

Diagonal Diagram of Dispersed Documents

by **Material Conjectures**

at ArtLacuna 12.10.17 – 28.10.17

*see *Press Release* within the exhibition structure for full details of opening times and events

Jonathan Darling | Rachel Garfield | Pil and Galia Kollektiv | Jaspar Joseph-Lester | Graham Lister | Maggie Roberts (Orphan Drift) | Anne Tallentire | BAW and Bruce Gilbert

Material Conjectures [MC]

MC curated *Diagonal Diagram of Dispersed Documents [DDDD]* and constructed the architectural intervention or *Diagonal Diagram*, which houses the contributions or *Dispersed Documents* in the exhibition. MC also produced the silk hanging works, which intervene on the *Diagonal Diagram* across the space.

Active since 2011, Material Conjectures is a project co-authored by Kirsten Cooke and Dale Holmes. MC's research and practice engages with material and spatial operations: exploring their properties, vernacular and contingency. Previous UK exhibitions include: *Abandoned Temporary Crisis Facility* at Beaconsfield (2016), which also acted as a platform for the *Housing, Immigration and Temporary Fabrications* symposium (2016); *Kwartz Kapital Konstruktion Kollider*, Beaconsfield (2014); *Asymmetrical Cinema*, Beaconsfield (2013) - which also launched a publication of the same name; *One-Dimensional Disco*, kynastonmcshine, London (2012); *Turbulent Surfaces II*, kynastonmcshine (2012), London and *Turbulent Surfaces I*, Brook Theatre, Kent (2011). MC have also produced texts, performances and structures for exhibitions and publications that have been staged or distributed internationally.

Jonathan Darling

Jonathan Darling has contributed a text and image to *DDDD*, which act as his *Dispersed Documents* in the *Diagonal Diagram*. Darling's text, '*Dispersed lives: the fragmentation of asylum support in Britain*' summarises his recent work on dispersal within the UK and the image is from his field work. These two aspects of Darling's research enter the *Diagonal Diagram* in the form of the Press Release, which acts as another artwork within the exhibition and is itself dispersed beyond the gallery.

Jonathan Darling is a Senior Lecturer in Human Geography at the University of Manchester. He holds a PhD in Geography from Durham University and has worked extensively on the experiences of refugees and asylum seekers in British cities. His research focuses on the spatial politics of migration, asylum and sanctuary, the role of ethics within geography and the changing nature of cities. He is currently working on an ESRC funded project titled *Producing Urban Asylum*. This work explores the impact of the UK's refugee dispersal policy on four cities. Jonathan teaches courses on urban politics, borders and migration and geographies of mobility.

Rachel Garfield

Rachel Garfield has been producing a trilogy of essay films entitled *The Struggle*; these explore the impact of ethically dominated familial interactions on the formation of subjectivity in the individual. Two of the films, *The Struggle* and *Opening Up* are on monitors within the *Diagonal Diagram* and the research for Garfield's final film in the trilogy is displayed in the form of wall-based works that collectively map aspects of her research process. The springboard for each of Rachel Garfield's films are interviews conducted with people whose parents were political activists, military personnel, and practicing Catholics respectively. The aim is to explore the political and social shifts between the mid to late 20th century and the early 21st century as a negotiated and lived experience. It also explores the tensions between the individual and community.

Garfield makes work that explores the lived experience of subjectivity in all its varied forms, currently working on the final part of the trilogy. Previous iterations of the trilogy have been exhibited so far at the Nunnery Gallery, London; Hatton Gallery, Newcastle; Beaconsfield Gallery, London; London Short Film Festival, ICA London;

Open City Documentary Festival, London. Other exhibitions include *I'm Watching Over You* (Centre for Contemporary Art Santa Fe/ Arizona State University Museum, 2009) and *Just World Order* (Artsway, 2008). As well as reviews, Garfield's work has featured in *Blackwells Companion to Contemporary Art since 1945*, (ed. Amelia Jones); "An 'Other' History: Feminist Art in Britain Since 1970" Amelia Jones (eds. John Slyce, Adler, Phoebe), *Contemporary Art in the United Kingdom*, London: Black Dog Publishing, p.181, 2015, Steyn, Julia, "In the Hinterlands: Identity, Migration & Memory", *Cross-cultural Identities: Art, Migrants and the Metaphor of Waste*, Steyn, Juliet, Stamselberg, Nadja (eds.) I.B.Tauris, pp. 97-122 (core case study), 2013.

