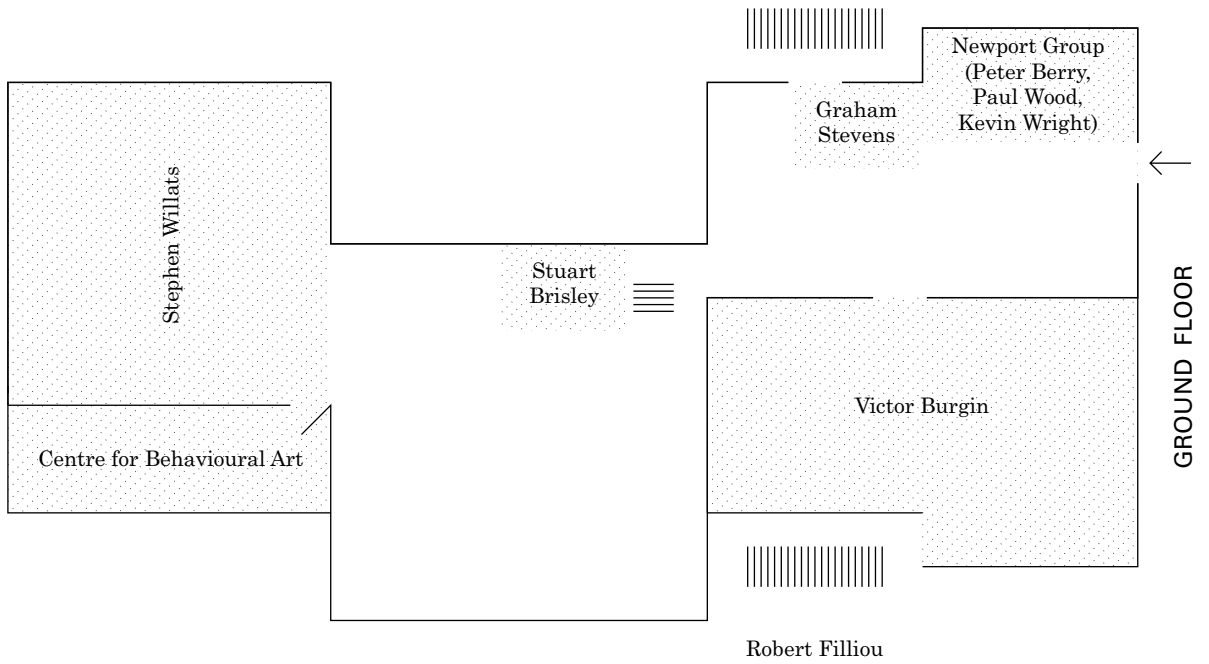
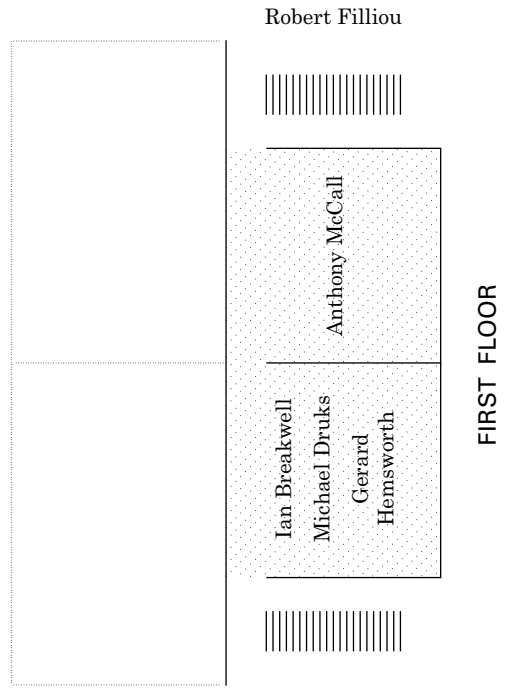
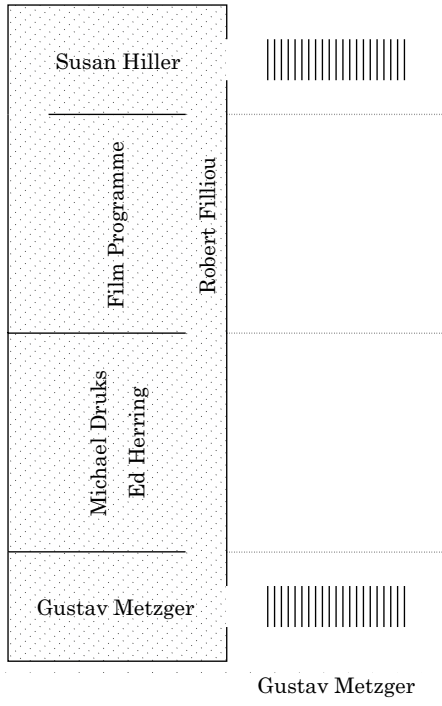


