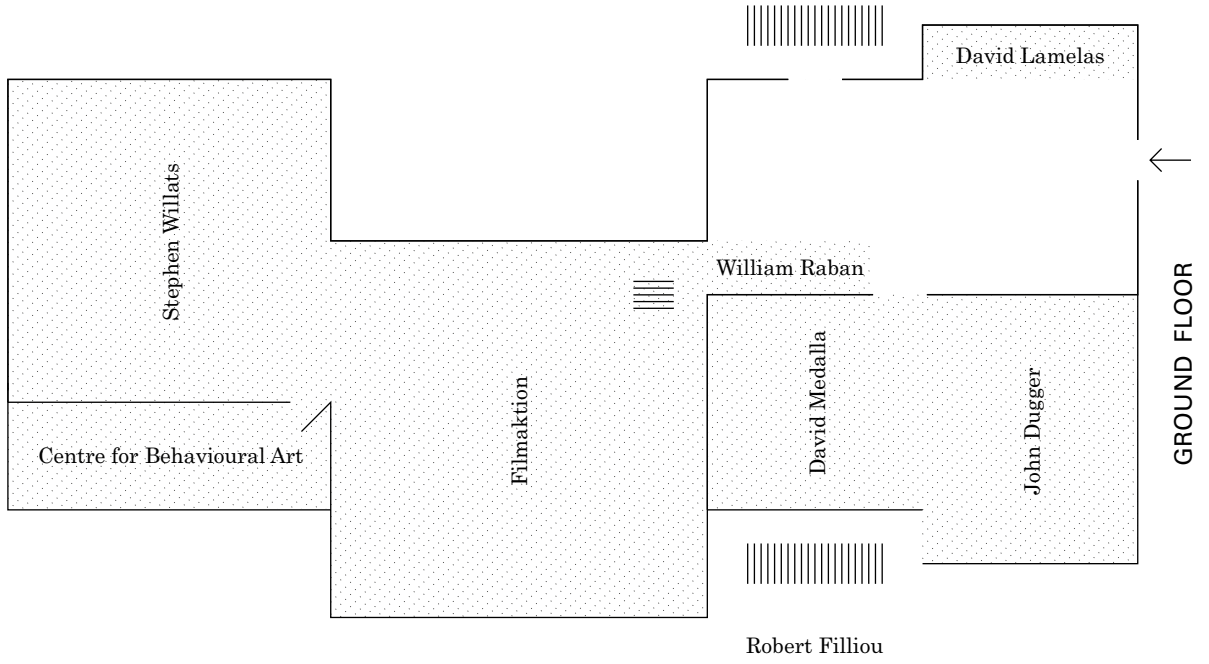
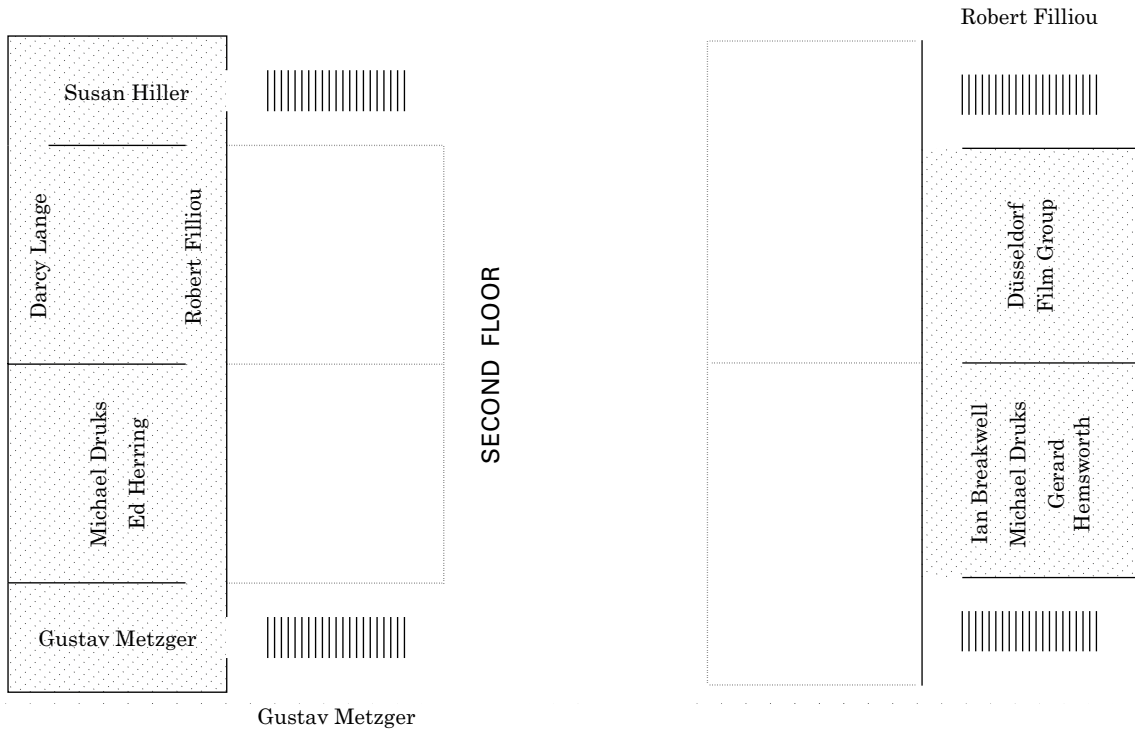


