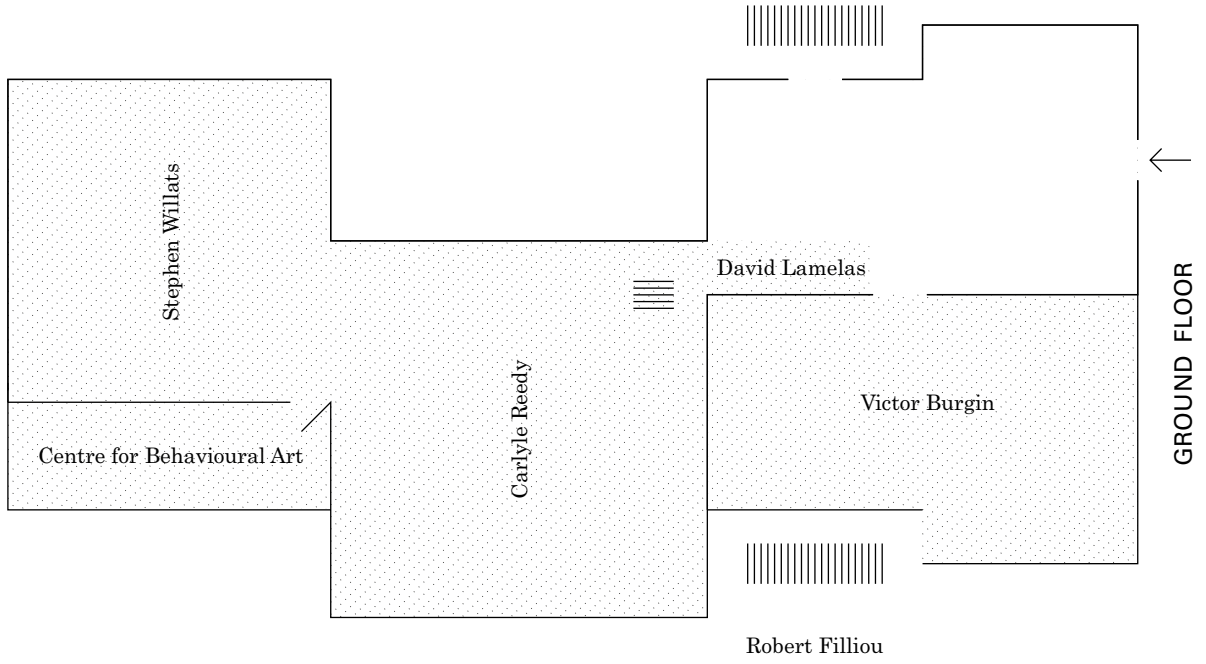
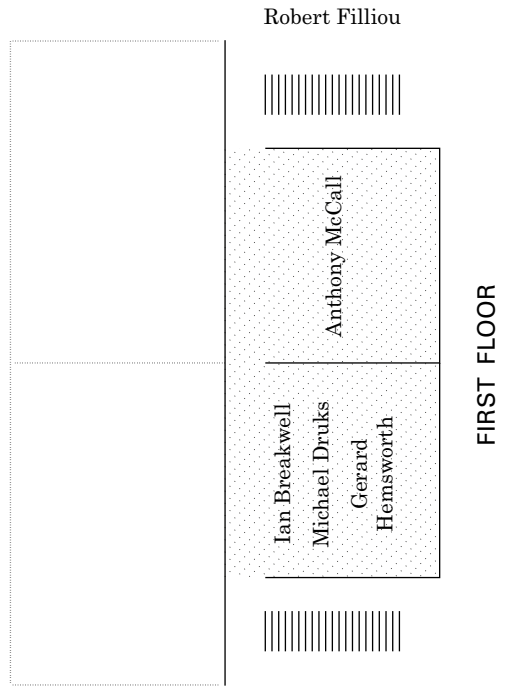
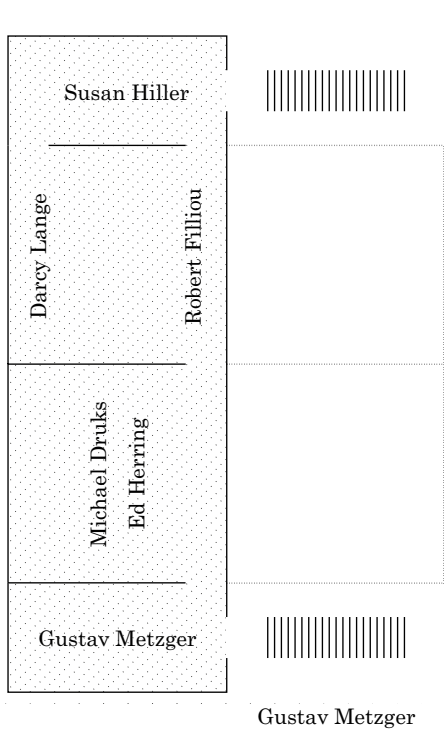