Raven Row





Werbung Deutsch-Land

[Advert for Germany], comic by Magda Jordan and Sigi Krauss, 1973

Cartoons of Sigi Krauss and Rosetta Brooks
‘Each one thought that things would turn out well.’

Sigi: “I used to run a progressive gallery and will also continue in this way.”

Rosetta: “I do everything for the avant-garde!”

Cartoon of John Blandy

‘We thank John Blandy and his artist friends.’

John: “The wall still has to be painted white tonight.”

For the final weekend of *This Way Out of England*, the emphasis turns quite naturally to endings. The final months of Gallery House were tumultuous – even by its own standards – with the final exhibition *Some 260 Miles From Here* leading to the closure of Gallery House by the German Institute. The closure elicited an occupation and protests, as well as a raucous conference that vainly attempted to mend the rift between the German authorities and the gallery.

Paradoxically, many impromptu initiatives flourished in the final months of Gallery House, including the exhibition *Three Friends* by Susan Hiller, Carla Liss and Barbara Schwartz, and a performance work by the artist John Blandy, who had been supporting Gallery House in many capacities for over a year, and who would later co-found the artistic collectives Art Meeting Place and London Calling. John Latham makes an appearance in this final episode. Although he had been involved almost from the start in Gallery House, the presence of his over-sized work *Big Breather* exacerbated relations between Gallery House and the German Institute when its water containers burst under pressure, flooding Gallery House’s basement in May 1973. Latham’s *Lectures*, written while the artist was working at Gallery House, will be performed this weekend for the first time since March 1973. The *Lectures* are emblematic of Gallery House’s continued interest in the possibilities of language-based Conceptual art to veer into the social, or in Latham’s case, the performative.

The final word of *This Way Out of England* will be left to a panel discussion, preceded by a rare screening of Ken McMullen’s film *Resistance* from 1976, featuring the artists Stuart Brisley and Marc Camille Chaimowicz, among others. McMullen’s work was included in both the film and video programmes of *A Survey of the Avant-Garde in Britain* at Gallery House. During the panel discussion artists and writers Maya Balcioğlu, Stuart Brisley, Michael Newman and Sanja Perovic will consider the questions of historical closure and archival afterlives in light of Gallery House’s brief existence, and its partial regeneration in *This Way Out of England*.



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.



101 Leith Mansions
Grantully Road
London, W.9
April 2, 1973

Dr. Klaus Schulz
Goethe Institute
51 Princes Gate
London, S.W. 7

Dear Dr. Schulz:

We have heard that Sigi Krauss's future as director of Gallery House is uncertain. If this is true, we believe that his separation from Gallery House would be a great loss for the Goethe Institute and for the art movement in England. We feel that Sigi Krauss has rare energy and abilities and that his judgement and integrity are exceptional. It would seem to us that Sigi Krauss's efforts have gained much credit for the Goethe Institute in London and on the continent. We hope that we have misunderstood the situation and that you will clarify it for us.

