, 7 mins

Lutz Mommartz, *Rechts/Links*, 1968, 6 mins

Tony Morgan and Daniel Spoerri, *Resurrection*, 1968, 9 mins

Copyright: The Estate of Tony Morgan and Daniel Spoerri

Courtesy Richard Saltoun Gallery

Tony Morgan, *Description (Düsseldorf)*, 1970, 9 mins

Copyright: The Estate of Tony Morgan

Courtesy Richard Saltoun Gallery

Henry Latz and Günther Uecker, *Henry die Hose*, 1970, 40 mins

Ferdinand Kriwet, *Teletext*, 1968/2011, 13 mins

Robert Filliou and Tony Morgan, *Düsseldorf ist ein guter Platz zu schlafen*, 1972, 1 min

Copyright: The Estate of Tony Morgan and Robert Filliou

Courtesy Richard Saltoun Gallery

Lutz Mommartz, *Mietersolidaritt*, 1970, 7 mins

Lutz Mommartz and Jürgen Kuhfuß, *Denkmäler*, 1972, 12 mins

Lutz Mommartz, *Haircut*, 1974, 5 mins

Candida Höfer and Tony Morgan, *Da Forno*, 1975, 4 mins

All films are 16mm transferred to digital. All are courtesy of the artists unless otherwise stated

NOTES

Tony Morgan, *Description (Düsseldorf)*

Documentation of artists and others connected to the exhibition at the 1970 Edinburgh Festival curated by Richard Demarco on the Düsseldorf scene, *Strategy: Get Arts*.

Henry Latz and Günther Uecker, *Henry die Hose*

Protagonist Henry is walking the streets of Düsseldorf while we hear his story about the day he just wanted to fetch his trousers from the dry cleaners but got arrested instead: an account of his stay in prison, police arbitrariness, violence and the solidarity of prisoners.

Lutz Mommartz, *Mietersolidarität*

On the square in front of the Düsseldorf theatre, artists Chris Reinecke and Jörg Immendorf demonstrate with political groups, workers, students, teachers, clergymen and “colleagues from abroad: Spain, Yugoslavia, Greece” against exorbitant rents and real estate speculation.

Lutz Mommartz and Jürgen Kuhfuß, *Denkmäler*

‘The city of Düsseldorf has 62 public monuments. (...), those where bourgeois intelligence is commemorating itself, those where the bourgeoisie are creating their idyll, those where imperialism and colonialism are celebrated, and those where war and the so-called hero’s death are glorified.’

ROBERT FILLIOU

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

Robert 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 arrived at the top floor where she or he was freed of conventional laws regulating who is, and isn't, an artist. On the same floor visitors would have found George Brecht's *Delivery* (1972), where anyone could bring objects to be delivered. During the preparation of the piece, Brecht and Filliou would communicate via telegram, as a way to emphasise the incommensurable distance between the delivery room and the infinitely expandable space of the Genial Republic.

ROBERT FILLIOU
June 1st. - July 1st.

R. Filliou
TRG
06 St-James

Dear Sigi

I think I'll come around the 23^d. We'll come, rather - Mariame'll be along. I'm bringing some works, after all. So we'll drive from Dusseldorf. Avoid shipping, etc... Please reserve a double-room for us.
I'll see on the spot what rooms to use - This is what I plan to install:

- Research in Art and Astrology (together with documentation on the 1st and the 2^d Territories of the Genial Republic): 12 works, 2 m x 2 m each.
- Some films, including Filliou's Do-It-Yourself Artistic Film
- Some prints { - Project for Sky-Writing
- 7 Childlike Uses of Warlike Material
- The Writing and Joking garden (private innocence, public collective misapprehension) can be in the garden.

I'll be back in Duss the 9th (we're the 5^d). Have a show at Schmella's Rue 12 - Brussels from 17 to 22 - 23^d in London. There'll be time for assurance news. If there isn't, use this letter.

I suppose you're in touch with Tony and George, for their participation.

See you soon R.F.