This Way Out of England: Gallery House in Retrospect

NEWSHEET 4/7



Raven Row



A survey of the Avant-Garde in Britain
Gallery House I walked in on a Sunday afternoon and wandered through deserted, bare-board floored rooms. Going up the uncarpeted stairs I passed signs scrawled on the walls, one reiterating the legend, 'This Way Out of England'. Though there seemed little immediate inducement to follow that invitation, I proceeded. At the very top, in a small room called the 'Delivery Room', a rumped bed and a floor strewn with discarded pieces of paper, old posters and a pair of boots met my dispirited gaze. Over all lay the leaden atmosphere of contrived 'spontaneity'. I did not see films, hear video or lectures or participate in events. None of these activities were going forward when I was there, so it is unfair to judge. I merely record impressions. Let me say that I am aware of what is being attempted here and perhaps with me succeeding (though, and this is the important point), quite inadvertently and by default. I left with the impression that, after all, traditional art had not made the world a markedly better place. Will anti-art do so? Richard Walker

For the fourth weekend of *This Way Out of England*, Mark Webber curates a rare programme and performative installation of the work of expanded cinema group Filmaktion, which in the early 1970s brought together artist-filmmakers Gill Eatherley, Malcolm Le Grice, Annabel Nicolson and William Raban.

The focus this weekend is also on Gallery House's engagement with debates in the early 1970s around the role of narrative and phenomenological perception in art photography and film. The artist and writer Victor Burgin, who exhibited at Gallery House and whose reflections on photography and film have become essential for anyone studying contemporary pictorial culture, will give a presentation on Friday.

In the galleries, the display is enhanced by the partial inclusion of David Lamelas' *Cumulative Script* (1971), which analyses and deconstructs a sequence involving two male protagonists in London. Three photographs from the project are on display, along with three recently discovered contact sheets.

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

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

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

Copyright: The Estate of Tony Morgan and Daniel Spoerri

Courtesy Richard Saltoun Gallery

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

Copyright: The Estate of Tony Morgan

Courtesy Richard Saltoun Gallery

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

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

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, *Mietersolidarität*, 1970, 7 min

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

Lutz Mommartz, *Haircut*, 1974, 5 min

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

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.'

FILMAKTION: EXPANDED CINEMA AND FILM PERFORMANCE

Gill Eatherley, Malcolm Le Grice, Annabel Nicolson, William Raban

Curated by Mark Webber, with thanks to LUX

Having been asked to show his films at Gallery House, Malcolm Le Grice in turn invited David Crosswaite, Gill Eatherley, Annabel Nicolson and William Raban – all colleagues at the London Film-Makers' Co-operative (LFMC) – to join him in staging a weekend of “film action and installation”. The subsequent event, which took place from 16-18 March 1973, was an important moment in the development of ‘expanded cinema’, featuring a variety of works that incorporated improvisation, multiple screens, live performance and looped projections. The radical formalism and rough, artisanal qualities of the films made in the LFMC workshop were here further enriched by unique ‘film actions’ that emphasised the primacy of the projection event and questioned the role of the spectator.