Pil and Galia Kollektiv



Pil and Galia Kollektiv, *The Decision-Maker Does Not Anticipate* (2017)

Pil and Galia Kollektiv are artists, writers and curators working in collaboration. Their work addresses the legacy of modernism and the relationship between art and politics. They often use music and choreographed movement to investigate the beliefs and rituals of a supposedly post-ideological society. Their band WE extends their interrogation of the construction of individuality and collectivity. They have had solo shows at Pump House Gallery, London, Te Tuhi Center for the Arts, New Zealand, S1 Artspace, Sheffield and the Showroom Gallery, London and are currently working towards a solo exhibition at The Naughton Gallery, Queens University Belfast. They have presented live work at the Stedelijk Museum, Amsterdam, the 5th Berlin Biennial and the 5th Montreal Biennial, as well as at Kunsthall Oslo and Arnolfini, Bristol. They are the directors of artist run project space xero, kline & coma and work as lecturers in Fine Art at the University of Reading, the Royal College of Art and the CASS School of Art.

Jaspar Joseph-Lester

Jaspar Joseph-Lester has been involved in a series of international curated exhibitions; authored, co-authored and edited a number of published books and articles for journals; and played a leading role in organising international conferences, symposia and other public events. This research has explored ways that material space is shaped by images (scripted space) and how images are themselves experienced and understood through the materiality of objects. Much of his recent work has taken the form of the photo-essay. This work continues to provide a context for exploring how space is informed by images, focusing on the way the cinematic image is played out in architectural space. For *DDDD*, Jaspar Joseph-Lester has contributed research materials under the larger project title of *The Rise and Fall of the Infinity Pool* and the guide books he published within the project *The Lisbon Guide to Law and Entropy*.

Jaspar Joseph-Lester is Reader in Fine Art (Art, Urbanism and the Moving Image) and research tutor on the Sculpture programme at the Royal College of Art. A London-based artist, his work explores the role images play in urban planning, social space and everyday praxis; latterly he has focused on conflicting ideological frameworks as embodied in urban regeneration projects. In 2010, he was invited to curate the Dallas Pavilion, which was launched at the 2013 Venice Biennale. He has exhibited widely in the UK and abroad.

Graham Lister

Graham Lister is a painter whose work is built around investigations into the materiality of the contemporary everyday. In particular, his practice looks toward the surfaces and planes of the physical environment which often serve to organise, control and to direct movement within our daily lives. Using painting as a methodological tool, his work embraces processes of repetition, simplification and of abstraction to engage with selected materialities, forms and views. Most recently, his paintings have showcased interests in woven and interlinked surfaces and the potential of large scale paintings to be developed as new types of barrier materials in exhibition contexts. For *DDDD*, Lister has contributed his large research paintings on paper; *Chain Link Fence*, 2017 and *Orange Weave*, 2017.

In 2016, Graham Lister received a practice-based PhD from the Glasgow School of Art after using personal painting strategies to respond to the contemporary era of networked interconnectedness and changing desires to represent / re-present reality. He currently teaches Painting at The Glasgow School of Art and on the Contemporary Art and Illustration Programme at the University of Huddersfield.

Maggie Roberts (aka Mer.)

*Maggie Roberts' (Orphan Drift) film, *Black Waters ghost prescient* will be screened at the closing event between 7.30 – 9.30pm on 28.10.17

Maggie Roberts practice has always involved excess and iteration, employing feedback circuits of image content, rhythm and texture across screen, collage, digital and painterly mediums. She often uses morphing viscous liquidity and 'machine vision' aesthetics to undo or expose the underlying implications of the digital. The work has a complex, liminal and baroque aesthetic that proposes a tactile and fluid materiality. This reflects her continuing interest in manifesting invisible currents and currencies that affect the visible: expanding cosmic, geological, biotechnical and cultural time scales; 'machine vision', shamanic animal becomings; evolving communication currents in vibrant matter; the futural pressures of Capitalism; dark materials and liminal and virtual energies. These are all forces for destabilization and change as the future impacts on the present, becoming effective frequencies in our habitats and fantasies. She is currently focused on science fictional works that expose climate change as the violence of excess and luxury. The *Black Waters ghost prescient* video is one of these.