GERARD HEMSWORTH

CHARACTERISTICALLY A WORK OF ART IN PARTICULAR A WORK OF ART

Published by Gallery House, 1972 / Reprinted by Raven Row, 2017

Gerard Hemsworth is well known today as a painter of graphic compositions, seemingly borrowed from cartoon-like narratives sparsely populated by animals, plants and the occasional human form. However, at the time of his participation in *A Survey of the Avant-Garde in Britain* at Gallery House in 1972, Hemsworth was part of adventurous group of European conceptual artists who used text to produce highly condensed philosophical-poetic messages. His early text works appeared in the famed *Wall Show* at the Lisson Gallery, London (1970–71), a landmark overview of conceptual art. He also exhibited at the most progressive galleries of the time, including Nigel Greenwood Gallery, London (in, among other exhibitions, *The Book As Artwork*, 1973), Jack Wendler Gallery, London, and MTL, Brussels. For *This Way Out of England*, Hemsworth has produced a faithful facsimile of a pair of two text works, elegantly enclosed in plain printed board folders, installed on plinths – just as he did at Gallery House in 1972. The work stands out for its humility and interactive quality: rather than the top-down mode of address adopted by many conceptual artists at the time, Hemsworth’s sibling publications are meant to be taken by visitors, and consulted at their leisure. This engagement with the viewer fitted Gallery House’s permanent ‘open-door’ visitor policy, and prefigures – although in a textual rather than iconic language – the affirmative and engaging pictures Hemsworth began painting at the turn of the 1980s.

ED HERRING

D.A.R.N., 1972, 57 typed and
hand-drawn sheets
Courtesy Richard Saltoun Gallery



Ed Herring, *Zinc-plated Wood*, 1969.
Courtesy of Richard Saltoun Gallery

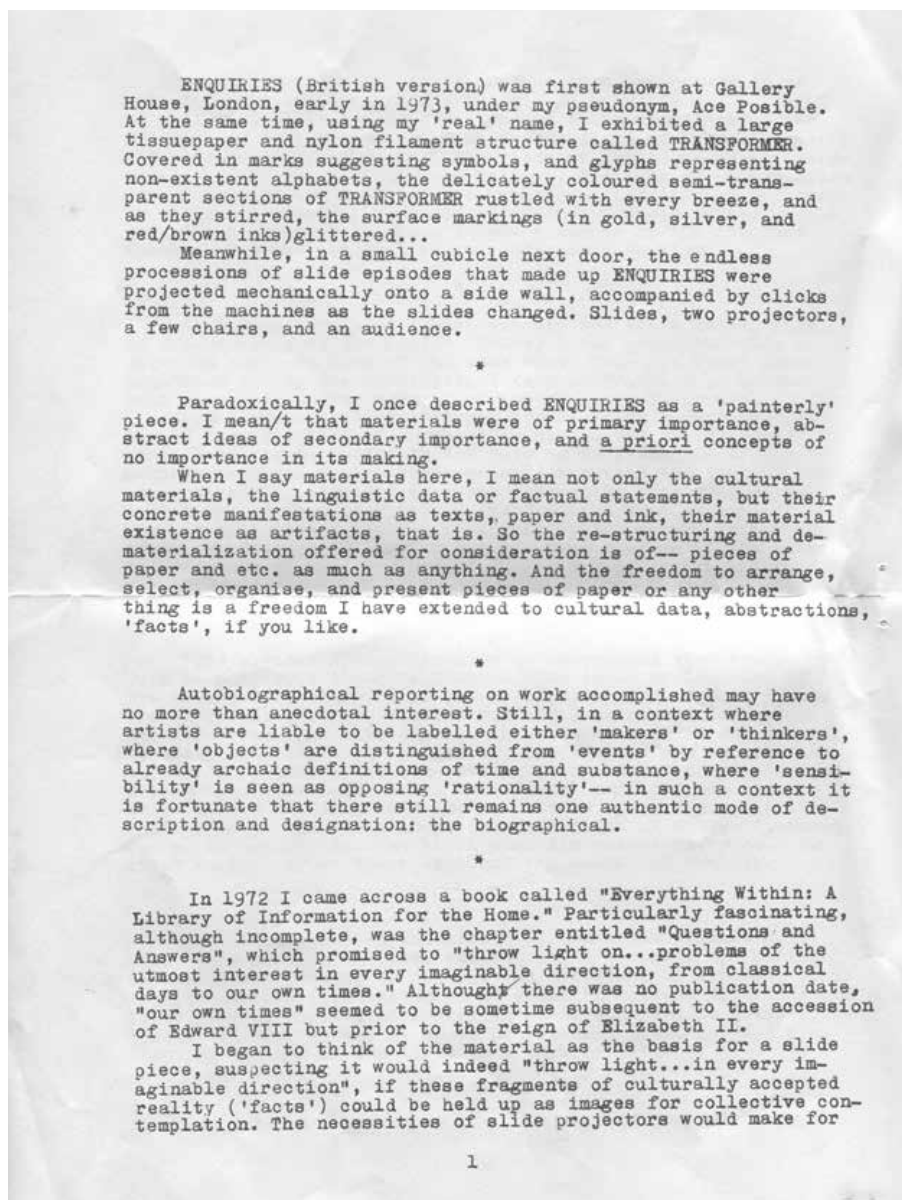
The conceptual work that Ed Herring produced in the late 1960s involved recordings of interactions between human interventions and natural processes – such as photographing the effects of winter weather conditions on tea bags nailed to a tree in Lancashire (*Tea Bag Piece*, 1968–69). In the early 1970s, like many artists of his generation, he moved away from the documentation of natural phenomena, focusing instead on the internal logic of mathematical and linguistic codes. Herring’s conceptual records never lost their subtle sense of absurdist humour. The complex serial work he made for Part 2 of *A Survey of the Avant-Garde in Britain*, dryly titled *Derivative Analytical Reflexive Notations*, abbreviates as *D.A.R.N.*, and some of the panels bear an unmistakable resemblance to stick-figures. A year after *D.A.R.N.*, the artist decided to drop out of the commercial art world and devote himself exclusively to teaching art and writing poetry.