In the same year, this informal collective (often including other filmmakers) would also show their work at the Scottish Arts Council Gallery (Edinburgh), Walker Art Gallery (Liverpool), The Place and the ICA (London). The flexibility of open exhibition spaces prompted the development of installations in which film loops were orchestrated over extended time periods, and projected works that eschewed cinematic conventions. Though the word ‘Filmaktion’ was only used in this period as the title of the Walker Art Gallery show, writers and curators have since adopted it as a collective name for the core group of Eatherley, Le Grice, Nicolson and Raban.

At Raven Row, these filmmakers will animate the gallery using an array of 8mm, 16mm and slide projectors. A shifting programme of installations by Eatherley and Le Grice will run throughout the weekend. These pieces for itinerant viewers will be interrupted twice daily for the presentation of mixed programmes of multi-screen films and live performances.

Le Grice’s shadow play *Horror Film 2* is being staged in public for the first time since 1973. Referencing the pre-history of cinema, actors and objects cast shadows that are viewed in 3D by an audience wearing red/green anamorphic spectacles. His text-based performance *Pre-Production* will also be revived alongside other work from the period.

Eatherley is presenting the film environments *Sicherheits* and *Chair Installation* and performing *Aperture Sweep*, while Raban’s dynamic multi-projector works include *Diagonal* (with synthesiser soundtrack improvised by Crosswaite at Gallery House) and *Surface Tension*. Raban’s *Filmaktion Timelapse*, a documentation of the week-long Walker Art Gallery season, is being shown continuously in Raven Row’s entrance hall.

Nicolson’s work is represented by two rarely-seen 16mm films, *Shapes and Frames*. The latter was created from fragments of a Gallery House performance in which the artist dissected her earlier film *Flavia* by manipulating it with a slide projector and a hand-held condenser lens.

Mark Webber

GALLERY HOUSE LONDON

MALCOLM LE GRICE FILM ACTION AND INSTALLATION

March 16th, 17th & 18th (Friday, Saturday and Sunday)

every day

noon - 6 p.m.

Improvisations - Installations

8 p.m. - 10.30 p.m.

More formal performance/presentation/screenings:

Including new pieces by Malcolm Le Grice with help from, and new work by William Raban, David Crosswaite and Gill Eatherley.

Malcolm Le Grice

new pieces include

"Matrix" - 4 projectors

and live performance

4 screen duration. 4 projectors

"Cross Fog" 4 projectors

"Pre-Production"

live performance

New versions of:

"Berlin Horse" "Threshold" "1919"

All sound by David Crosswaites

Gill Eatherley

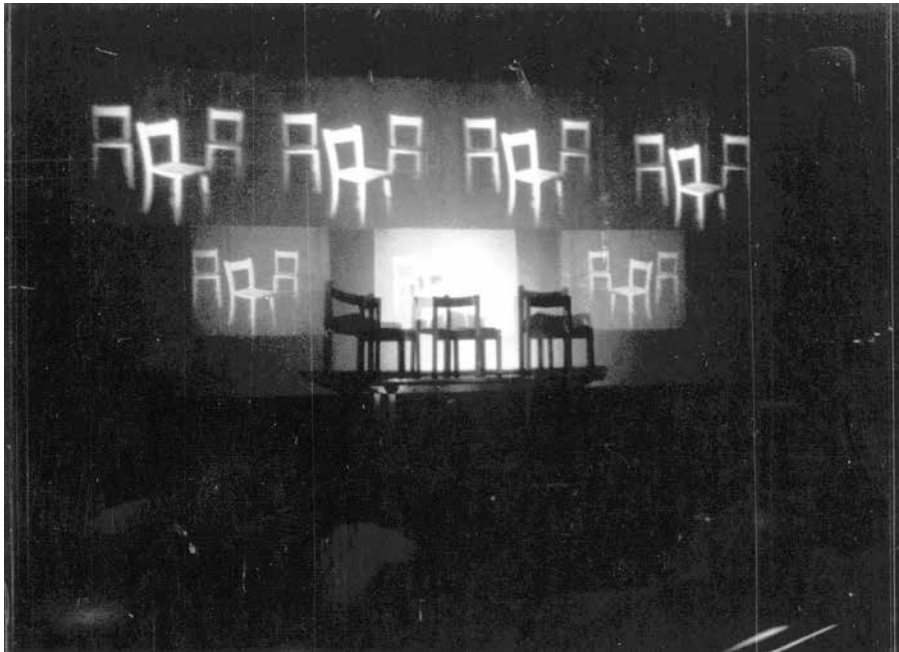
"Chair Installation" Film and live event.