Yours sincerely,

Caroline Tisdall (critic, The Guardian)
Michael Compton (Tate Gallery)
John Stezaker (artist)
Stuart Brisley (artist)
Guy Brett (critic, The Times)
Mark Boyle (artist)
Colin Naylor (editor, Art and Artists)
Colston Sanger (editor, Frameworks)
John Latham (artist)
Michael Druks (artist)
Steve Willats (artist)
Jeanette Koch (Ikon Gallery)
Barry Flanagan (artist)
Richard Cork (critic, The Evening Standard)
Graham Stevens (artist)
Malcolm Le Grice (artist)
Paul Overy (New Society)
Rodney Wilson (Arts Council)
Bill Lundberg (artist)

Dear Mr. Krauss,

Reluctantly I must confirm in writing a ^{indisputable} unanimous point that we ~~we~~ have recently spoken about verbally. That our accounts for ~~the~~ keeping house leave us with unfortunately no other remedy.

To my great regret, if the Düsseldorf show is not supported 100% financially by the Düsseldorf City and it is not confirmed in detail in writing, we will not be able to have the show.

What I did inform you in the letter of 7th February was that the Diter rot exhibition (the last exhibition in Gallery House) was the last which could be financed by the German Institute. I had at that time already informed you that we could only take on the responsibility for Rossetta Brooks' wages up till March. To my great regret I feel forced to to repeat this again.

As far as you are concerned I must as a precaution dismiss you ~~fre~~ from the 1st July as you still have a years' leave of 22 working days this means that your activity will end on the 30th April. I ask you at that time to arrange that the house No. 50 Princes' Gate is cleared, that is that all the objects that do not belong to the Institute, that belong to your occupiers and in particular the artists are collected.

If you should change something with regard to the Düsseldorf exhibition, we can of course still agree to the details.

I should like to bring to your attention as I did in my letter on 7th February that you may make no additional agreements with regards making exhibitions in Gallery House is concerned.

The bluntness of this development was certainly not foreseen by us, I know as far as you and also Rosetta Brooks are concerned, ~~we~~ you both have put a lot of energy in the undertaking, but however great, budget cuts compel other directions upon you.

GERMAN
INSTITUTE
LONDON

THE DIRECTOR

DEUTSCHES KULTURINSTITUT LONDON
GOETHE INSTITUT, ZUR PFLEGE DEUTSCHER
SPRACHE UND KULTUR IM AUSLAND E.V.

51. PRINCES GATE,
(EXHIBITION RD.)
LONDON SW7

Tel. 01-589 3648/9

18th May 1973
III/4 - Sch/ko

Dear Dr. Lundberg

I should like to thank you for the solidarity with Gallery House and its Director Sigi Krauss expressed in your letter of 2nd April. In order to clarify matters, may I give you a short resumé of the present situation and its antecedents :

When Gallery House was opened to the public in March 1972, it was known to all concerned that its function as a gallery would be limited in time since the structural alterations to be carried out in order to join the two buildings Princes Gate 51 and 50 were due to start in the autumn of 1973. The agreement between the Goethe-Institute London and Sigi Krauss was based on the acceptance of this fact of which both Sigi Krauss and I were fully aware at the time. It was for this very reason that Gallery House as well as the concept and realization of its activities had an experimental character. The culmination and at the same time the end of this experiment, at least for the time being, is the present exhibition "260 miles from here" - "Yes, Sir, that's my Baby", conceived and organized by Sigi Krauss and Rosetta Brooks in co-operation with Sigmar Polke and Erika Fischer from Düsseldorf. This exhibition has been made possible with the help of the Kunsthalle Düsseldorf, the Town of Düsseldorf, the Land of Northrhine-Westphalia and the Government of the Federal Republic.

The Goethe-Institute London very much regret that for the reasons stated above this promising and worthwhile experiment cannot be continued for the time being. We hope, however, that after the re-opening of the Institute (i.e. when the alteration works have been terminated) we shall be able to start again with exhibitions.