SUSAN HILLER

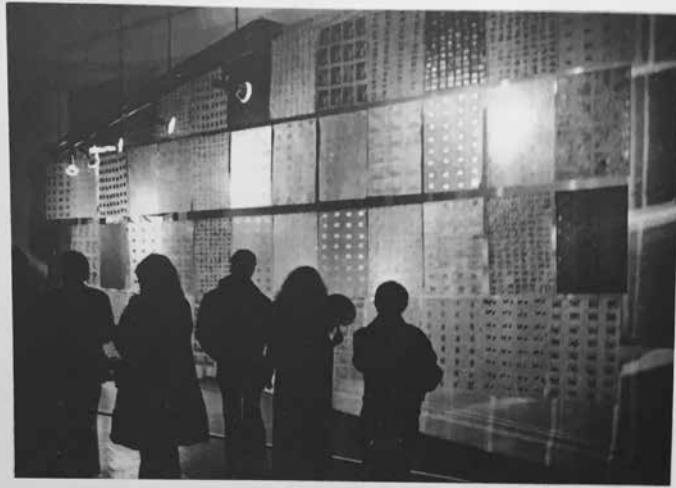
Enquiries/Inquiries, 1973–75, 2 cycles of 80 slides, neon sign
Courtesy of the artist and Lisson Gallery

Three London-based American artists – Susan Hiller, Carla Liss and Barbara Schwartz (later Barbara Ess) – took a strong stand against the ‘male monopoly’ of the artists included in Gallery House, by organising – in extremis, as the space was about to close in 1973 – the exhibition *Three Friends*, which featured their work. One could refer to *Three Friends* as a turning point in the London art world: the moment when an art space as radical as Gallery House could be called to task for failing to take into account the many examples of artwork by women active in London at the time.

It is important to note that in Hiller’s view *Three Friends* ‘wasn’t a feminist exhibition’. Rather it ‘was an exhibition of women artists. None of us made or wished to make polemical art’. The exhibition’s title itself suggests an immersive installation as a dialogue, or polylogue, between friends – not an agenda-driven presentation of evidence. It is precisely this aspect of factual demonstration that the three friends deconstruct, through references to affect, memory and autobiography.