For more information see This week's Time Out.

Gallery House London: 50 Princes Gate, Exhibition Road, London S.W.7

Tel: 01 589 7207 ext. 21

FILMAKTION



Gill Eatherley, *Chair Installation*, 1973



Annabel Nicolson and Gill Eatherley performing in *Horror Film 2*
by Malcolm Le Grice, 1972. Photograph by Malcolm Le Grice

FILMAKTION FILM PROGRAMME

Entrance: William Raban, *Filmaktion Timelapse*, 1973, 7 min (loop)

SATURDAY 4 MARCH 2017

11am

Gill Eatherley, *Chair Installation*, 1972, loops

12pm

Malcolm Le Grice, *Gross Fog*, 1973, loops

1pm

Gill Eatherley, *Clod Argument*, 1973, loops

2pm

William Raban, *Take Measure*, 1973, 2 min

Gill Eatherley, *Aperture Sweep*, 1973, c. 6 min

Gill Eatherley, *Pan Film*, 1972, 8 min

Gill Eatherley, *Hand Grenade*, 1971, 8 min

William Raban, *2'45" (Bristol 1975)*, 1973, 8 min

William Raban, *Surface Tension*, 1974-76, 14 min

William Raban, *Angles of Incidence*, 1973, 8 min

William Raban, *Diagonal*, 1973, 6 min

4pm

Gill Eatherley, *Sicherheits*, 1973, loops

5pm

Malcolm Le Grice, *Four Wall Duration*, 1973, loops

6pm

intermission

7pm

Malcolm Le Grice, *Horror Film 2*, 1972, c. 25 min

Annabel Nicolson, *Shapes*, 1970, 7 min

Annabel Nicolson, *Frames*, 1973, 8 min

Malcolm Le Grice, *Pre-Production*, 1973, c. 15 min

Malcolm Le Grice, *Blue Field Duration*, 1972,

6 min

Malcolm Le Grice, *Whitchurch Down (Duration)*,

1972, 9 min

Malcolm Le Grice, *Horror Film 1*, 1971, 14 min

SUNDAY 5 MARCH 2017

11am

Gill Eatherley, *Sicherheits*, 1973, loops

12pm

Malcolm Le Grice, *Four Wall Duration*, 1973, loops

1pm

intermission

2pm

Malcolm Le Grice, *Horror Film 2*, 1972, c. 25 min

Annabel Nicolson, *Shapes*, 1970, 7 min

Annabel Nicolson, *Frames*, 1973, 8 min

Malcolm Le Grice, *Pre-Production*, 1973, c. 15 min

Malcolm Le Grice, *Blue Field Duration*, 1972, 6 min

Malcolm Le Grice, *Whitchurch Down (Duration)*,

1972, 9 min

Malcolm Le Grice, *Horror Film 1*, 1971, 14 min

4pm

Gill Eatherley, *Chair Installation*, 1972, loops

5pm

Malcolm Le Grice, *Gross Fog*, 1973, loops

6pm

William Raban, *Take Measure*, 1973, 2 min

Gill Eatherley, *Aperture Sweep*, 1973, c. 6 min

Gill Eatherley, *Pan Film*, 1972, 8 min

Gill Eatherley, *Hand Grenade*, 1971, 8 min

William Raban, *2'45" (Bristol 1975)*, 1973, 8 min

William Raban, *Surface Tension*, 1974-76, 14 min

William Raban, *Angles of Incidence*, 1973, 8 min

William Raban, *Diagonal*, 1973, 6 min

All timings are approximate, with the exceptions of the programmes that will begin at 2pm & 7pm on Saturday and 2pm & 6pm on Sunday.