This Way Out of England: Gallery House in Retrospect

NEWSHEET 5/7



Raven Row



For the fifth weekend of *This Way Out of England*, Raven Row welcomes two artists, Anthony McCall and Carlyle Reedy, to perform works relating to their contributions to Gallery House in 1972. Despite their shared interest in performance and time, the two artists' practices are in a way opposites: McCall's early 1970s performances for film and slide projectors emphasise the temporal translation of live work into its recorded and projected image, while Reedy's theatrical pieces distend time to a 1:1 relation between art and lived life. Whereas McCall's use of moving and still images suggests the possibility of sectioning time into quantifiable parts, Reedy's performances are invitations to lose oneself in time.

Following his talk last weekend at Raven Row, Victor Burgin installs several conceptual works from the early 1970s that were originally included in Part 2 of *A Survey of the Avant-Garde in Britain*. *Room* (1970) could be said to be site-specific and 'in real time', in so far as the sentences on the wall relate directly to the viewer's physical experience within, and of, the space where it is displayed. Burgin's other contributions to *This Way Out of England* are contained in plastic folders: textual works simply placed on a table for visitors to consult, as they were at Gallery House in 1972.

Between McCall's experiments with time and projection, Reedy's open-ended life scenarios and Burgin's phenomenological questioning of the exhibition space, this weekend argues that Gallery House, seen collectively, was a prime site of reflection on what it means to show work in a given space and time, both for the artist and the viewer.

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.

VICTOR BURGIN

All Criteria, 1970
Any Moment, 1970
Bracketed Performative, 1971
Room, 1970
This Position, 1969

Courtesy of the artist

Victor Burgin is one of the most influential conceptual artists, whose work and writing on/in photography and film have had a profound effect on our understanding of the image's relations to language, place, ideology and subjectivity. At the time of Gallery House, he was a lecturer at Trent Polytechnic, moving to the School of Communication, Polytechnic of Central London, in 1973. He took part in some of the key conceptual art exhibitions of the late 1960s and early 1970s, including *When Attitudes Become Form* at the ICA, London (1969), *Information* at the Museum of Modern Art, New York (1970), and documenta 5 in Kassel (1972). His contributions to *A Survey of the Avant-Garde in Britain Part 2* (1972) at Gallery House included *Room* (1970) and some other related textual works which were also shown simultaneously in the exhibition *The New Art* at the Hayward Gallery. Burgin has re-installed the works at Raven Row in much the same way they were first presented.



Victor Burgin, textual works,
as presented in *A Survey
of the Avant-Garde in Britain Part 2*,
Gallery House, 1972

0
ANY MOMENT PREVIOUS TO THE
PRESENT MOMENT
1
THE PRESENT MOMENT AND ONLY
THE PRESENT MOMENT
2
ALL APPARENTLY INDIVIDUAL
OBJECTS DIRECTLY EXPERIENCED
BY YOU AT 1
3
ALL OF YOUR RECOLLECTION AT
1 OF APPARENTLY INDIVIDUAL
OBJECTS DIRECTLY EXPERIENCED
BY YOU AT 0 AND KNOWN TO BE
IDENTICAL WITH 2
4
ALL CRITERIA BY WHICH YOU
MIGHT DISTINGUISH BETWEEN
MEMBERS OF 3 AND 2
5
ALL OF YOUR EXTRAPOLATION
FROM 2 AND 3 CONCERNING THE
DISPOSITION OF 2 AT 0
6
ALL ASPECTS OF THE DISPOSITION
OF YOUR OWN BODY AT 1 WHICH
YOU CONSIDER IN WHOLE OR IN
PART STRUCTURALLY ANALOGOUS
WITH THE DISPOSITION OF 2
7
ALL OF YOUR INTENTIONAL BODILY
ACTS PERFORMED UPON ANY
MEMBER OF 2
8
ALL OF YOUR BODILY SENSATIONS
WHICH YOU CONSIDER CONTIN-
GENT UPON YOUR BODILY CONTACT
WITH ANY MEMBER OF 2
9
ALL EMOTIONS DIRECTLY EXPERI-
ENCED BY YOU AT 1
10
ALL OF YOUR BODILY SENSATIONS
WHICH YOU CONSIDER CON-
TINGENT UPON ANY MEMBER OF 9
11
ALL CRITERIA BY WHICH YOU
MIGHT DISTINGUISH BETWEEN
MEMBERS OF 10 AND OF 8
12
ALL OF YOUR RECOLLECTION AT 1
OTHER THAN 3
13
ALL ASPECTS OF 12 UPON WHICH
YOU CONSIDER ANY MEMBER OF 9
TO BE CONTINGENT

Victor Burgin, *Any Moment*, 1970, first
published in *Studio International*, No. 180
(July/August 1970)

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.