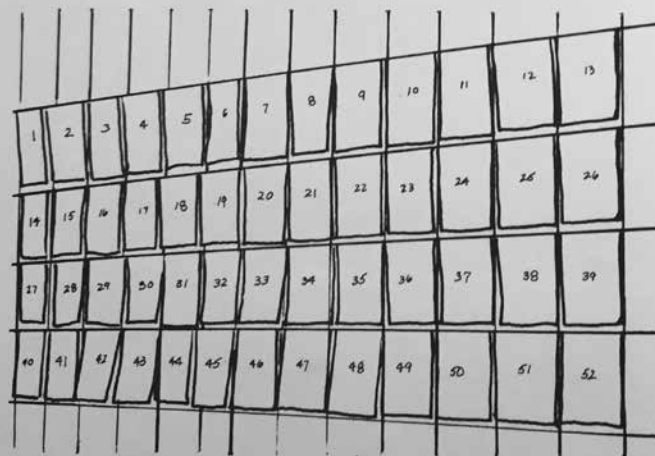


Susan Hiller, Statement from *Enquiries/Inquiries*,
Peterborough, March 1975



TRANSFORMER
 Gallery House, London
 April 1973

11 feet x 22 feet
 nylon filament grid/
 hand-printed papers



The preceding page is segment \dots of TRANSFORMATION. It was cut from section \dots of TRANSFORMER.

Wallpaper, Artist's Magazine, Issue 2
 (December 1974)

Hiller showed two new works as part of *Three Friends: Transformer* and *Enquiries*. In both, she specifically invokes language as an engine of conflicted communication. She exacerbates (mis)translation by signing her works in the exhibition with two different names: her given name, and the pseudonym 'Ace Possible', borrowed from the Spanish. As if to further unsettle the fixity of subjects and objects, Hiller continued to develop *Transformer* and *Enquiries* after their appearance in *Three Friends*. She cut up the paper of *Transformer* and bound the fragments into the artists' magazine *Wallpaper* (No. 2, December 1974), under the new title *Transformer/Transformation*. For *Enquiries*, she added an identical slide screen with American English definitions, alongside those in British English, retitling the work *Enquiries/Inquiries*.

"...Enquiries/Inquiries scatters details covering everything from a petrified pebble to the names of important persons, arranging, it seems, a place for everything on this earth. But Hiller negates such categorisation by showing simultaneously pairs of (British and American) definitions that make nonsense of each other...The work scrutinizes the meaning of the 'presentable' worlds of facts through the slide projector's mechanical eye. Through the translucent surface of the slides our eye begins the process of seeing other possible worlds of meaning. We move towards enlightenment, from the mechanical to the preternatural powers of light..." (Caryn Faure Walker, *Artscribe*, 1977)

DARCY LANGE

Factories in England 1972–73, 1973, from material preserved and made available by Ngā Taonga Sound and Vision.
Courtesy 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). The videos marked the beginning of Lange's factory observations, conducted in various factories in London, Leicester and Birmingham, included. They were shot with a 2100 Portapak, Sony's first ½ inch video recorder, which allowed for a 20 minutes maximum of recording time. The raw and poor visual and audio quality of these videotapes looks tentative and preliminary, when compared to his 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).



Five Working Studies in British Factories and Workplaces
(Marbett Manufacturing Co. Ltd), 1972.
Photographic still.
Courtesy of the Darcy Lange Estate

Mercedes Vicente

GUSTAV METZGER

Mass Media: Today and Yesterday, 1972/2017

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.

DAVID MEDALLA

Kumbum, 1971, collage series

International Dust Market, 1971–72, collage series

Courtesy of the artist and Adam Nankervis

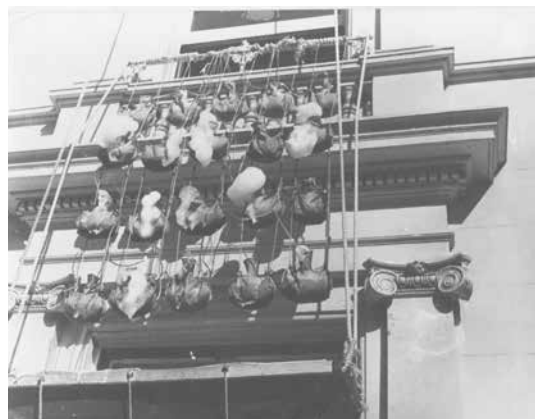
David Medalla has led a continuously peripatetic life, from the Philippines, where he was born, to the US and Europe. In the late 1960s, he was one of the main proponents in London of kinetic art, around Signals Gallery, which he co-founded with Paul Keeler. After the closure of Signals, in 1967, Medalla 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.