*Sincerely yours
Krauss*

Telegramme: Instogerma London

TRANSLATION FROM GERMAN

From: German Institute London

To: Mr. Jörg Immendorf

4 Düsseldorf

Kurze Str. 4

6th June, 1973

III/4 - Sch/K

Dear Mr. Immendorf,

I assume that Frau Dr. Schmidt and Mr. Mathison have told you after the opening of "Between" that when exhibiting your objets d'art in London we must take into account that Gallery House is a part of the Goethe-Institute London. You will surely understand that a Goethe-Institute abroad works under certain conditions. These include amongst other things, that it does not interfere in the internal affairs of its host Country. Therefore it has been agreed with Sigi Krauss from the beginning that objets d'art, neither from German, nor English nor other artists having as a subject matter a political controversy of domestic English problems will be exhibited. I trust you will therefore understand that at the Exhibition "260 miles from here", whose second part, at which you are also represented, is to be opened on the 14th June, our specific position as indicated above, because we are a foreign Cultural Institute in London, will be taken into consideration.

Please understand that this letter is not meant as a measure of censorship, but I trust that you will understand that a Cultural Institute abroad is not really the most suitable place to hold up before the public of the host Country its own sins. Surely a foreign Cultural Institute is also not the place to propagate one sided propaganda. I wanted with this letter - I am sending a copy to the co-ordinators of the exhibition - ask you once again before your arrival to take this into consideration when choosing the articles to be exhibited by you.

With kind regards.

Dr. Klaus Schulz

Carbon copies,

Erika Fischer

Sigmar Polke

Rosetta Brooks

Sigi Krauss

Heera Harten

SUMMARY OF THE EVENTS THAT HAS LED TO THE POSITION OF THE GALLERY NOW

- Called for a Press-Conference Friday, 20th July, 4p.m.
- Put up the banner's 15.45 p.m.
- Immediate reaction from the German Institute was a demand of removal of the banners
- Pleaded for time so that the press and the public can see them and give us a chance of demonstrating our urgent case for a FREE GALLERY.
- Threats of the police, intervention from the German Institute
- We refused to remove the banners and locked the door for protection, and so managed to stop the banners being taken down.
- Our way of protecting the demonstration was considered by the Institute as an act of occupying the building.
- They cut off the phone at 6.p.m.
- The public was free to enter (in fact anyone who wanted to)
- German show finished on Sunday artists from St. Martin's School of Art staged a new show supported by the Art's Council.
- Solicitor's letter from the German Institute demanded closure of Gallery House and to abandon the present exhibition.
- We demanded our original time for Gallery House until the 1st August and consulted our solicitor.
- We now stand firmly open to the public until the 1st August or even longer, and so wait for the eviction order pronounced by the German Institute.
- No reaction by the press, we informed the press until a press-release.
- Suspect intervenience by the German Institute in order to reduce publicity
- Now we are cut off from the outside world and we have been refused all other facilities by the (printing, copying, typing etc) of the German Institute.
- We are giving information to the public, made a question sheet in order to get people's reactions and opinions about our case being written down. Until now we have received lots of signed partitions.

26th July 1973

GALLERY HOUSE LONDON
50 PRINCES GATE, EXHIBITION RD. LONDON S.W.7

THE DIRECTOR OF GALLERY HOUSE LONDON
SIGI KRAUSS

ALL THESE EVENTS OCCURED DURING THE EXHIBITION
"260 MILES FROM HERE" ART FROM THE RHINE - RUHR
GERMANY 1973

THE BANNER ARE THE WORK OF MARGA JORDAN AN
ARTIST FROM GERMANY TAKING PART IN THAT SHOW.

STUART BRISLEY

Writing on the wall is

A 72 hours continuous performance

As slow as possible

Raven Row, 9-12 February 2017

Video by Oliver Beatty

As part of Gallery House's first exhibition, *3 Life Situations* (March–April 1972) Stuart Brisley occupied a room on the ground floor, which visitors could only see through a slot in one of the walls. Not only was the work titled after the artist's national insurance number, ZL 65 63 95 C, but he changed his name to this number by deed poll for the seventeen days that the performance lasted. Thus anonymised, reduced to self-imposed solitary confinement, the artist seemed to approach a state of total non-activity, even non-entity. *ZL 65 63 95 C* was one of Brisley's first solo performances and one of three he realised at Gallery House, along with *And for today... nothing* and *The Artist as Whore*.