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.

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.

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*.

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

Five Working Studies in British Factories and Workplaces, 1972, 114 min

Studies of Family Groups (Basil Cox), 1972, 32 min

Studies of Family Groups (Mr and Mrs Mates' family), 1972, 32 min

Courtesy of Darcy Lange Estate

From material preserved and made available by Ngā Taonga Sound & Vision.

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.



ANTHONY MCCALL

Miniature in Black and White, 1972

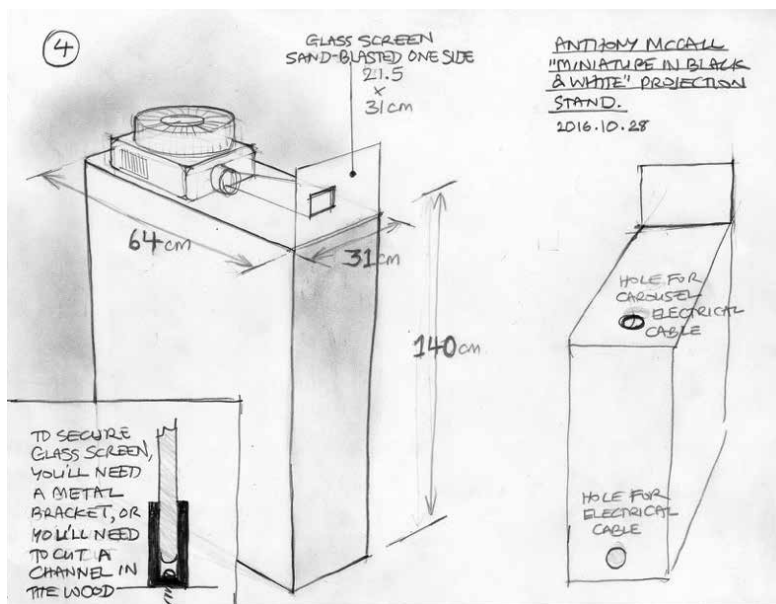
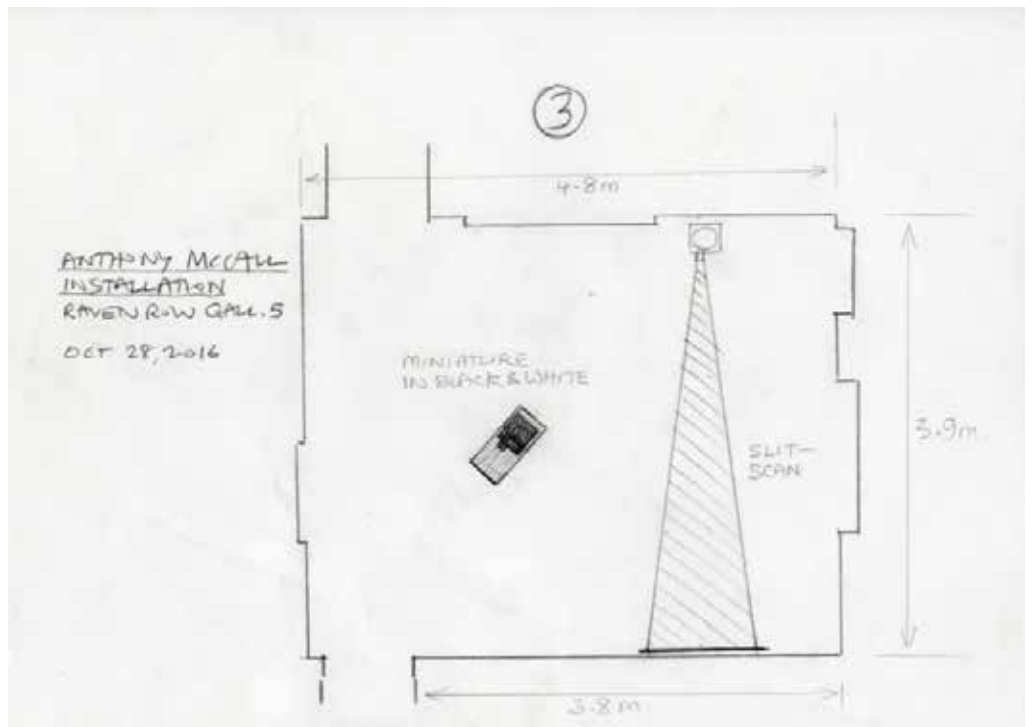
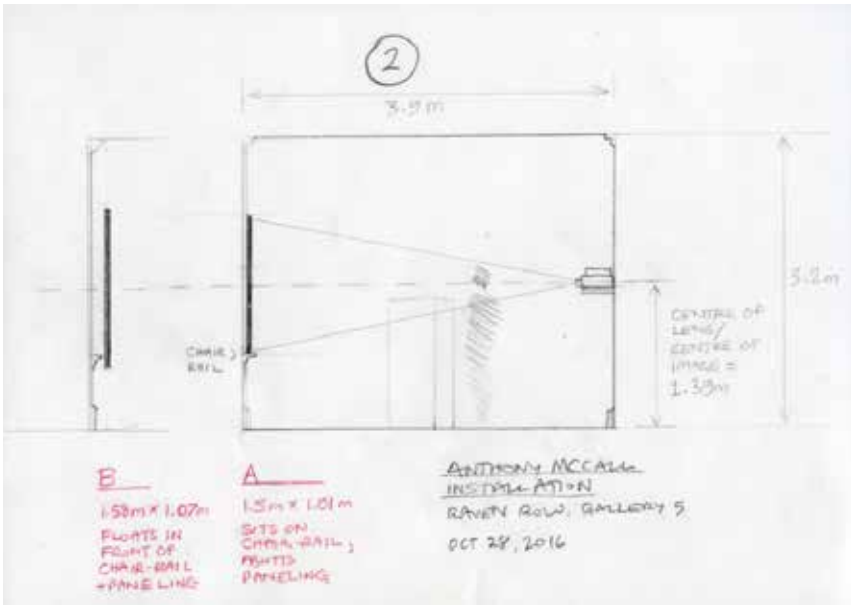
Slit-Scan, 1972