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



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

GRAHAM STEVENS

Atmosfields, 1968–1972 (20 mins)

A British Film Institute production for the Arts Council of Great Britain

16mm transferred to digital. Permanent Collection Centre George Pompidou

Before graduating from the University of Sheffield in 1966 and taking part in that year's Destruction in Art Symposium (DIAS, co-organised by Gustav Metzger), Graham Stevens worked as an assistant of Buckminster Fuller in Paris in 1965, during the International Congress of Architecture. In 1968, on the invitation of the Utopie group, he took part in the exhibition *Structures Gonflables* at the Musée d'art moderne in Paris, launching his career as one of the leading international practitioners of pneumatic art, at the intersection of art, architecture and engineering.

From the mid-1960s, Stevens has worked closely with scientists and plastic manufacturers to produce various forms of inflatable structures, often for public spaces to facilitate public interaction (see for example his cube-like *Walking on Water* forms from 1966, which allowed participants to perform the titular action), and to collaborate with Jeffrey Shaw, Theo Botschuijver and others in the formation of EventStructure Research Group (ERG) for creating more *Pneumatic Environments*. His interest in the participatory potential of inflatable environments led him to contribute an air structure to John Dugger's *Peoples' Participation Pavilion* at documenta 5 in Kassel in 1972.

Over the course of the 1970s, Stevens developed his inflatable structures into monumental surfaces that could lift off and hover over the ground by taking advantage of specific atmospheric conditions, such as those found in deserts. The resulting projects – visible in Stevens' films *Atmosfields* (1968–72), *Desert Cloud* (1974) and *Hajj Walkway Shade Structure* (1983) – are of considerable interest to architects and engineers tackling the extreme environments of certain parts of the Middle East, such as Kuwait and Saudi Arabia, and now form the basis of solutions to reverse global warming, Blue Green UK.



Graham Stevens, works, *A Survey of the Avant-Garde in Britain*
Part 1, August-September 1972

2 Some historical references

*Establish a society
in which the individual
has to pay for the air he breathes
(air meters; imprisonment
and rarified air, in
case of non-payment).
Simple asphyxiation if
necessary (cut off the air)*

Marcel Duchamp

Leonardo da Vinci was the first artist to understand the inherent aesthetic character of air. He created a pneumatic environment by using inflated pig's bladders in a small room.

Marcel Duchamp was the first artist in our century to use air as an artistic medium. After discussing inflatables and flying sculpture with Picasso around 1914, he produced a glass globe containing 50 cc of pure *Paris Air* (1919).

Twenty years later Moholy-Nagy advocated inflatable furniture through the use of compressed air (see *Vision in Motion*, Chicago, 1947, p. 46).

More recently a great number of kineticists have made extensive use of air. Yves Klein (1928-62), one of the pivotal figures in post-war European art, constructed the first 'aerostatic sculpture' or 'immaterials', one thousand and one balloons floating over Place St. Germain des Près during his Paris exhibition in 1957. His close friend, Piero Manzoni, made *Floating Bodies* and a large range of inflatable work including several architectural projects using air. The Group T in Milan did a *Large Pneumatic Sculpture* in 1959.

The Zero Group's *Demonstrations* (1961) utilized hundreds of white helium-filled balloons which were released into the Düsseldorf sky.

Recently, as a result of the great interest in inflatable structures, two exhibitions were devoted to air art. The Utopie Group (J. Aubert, J-P. Jungmann, A. Stinco and others) organized an exhibition entitled 'Structures gonflables', which opened on March 1 at the Musée d'Art Moderne, Paris. The exhibition, which is accompanied by a comprehensive catalogue with essays entitled, 'Essai sur technique et société', 'Considérations inactuelles sur le gonflable', and 'Particularité des structures gonflables' by Utopie, contains more than one hundred examples of inflatable structures from the inflatable satellite, *Echo 1* (in a photograph) to a balloon advertising a well-known *apéritif*, 'St. Raphaël'. A second exhibition entitled 'Air Art', opened at the Philadelphia Arts Council on March 13. It contained one sculptural work each by Hans Haacke, Akira Kanayama, Les Levine, Preston McClanahan, David Medalla, Robert Morris, Marcello Salvadori, Graham Stevens, John Van Saun and Andy Warhol, as well as a multimedia demonstration by the Architectural Association Group, London (S. Connolly, J. Devas, D. Harrison, D. Martin). □