In response to his performances at Gallery House, Brisley performed *Writing on the wall is*, a piece conceived for Raven Row. For 72 hours, the artist remained behind a partition, with a chair and a bed, in solitude. Visitors were able to look on through holes in the partition and a door sometimes left ajar. The entire performance was documented on video and made into a durational film, to be screened on this final weekend of *This Way Out of England*. The video thus extends Brisley's performances *Writing on the wall is* and *ZL 65 63 95 C* into a new work, simultaneously affecting the temporalities of the past live pieces and of conventional archival documentation.



Stuart Brisley, *ZL 65 63 95 C*, *3 Life Situations*,
Gallery House, March–April 1972

VICTOR BURGIN

All Criteria, 1970
Any Moment, 1970
Bracketed Performative, 1971
Room, 1970
This Position, 1969
Courtesy of the artist



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

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.

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.

FILM PROGRAMME

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

All films are 16mm transferred to digital.

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

FILM PROGRAMME

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

FILM PROGRAMME FOR THE EXHIBITION

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

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.



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

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.

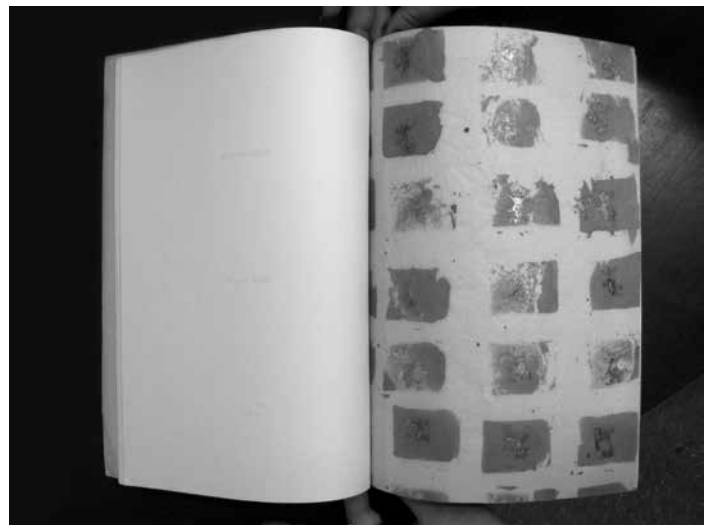
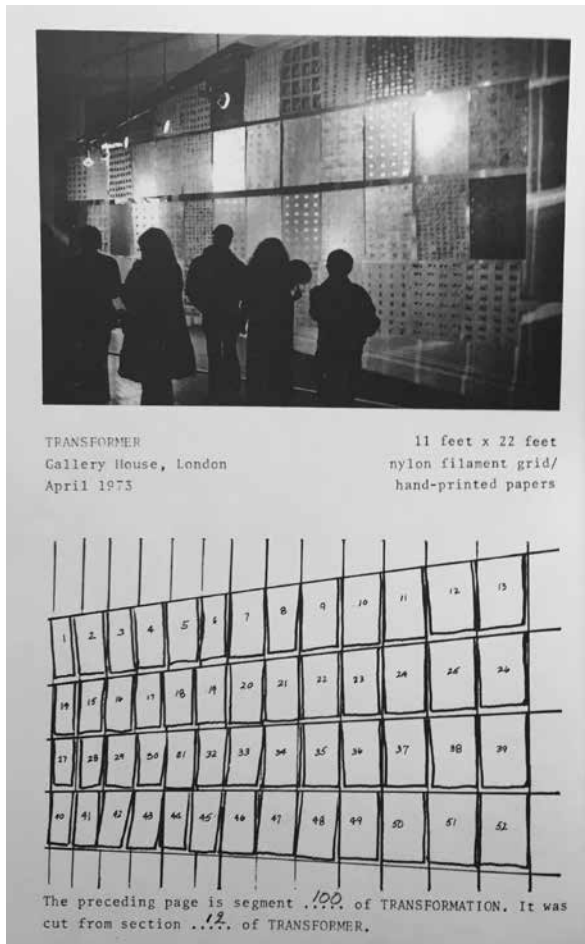
SUSAN HILLER

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.