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, *Up and Down Territory
of the Genial Republic*, Gallery House, 1972

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

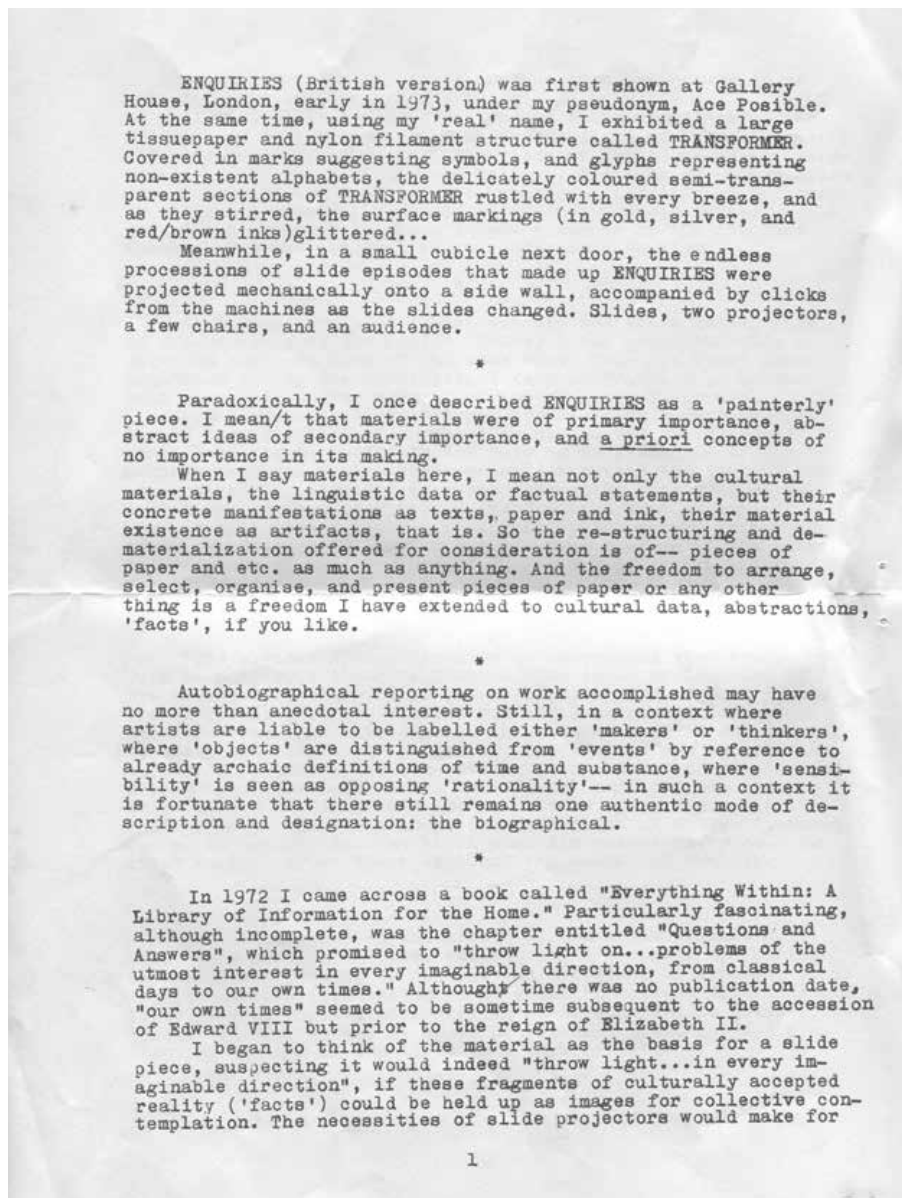
The conceptual work that Ed Herring produced in the late 1960s involved recordings of interactions between human interventions and natural processes – such as photographing the effects of winter weather conditions on tea bags nailed to a tree in Lancashire (*Tea Bag Piece*, 1968–69). In the early 1970s, 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 for *Inquiries* (The American version), 1975, The McDowell Colony, New Hampshire, USA