Maggie Roberts exhibits aligned to Orphan Drift (the collaborative artist she co-founded in 1994). She has participated internationally in over two decades of exhibitions, screenings and performance as part of OD, exhibiting extensively in the UK, Europe, Canada and the States, including at the Cabinet Gallery and Tate Modern, London; CAC Gallery, Vilnius, and writing the Sci-fi-theory text *Cyberpositive*. More recent exhibitions include in *Matter Fictions* at the Berardo Museum, Lisbon; *Feeling Safer*, IMT Gallery, London and *Green Skeen*, a performance /video collaboration with Plastique Fantastique, Horse Hospital, London; *Unruly City*, at Dold Projects, St Georgen, in Germany and at the '2nd Changjiang International Photography and Video Biennale' at the Changjiang Museum of Contemporary Art, China. She is currently finishing a book chapter called *The Things That Knowledge Cannot Eat for Fiction As Method* to be published later this year by Stenberg Press and is working on an ACE commissioned video piece for Res Gallery, London in April 2018.
www.merliquify.com

Anne Tallentire

Shelter stack
c-print on metal mount
60 cm x 28 cm

Shelter notes
publication printed on newsprint
29.7 x 42cm

Both works in this exhibition relate to *Shelter* (2016) where over one intense week of activity materials were assembled, disassembled, re-assembled and filmed on the site of a former military barracks in Derry. The work raised concerns regarding precarious situations and daily life.

Anne Tallentire's work is primarily concerned with transience, displacement and the overlooked in daily life. Her primarily conceptual practice across media frequently involves the dismantling and re-assembling of everyday materials and systems in order to engage geographical, social, cultural and political situations. Solo exhibitions and projects include 'AS FAR AS', Hollybush Gardens; 'Shelter', Nerve Visual Derry (2016); 'This and other Things', Irish Museum of Modern Art, Dublin (2010); and 'Instances', representing Ireland at the Venice Biennale (1999). Group exhibitions include Truth: 24 frames per second, Dallas Museum of Art, (2017); 'Winter Garden', Flat-time House, London (2015); 'Key words', Tate Liverpool and 'At-your-service', Technicki Muzej, Zagreb, Croatia (2014). Since 1993, Tallentire has worked collaboratively with John Seth as work-seth/tallentire. Their projects include 'Manifesto 3 ... (instead of partial object)', Hollybush Gardens, (2017); 'Yes let's Go' in 'Sum of the Parts', South London Gallery (2002) and 'trailer', Project, Dublin 1998. Tallentire is represented by Hollybush Gardens, London.
annetallentire.info

BAW and Bruce Gilbert

David Crawforth and Naomi Siderfin aka Beaconsfield Art Works or BAW – have been collaborating on flexible, experimental solo works since they co-founded the artist-led project Beaconsfield in 1994 <http://beaconsfield.ltd.uk>. BAW was conceived as a satellite vehicle to allow the founders to sustain independent practice parallel to their public curatorial project Beaconsfield.

BAW almost always involve sound in their interventions, which have been commissioned internationally, be they sculptures, constructs or performances. Their cross-disciplinary, monthly, arts happening – Nosepaint – ran for four years before Crawforth and Siderfin turned their attention to securing a permanent venue: Beaconsfield. Developing new art works in a wide range of mediums through commissions, residencies, performances, publications and events, Beaconsfield has become known as a unique test bed and primary research vehicle, informing and disseminating the practice and theory of visual art and related practices.

Bruce Gilbert is one of the founding members of the experimental and influential art-punk band Wire - a pioneer in the experimental noise scene. He studied art and found a niche in the avant-garde music scene in the late 1960's. Gilbert's experimental musical tastes later influenced his guitar playing with Wire- "I'm not impressed with 'technique' and, to begin with, my role in the proceedings was to make sure that it didn't get in the way of what we were trying to do..." Gilbert formed a series of bands/projects with Wire bassist Graham Lewis, including Cupol, Dome, P'o and Duet Emmo. Dome performed at art galleries with visual displays that allowed audience interactivity. In the 1990's Gilbert regularly appeared at London techno clubs under the name Beekeeper, often deejaying from inside a garden shed above the dance floor- "being a DJ was just an excuse to manipulate other peoples' music..." Gilbert has just completed a solo album with the independent label Editions Mego.

The first gallery-based collaboration between Bruce Gilbert and BAW for Aldeburgh Music's experimental programme, Faster than Sound <http://www.fasterthansound.com>, was *Diluvial* (2011-13), culminating with the album of the same name released by Touch http://touchshop.org/product_info.php?products_id=619. The three artists were invited in 2014 to join curators Catherine Harrington and Eiko Honda at the guesthouse, Co. Cork, Ireland in a research residency under the title *Electromagnetic* that has since yielded a number of public performances. The assemblage for Artlacuna, *Famine Pass (electromagnetic)*, is the latest iteration. The project is also an ongoing case study within Siderfin's practice-led PhD thesis, which she is currently completing at Slade School of Fine Art.