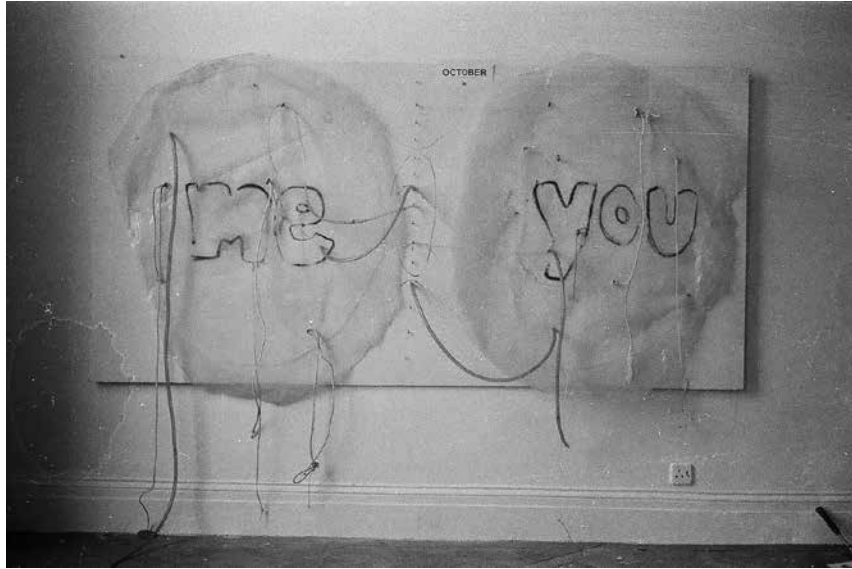
Hiller showed two new works as part of *Three Friends*: *Transformer* and *Enquiries*. In both, she specifically invokes language as an engine of conflicted communication. She exacerbates (mis)translation by signing her works in the exhibition with two different names: her given name, and the pseudonym ‘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*.



TRANSFORMATION is a distribution and relocation of the material elements used in TRANSFORMER. It consists of 260 A4 tissuepaper segments, five cut from each of the 52 sections of TRANSFORMER. Bits of nylon filament line are bonded to the paper in many instances. The 260 segments are bound into the 260 copies of the second issue of "Wallpaper". TRANSFORMATION should be understood to be located in from one to 260 sites simultaneously.

JOHN LATHAM

The Object Lectures, The Back to Nature Lectures and The Lectures, 1972
with Patrick Goddard, Holly Pester, Carlyle Reedy and Sue Tompkins



John Latham, *Me/You*, *Survey of the Avant Garde in Britain Part 2*,
Gallery House, September 1972

Whilst working on his OI-IO Project at Gallery House, John Latham wrote a series of text scores entitled *The Object Lectures*, *The Back to Nature Lectures* and *The Lectures*. The pieces were intended as verbal performance pieces to demonstrate Latham's concept of 'event-structure'. *Lecture 1* consists of a single occurrence of the letter/word 'a'. In *Lecture 2* the 'a' is repeated and then sustained, before a new word 'the' is introduced in *Lecture 3*. As the series progresses new words, propositions, questions and statements are gradually introduced. In Latham's terminology, as the lectures progress they display the occurrence of a 'least event', its repetition or insistence, and development into a habit. The series of lectures include stated durations of between two and five minutes with the sequence as a whole lasting approximately 45 minutes when performed. They were first delivered at the Museum of Modern Art, Oxford, in 1972 and later at Arthur Tooth's Gallery in London's West End in March 1973 on the occasion of the group exhibition *Critic's Choice* selected by Richard Cork, then the art critic of the *Evening Standard*. The selection of *Lectures* Latham made for *Critic's Choice* does not include a *Lecture 7*, *8* or *9*, but instead, following *Lecture 10*, jumps to *2001*, *3001* and *4001*. It is this selection that forms the basis for the event at Raven Row.

Four artists will interpret and re-perform Latham's work at Raven Row in a programme devised by curator/director of Flat Time House, the former home and now archive of John Latham, Gareth Bell-Jones. Patrick Goddard makes video, publication, performance, and installation. His work often explores politically loaded issues with a sense of pathos and self-defeating humour.