"THREE FRIENDS"

Three friends have broken the male monopoly on that enormous exhibition space, Gallery House. Carla Liss, Susan Hiller and Barbara Schwartz managed to assemble an exhibition of their work despite the fact that Gallery House was on the verge of closing and could offer no assistance. Originally they wanted to organize a huge exhibition of women artists' work but their idea was rejected. It's a pity because the series of exhibitions held last year at Gallery House called "Survey of The Avant Garde" gave us little clue what women are doing now as the series included the work of only one woman artist.

The "Three Friends" proved beyond doubt that no survey of the avant garde is worthy of the name without women's work. Carla Liss and Barbara Schwartz showed films. Susan Hiller exhibited the large tissue paper construction "Transformer" and, under her pseudonym Ace Possible (phonetic Spanish American for "it is possible") gave a slide show which cleverly opened our eyes to the high premium we place on the mindless assimilation of facts. Carla Liss created an entire

environment with simultaneous projections on four walls. She calls her film "Dovecote" as it transports us into a dove's world in the centre of a stone tower. To the sound of doves cooing and beating wings she shows us a constantly changing bird's eye view of the dark inside of the tower and the bright trees and sky through openings in the stone work. Barbara Schwartz films included "Homemovie", a highly personal exploration of different techniques, and images that caught her eye.

You will have an opportunity to see their work this Autumn when, together with other women artists, they plan to take over a street of houses vacated for demolition and hold an open women's exhibition. The exhibition, to be called "Women's Work," promises to be an entirely new kind of show. Anyone will be able to submit anything they believe others might want to see and there will be discussions, documentation, events and more.

Spare Rib, No. 12 (June 1973)

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)

DAVID LAMELAS

Three exhibition prints, 2017

Courtesy Jan Mot

Three contact sheets, 1971: camera credited to Annabel Nicolson and still photography to David Crosswaite

Courtesy of John Blandy's Gallery House archive

From *Cumulative Script*, 1971

When David Lamelas moved to London from Buenos Aires in 1968, at the age of 22, he was already an internationally recognised artist, having shown at the Bienal de São Paulo (1967) and the Venice Biennial (1968), among other important exhibitions. Despite this renown, and the complexity of his work around film and photography, he enrolled as an MA student at Saint Martin's School of Art, studying with, among others, Barry Flanagan and John Latham.

While Lamelas' work at the time was undoubtedly political (see for example his work for the 1968 Venice Biennial, *Office of Information about the Vietnam War*), his focus was on the various temporalities involved in producing, exhibiting and viewing still and moving images. His installations in the late 1960s and early 1970s often incorporated a variety of mediums – photography, film, slides and video – producing jarring and incomplete sets of visual information that could be disassembled and recombined at will. This is the case of *Cumulative Script* (1971), a set of 6 frames with 120 black-and-white photographs and a 15-minute 16mm colour film. The three photographs on view at Raven Row are prints from *Cumulative Script* produced for this exhibition, along with archival contact sheets shown here for the first time.

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 (Burns and Lux), 1972
Photographic stills.

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

Raven Row is saddened by the passing of Gustav Metzger (1926–2017), a truly extraordinary artist and individual.

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.

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 min

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

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

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

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.

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
 JONATHAN 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.

**centre
for
behavioural
art**

dec 72

**gallery six
gallery house**

PERMANENT EXHIBITION

Artists participating : Steve Willats,
David Bugden, Gerry Brieske.

documentation
of
Projects

50 Princes Gate, Exhibition Road, London, SW7 2PG
Telephone: 01-589 7207

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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SOUND & VISION

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From left to right: Malcolm Le Grice, John Blandy (of Gallery House), Gill Eatherley and William Raban. Photograph by David Crosswaite

Photos p. 5 Courtesy of John Dugger

Photo p. 16 © Darcy Lange Estate

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Raven Row

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