Courtesy of the artist

In the early to mid-1970s, Anthony McCall was involved in a number of artists' groups in London: the London Film-Makers Co-op, the group around Anthony Howell's Theatre of Mistakes, the London artists' magazine *Wallpaper*, the artist collective Exit (which later became the punk group Crass), and the artists whom he met through his then partner Carolee Schneemann, including David Lamelas and George Brecht.

At the time, McCall's work was mostly performative. He made for example a series of outdoor performances with fire, captured on and in some cases made for film, such as *Landscape for Fire* from 1972, which was included in Part 3 of *A Survey of the Avant-Garde in Britain* at Gallery House. McCall also took part in Part 2 of *A Survey*, with a display of photo works as well as the continuous slide installation *Miniature in Black and White*. In 1973, McCall moved to New York, where he is still based, and began a series of sculptural works with 16mm film projectors, for which he became very well known. *This Way Out of England* at Raven Row includes three related slide works by McCall, all from 1972: *Miniature in Black and White*, *Slit-Scan* and *Streaks*, a brief live performance work that has never been performed for an audience.





CARLYLE REEDY

Carlyle Reedy's Museum of Living Thought, 2017

You are invited to join Angel Unity Theatre at this moment. If you wish to sit down and observe or to have a cup of tea. Or to smile once. Or if you wish to frown, you are welcome in the home of the poet. There you may find image development in rehearsal or static, dialogue or isolation.

(Carlyle Reedy, *Newsheet #2*, Gallery House, London, Spring 1972)

The US-born poet, artist, musician and performer Carlyle Reedy took part in an *In Between Show* at Gallery House, from 22 to 31 May 1972, with her collective Monkey Theatre, which performed a durational work where the artist lived and worked in the space as a theatrical event. A friend and collaborator of many artists who also exhibited at Gallery House – among them Stuart Brisley and John Latham – Reedy and her Monkey Theatre entered fully into the spirit of Gallery House's round-the-clock programme of participatory projects. For *This Way Out of England*, Reedy will perform a new piece entitled *Carlyle Reedy's Museum of Living Thought*, 'living' much as she did in 1972: standing, sitting, working through her archive, creating work and speaking with visitors, surrounded by a selection of recent collages and paintings.

what i am doing in this room is continuing & documenting a
living theatre.