Above, right **Andy Warhol** *Silver pillows* 1966.
View of exhibition, Leo Castelli Gallery, New York.
'I hate objects.' Photo: Rudolph Burckhardt

Right **Graham Stevens** *Pneumatic environment* 1968
The structure is single skin fluorescent P.V.C.-coated nylon air structure H.F. welded in the form of two folding hemispheres connected by a cylinder. Overall length 20 ft and radius 5 ft. The inside is weighted and floored with a 15 ft 6 in. layflat heavy-gauge polythene liquid container. Erection time is approximately half an hour from arrival at internal or external site. Weight approx. 70 lbs. *Prototypes* made at Intertherm Ltd Brixton by G. Stevens and Simon Frazer. *Manufactured* by Eastwood Plastics Ltd. Arterial Road, Leigh-on-Sea, Essex. *Distribution* by Unlimited Ltd, Widcombe Manor, Bath. Photo: Nina Raginsky

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STEPHEN WILLATS

West London Social Resource Project – Public Monitor, archival material, 1972–73
Courtesy of Chelsea College of Arts Library, University of the Arts London

CENTRE FOR BEHAVIOURAL ART

Sound Recordings:

Centre for Behavioural Art Seminar 1973: Vic Bacqik, Kevin Lole, Peter Smith, Nick Waterlow, Stephen Willats, 45 mins

Centre for Behavioural Art Seminar 1973: Victor Burgin, Kevin Lole, Peter Smith, Nick Waterlow, Stephen Willats, 43 mins

West London Social Resource Project 1973, Project Operations: Derek Aulton, Stephen Willats, 30 mins

West London Social Resource Project 1973, Project Operations: Nancy Brieske, Gerry Brieske, 27 mins

Drawing for the Dissemobile Project – an Arctic Truck touring the suburbs of Nottingham – instigated by David Bugden, Centre for Behavioural Art, 1972

Displays of material from the Centre for Behavioural Art, including two image panels from *A Survey of Attitudes Towards the Role of Art and the Artist*, and two photographs taken of displays at the Centre c. 1972.

The Centre for Behavioural Art, founded by Stephen Willats, was an ambitious research centre located on the second floor of Gallery House, bringing together artists, computer sciences, mathematicians, cyberneticians and others interested in the applications of behavioural sciences to the realm of art. The Centre remained active throughout Gallery House's existence, organising regular talks, exhibitions and publications. Like *Control*, the magazine Willats founded in 1965 and has been editing since, the Centre for Behavioural Art operated at one remove from the artist himself: anyone was welcome to become a member, and talks were open to the public. A precursor to the many art research and art-science centres common today, the Centre for Behavioural Art introduced a radically new type of interdisciplinary platform for the discussion and dissemination of socially engaged projects. Since the Centre focused mainly on discursive and research-based projects, it is represented at Raven Row by audio documentation as well as panels from a collaborative project by Willats and Kevin Lole, entitled *Survey of Distant Models of Art* (1973).

Besides his activities for the Centre for Behavioural Art, Willats exhibited on several occasions at Gallery House, including as part of the 1972 *A Survey of the Avant-Garde in Britain* with a Public Monitor of the *West London Social Resource Project*, reconstructed at Raven Row in full. With Rosetta Brooks, in January 1973, Willats organised an exhibition at Gallery House, accompanied by a publication, entitled *The Artist as an Instigator of Changes in Social Cognition and Behaviour*, which included the interactive *Visual Meta Language Simulation* (1971–72) as well as a series of text panels outlining a socially interactive art practice, demonstrated by documentations of the *West London Social Resource Project* (1972) and the *Oxford Insight Development Project* (1972). Through Krauss' connections, Willats received an invitation to make a project for the Munich Olympics in 1972. Entitled *Social Resource Project for Munich Olympics*, the project was turned down by the Olympics committee as their expectation was for a public sculpture, not a process-based work.