Holly Pester is a poet and writer. Her work experiments with speech-sound and the radical potential of cadence.

Carlyle Reedy is a poet, artist, musician and performer who made an exhibition at Gallery House, in May 1972. She was a friend and collaborator of John Latham. Earlier during this exhibition, Reedy made a work by inhabiting the space much as she did at Gallery House: working through her archive, making readings and speaking with visitors.

Sue Tompkins works with fragments of language gathered from everyday encounters and experiences. Her practice incorporates text, sound, installation and performance.

Gareth Bell-Jones

JOHN LATHAM

John Latham was one of the most visible artists at Gallery House. From May 1972 he occupied a room on the second floor of the Gallery, as part of the collaborative OHO Project, with Andrew Dipper and Jeffrey Shaw. Latham also featured in Parts 2 and 3 of *A Survey of the Avant-Garde in Britain*. In Part 2 he contributed a large multi-panel piece entitled *Me/You*, which depicted various monthly configurations of two interlocutors ('me', 'you') by means of plastic tubing. The work had been produced the year before for the *Wall Show* exhibition at the Lisson Gallery.

OHO Project realised what may have been Gallery House's most flamboyant intervention: *Big Breather*, a tall wood and Plexiglas structure topped by an enormous bellows that pumped water up and down while producing a 'foghorn' sound (as Sigi Krauss remembers it). Latham, Dipper and Shaw intended the movement of the bellows to simulate the tidal energy exerted upon a square foot of sea surface. Archival evidence suggests that in November/December 1972 the *Big Breather* was first assembled outside Gallery House, and then re-installed in the Gallery's stairwell. At some point (possibly May 1973, as Krauss recalls), the structure burst under pressure, flooding Gallery House's basement. Later in 1973, Latham relocated the *Big Breather* outside of the Engineering department of Imperial College, London, not far from its original siting at Gallery House.

27 sept 72 portland rd

For Rosetta & Sigi

Re: The Breath piece - I have started getting the parts made and they should be ready to put together at the end of October. Leaving a bit of time for tests and adjustments it ought to be ready to start a fortnight later.

It should have an individual notice sent round saying it is a study model for a sea 'monument' to run by the solar system. The point about the sun function is verifiable on the level of 'solar radiation' being at least as productive (in 2) on the sea surface as on the land, and there will be some tentative figures and drawings indicating the possibility of multi-layer cultivations of the water. These are as notes and observations on the work and not part of it - rather needing somebody to do them from outside.



John Latham, *Big Breather*, outside Gallery House, November 1972 and inside Gallery House (detail), May 1973



GUSTAV METZGER



Gustav Metzger, *Controlling Information From Below*,
3 Life Situations, Gallery House,
March–April 1972
Photo by Alaric Aldred

Mass Media: Today and Yesterday, 1972/2017
Extinction. In all its forms and manifestations
The way we live now

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

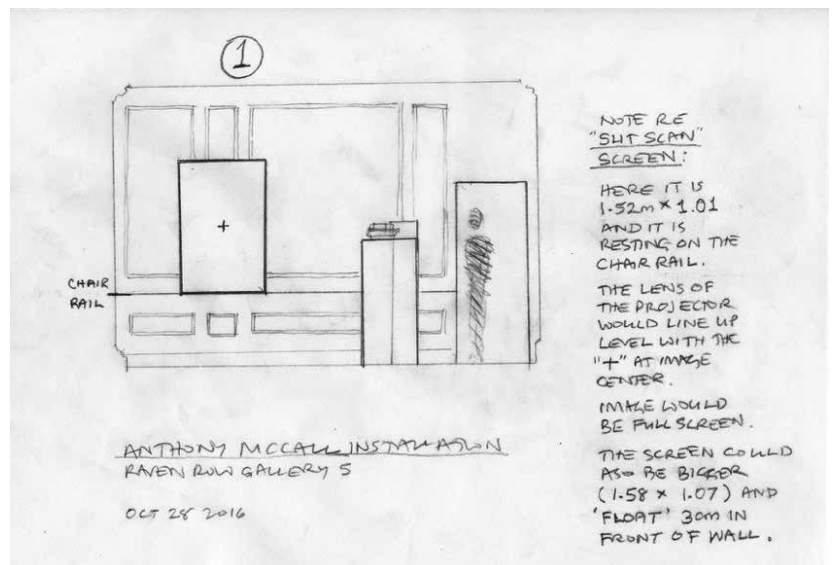
Among the elements of Metzger's installation during *3 Life Situations* at Gallery House were a bath, a pot of boiling lentils, a maquette for a monumental work for 120 cars releasing exhaust fumes into a large enclosed structure (*Stockholm June: a project for Stockholm, 1–15 June 1972*), and a space 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 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.