when i am present in the room i am in performance which may be experienced as static, in rehearsal, perfected, in dialogue, or in isolation. your presence forms, as it affects and answers the situations, the continuous theatre. i am interested in the fact that you have come into a place in which i temporarily reside, my home and working space. if you wish to, please write your name, what you do, how you contribute to the theatre and your address on this paper and leave it here to be entered in the book of participants. you can forward copies of poems, art work, ideas, or documents of any kind which you feel relative to your experience here in some way to be included in a book i am compiling over the summer months. you may send in also personal opinion on the situation here, and any time up until july 1st. the address is:

gallery house london
50 princes gate
exhibition road
london s. w. 7.

with the notification: (C.F. carlyle reedy exhibition in performance)

when i am not present in the theatre, please be welcome to use the bath and kitchen in any case. if you find inconvenience, such as lack of cushions to sit on, towels for drying off, not enough cups for tea, etc. , make a note on this paper and i will attempt in terms of my life situation to bring as much of what is needed as i can. if you would like to come back again any time over the period of the 10 days in may, you are welcome to bring any object you feel is needed here.

Carlyle Reedy

READINGS

since 1966; theatre, clubs, colleges, universities, festivals, openings, societies, etc. as the only or with other poets. Liverpool scene 1966 traverse theatre, to, the poetry society "poets in person" (sponsored by fulcrum press)1970.

on radio in england 1970 B. B. C.

on radio in nederlands 1970 VPRO

on film for french television as representative of several events artists with pavillion in the park, on film made for release in germany (cf Michael Hamburger) as poet reading. also published in a german review.

PUBLICATIONS

flame magazine, university of essex, editor a. robinson. circuit magazine, early issue, editor dave robins 1966. norwich university news magazine may 1969, corgi anthology, penguin anthology, publications promised to stereo headphones, editor nicholas zurbrugg (arts council sponsored magazine) and mass of copy of works promised to fulcrum press since 1969. also in new magazine "curtains" editor Paul Buck.

EVENTS & LECTURES

- 1968 WHSSHT EVENTS
1. Probe (group direction)
 2. Lim bobo (director John Latham)
 3. Float (Dir. Stuart Brisley)

1969 I. C. A. Pneutube event (march)

Blacktheatre event (electric centre Haarlem, Nederlands, June.)

Chickentalk event (lecture event) (slade school of art, december)

1970 Brighton festival as performing artist in S. Brisley's celebration, paril)

Pigevent "with grass with meat" IRAT (june)

Pigeventerview for dutch radio VPRO, august, amsterdam, haarlem.

Royal Court Festival Fish Event (october 31st. nov. 1st.)

for reviews see Helen Dawson)

Burial Event Riverside, Putney (nov 3rd.) events artists brisley, jeffrey shaw, marc chaimowicz participating.

Radiant Halibut (hampstead theatre club, december)

1971 Meditations in Performance (5 day performance in upstairs theatre royal court, reference William Gaskill, Nick Wright)

Camden Arts Festival on open site april

EVENTS &/OR READINGS 1971-72

Chealsea school of art

Farnham school of art

St. Martin's school of art

Bath arts festival fringe

Norwich university

I. C. A.

Project 84 Camden

Spectrum Exhibition Alexandra Palace (14 day performance)

(from july 1971 to january 1972, i retired from public activity to further my studies in buddhism. since my return to london i have been involved in the creation and direction of a small theatre.)



Carlyle Reedy, *Monkey Continuum*, 1972, 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.

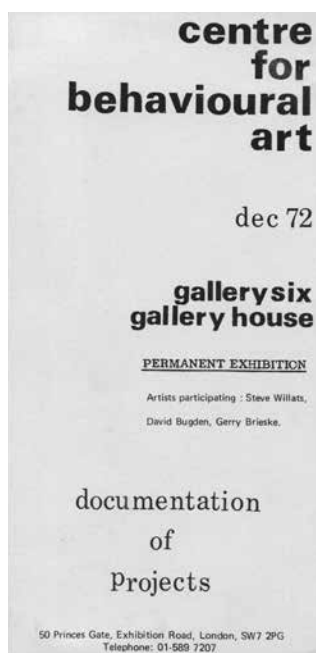
In other words what is required is a permanent base for the various activities that are going on in this area to relate to, with public access to them. This has now been provided at Gallery House London.

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.



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, Jonathan P. Watts and Mark Webber.

As well as all the participating artists we would like to thank those who have generously supported and represented them including Matt Carter, 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.

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 5, 10–12 MARCH 2017

Edited by Antony Hudek and Alex Sainsbury

Designed by John Morgan studio

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

Text © Raven Row

Text p. 8 © Mercedes Vicente

Cover image: Carlyle Reedy, *Monkey Continuum*, 1972, Gallery House

Photo p. 8 © Darcy Lange Estate

All other reproduced material: Courtesy of 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.