CENTRE FOR BEHAVIOURAL ART PARTICIPANT LIST

HARRY HOUSMAN
MAX HENRION
D ALUN EVANS
HEDLEY ANDREW IRONSIDE
G.G. PULLEN
BRIAN HOEY
NICK WATERLOW
DAVID BRIARS
HOWARD S. O'CONNER
KEVIN LOLE
JOHN WELLS
DEREK AULTON
DR. GERRY BRIESKE
NANCY BRIESKE
DAVID CORRIE
JOE WILSON
FRED J. MILFORD
N.K. HUMPHREY
GARY GUNBY
JOHN HUGHES
PETER SMITH
COLSTON SANGER
STEPHEN WILLATS
JACK SHOTBOLT
DR CHRIS EVANS
GEORGE MALLEN
DAVID BUGDEN
MR IRONSIDE
FELICITY OLIVER
SHELEUGH CLUETT
ROSS LONGHURST
DON MASON
EARLING PETERSON
TERRY SENTER
ROBERT BELL
VERA BODLAKOUA
JONATHEN BENTHALL
DAVID BERRY
ROGER BENNETT
JOHN ROE
DAVID SAUNDERS
JUDE CHURCH
NICK STEELE
JOHN HUGHES
FRANCIS J LILLIE
MISS B.S. WILLIAMS
JOHN MASSON
MAYER GHODSIAN
T.W. MALONE

Similarly Steve Willats will have a room in Gallery House London. His project is called Art and the Behavioural Sciences and this can be located in Gallery 6 from May 21st.

THE CENTRE FOR ART AND THE BEHAVIOURAL SCIENCES

The Centre for Art and the Behavioural Sciences has, as its fundamental concern, the furtherance of the growing interests in establishing relationships between Art and the Behavioural Sciences.

There is an increasing awareness among artists of the potential use of information from these areas of science for the development and articulation of their intentions and goals. Similarly some Behavioural, Social Scientists now recognise that the mental social processes involved in artistic activity require exploration if a fuller understanding and explanation of people and society is to be achieved.

There is a general recognition between some artists and scientists that interaction between them can have the fruitful outcome of models of operation that enable artists to meaningfully relate to the social context that they are in.

However, a major continual problem in the development of ideas and peoples' understanding of work in this area has been the lack of any kind of facility for communication/interaction between artists/scientists that are engaged in it, and the growing number of purely interested people.

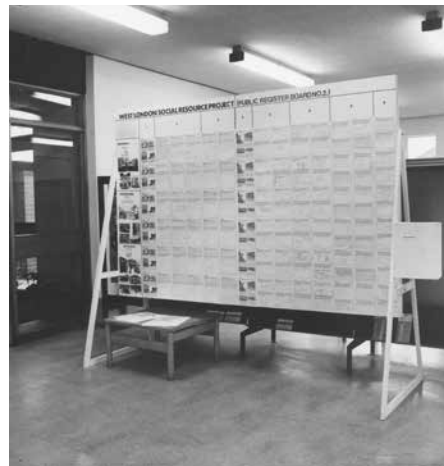
In other words what is required is a permanent base for the various activities that are going on in this area to relate to, with public access to them. This has now been provided at Gallery House London.

A lot of the work the centre would be concerned with is happening outside London and thus has not been accessible to the majority of interested people that live in London. The centre would provide this. Similarly it would provide somewhere for artists/scientists outside London that are working on Behavioural Art projects of various kinds to identify themselves with.

The work at the centre would be varied and active. It would have an exhibition area that would introduce people to concepts behind various projects that are going on, monitoring the state of them as well, also it would house hardware projects such as interactive simulations, learning models, behavioural situations etc. It will also mount its own projects/research, run lectures, seminars, both introductory and specialised, given by both artists and scientists. There will be a library of papers that are relevant to the work of the centre, it also being the intention to produce ones of our own.

For further information about the centre contact Stephen Willats at Gallery House London.

Steve Willats
Director.



*West London Social Resource
Project (Public Register Board No. 2),
Osterley, 1972*

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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