NEWPORT GROUP (PETER BERRY, PAUL WOOD, KEVIN WRIGHT)

Practical Considerations, 1972

Video (transferred to digital, 40 mins), book, text

Practical and Historical Relativity, 1972/73

Video (transferred to digital, 50 mins), book, text

Also on display: installation photographs,

A Survey of the Avant-Garde in Britain Part 2,

Gallery House, September 1972

All courtesy of the artists

By the early 1970s, Modernist art had come in for widespread criticism, and various forms of more conceptual-, performance-, or installation-based practices were flourishing in art schools in Britain. At Lanchester Polytechnic in Coventry, the Art & Language 'Art Theory' course had attracted a group of students, including Philip Pilkington, Dave Rushton, Kevin Lole and Peter Smith. At Newport College of Art in South Wales, Keith Arnatt put another group of students, including Peter Berry, Paul Wood and Kevin Wright in touch with Art & Language, and encouraged them in a similar form of Conceptual art. The two groups maintained close ties, producing video and text works motivated by a critical approach to the object, and informed by analytical philosophy, philosophy of science, and later, Marxist social theory. The Newport Group exhibited two video pieces in *A Survey of the Avant-Garde in Britain Part 2: Practical Considerations* and *Practical and Historical Relativity* (both 1972). Each work was displayed at Gallery House as an installation comprising a video monitor, a publication and a text affixed to the wall. These works are re-presented at Raven Row for the first time since the early 1970s, in a configuration reminiscent of their original installation.

GRAHAM STEVENS

Atmosfields, 1968–72 (20 min)

16mm transferred to digital

Courtesy of the British Film Institute National Archive

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.

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

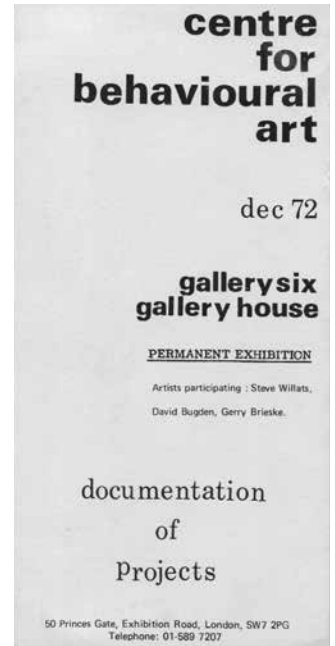
CENTRE FOR BEHAVIOURAL ART

Sound Recordings:

Centre for Behavioural Art Seminar 1973: Vic Bachik, 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.

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.

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NEWSHEET 7, 24–26 MARCH 2017

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Text p. 15 © Gareth Bell-Jones

A SURVEY OF THE AVANT-GARDE IN BRITAIN

Gallery House London

August 18th–October 15th 1972

Part 2 September 12th–September 30th 1972

Victor Burgin, John Stezaker, David Lamelas, Ed Herring,
Jon Bird, Gerard Hemsworth, Peter Berry, Paul Wood,
Kevin Wright, David Holmescroft, Ian Breakwell, Anthony McCall.
OHO Project: John Latham, Andrew Dipper, Jeffrey Shaw.

Private view

Tuesday September 12th 6.30 p.m. Drinks

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

Cover image: Gallery House, Exhibition Road, London, August 1973. Photo by Reza Modjabi

Photo p. 8 © Stuart Brisley. Courtesy of the artist and Hales, London New York

Image p. 20: Gallery House invitation, courtesy of Anthony McCall

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Raven Row

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