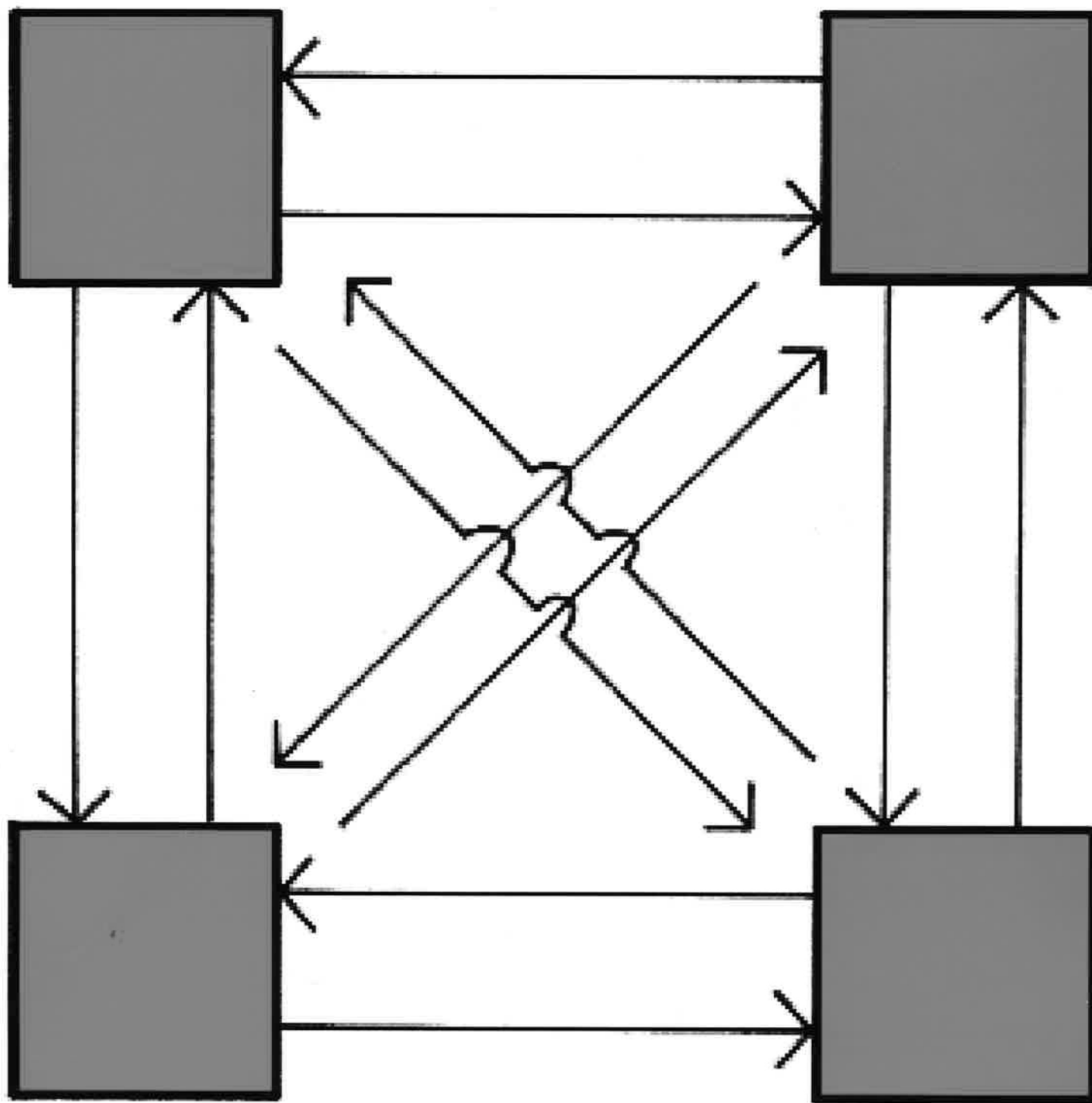


CONTROL



TWENTY ONE

EDITORIAL

Control represents models of self-organisation and contextualisation in art practice that are functioning within the contemporary social and cultural landscape. These models by their very existence, operation, and function, act as a critical counter consciousness to the reductive determinism that dominates the institutional and institutionalised art world of today. In the main, instead of object based monumental emulative icons for denoting immortality and power, these art practices are transient and informal, existing between people rooted in a particular context, often built around the cybernetic principles of dynamic feedback and exchange.

In the extreme uniformity in the cultural and social setting that the artist is confronted with today, new attitudes, new languages and forms in art practice have never been more appropriate and needed in transforming the function of art within society. The dominance of the possessive object has been a restrictive and inhibitory factor in holding back the development of innovative languages in art practice. The artwork has become ever more descriptive of the status quo, instead of freeing the artist to the possibilities of creating new visions of reality; transforming the world as it is, into the world as it could be.

The group of artists that are contributing to this current issue of Control have all in their very different circumstances, addressed the issues of contextulisation, meaning and function in creating artwork that acts between people: that in its processes celebrates their community and society.

These are modern art practices that have a different language from the historical monumental object, and indicate the possibilities of a transformative future. They are seen as a signpost to how the world can be different, and importantly have not just been postulated in some theoretical discussion but have actually happened, been demonstrated, and are recorded here in this new issue of Control.

INDEX

- 2 HELEN WALKER & HARUN MORRISON, THEY ARE HERE
Ayandeh Garden, 2016-ongoing
- 6 PETE CLARKE
Liverpool Notebooks, 1978-2018
- 10 LUCIE KOLB
Politics of Study
- 14 GARY BRATCHFORD AND ROBERT PARKINSON
- Draft Of A Memento -
- 17 REBECCA DAVIES & EVA SAJOVIC, PEOPLE'S BUREAU
Artist as Provocateur
- 21 ELIANA OTTA
Gapado Island's Treasures
- 24 STEPHEN WILLATS
Polemics And Meaning In A Contextual Art Practice
- 28 JAVIER CALDERON, CHALTON GALLERY
Purpose

Control Magazine
Issue Twenty One
£15 + £3.50 P&P UK

Editor
Stephen Willats

Control Magazine
5 London Mews
London W2 1HW

T +44 (0)207 262 3032
F +44 (2)207 706 3888

For back issues, news, and the archive of Control Magazine please visit www.controlmagazine.org

Publication date May 2019

Politics of Study

This publication comprises a series of contributions, commentaries on these contributions, and responses to these contributions and commentaries.

WE WOULD LIKE TO LEARN,
AND WE ARE WORKING ON A BOOK.

The room it offers is circumscribed and structured by the book's parameters: format, binding, jacket, title page, layout, preface, postface, table of contents, captions, cross headings, intertitles, annotations, editorial notes, appendix, blurb, names and accessories.

THIS BOOK IS A CLASSROOM.

We invite you to play this classroom together with us—

A PLAY TO BE PLAYED
INDOORS OR OUT—

by a text or picture contribution;

as a professor, student, guest, friend, reader, lecturer, listener, assistant,
staff, animal, as equipment, materials, furniture, architecture or sound.

What does it look like, this space of text and images?
We do not know.

We can only recognize the scaffolding of its construction and begin to fathom
the negative space that it creates.

We are thinking of fluxes and streams of text and images that flow through it, that
may interdigitate and fold into each other, or bounce. Maybe they are tracking
preset paths; maybe they are digging out hidden paths or finding new paths by
trespassing on the old ones, turning the story into a space without coordinates.

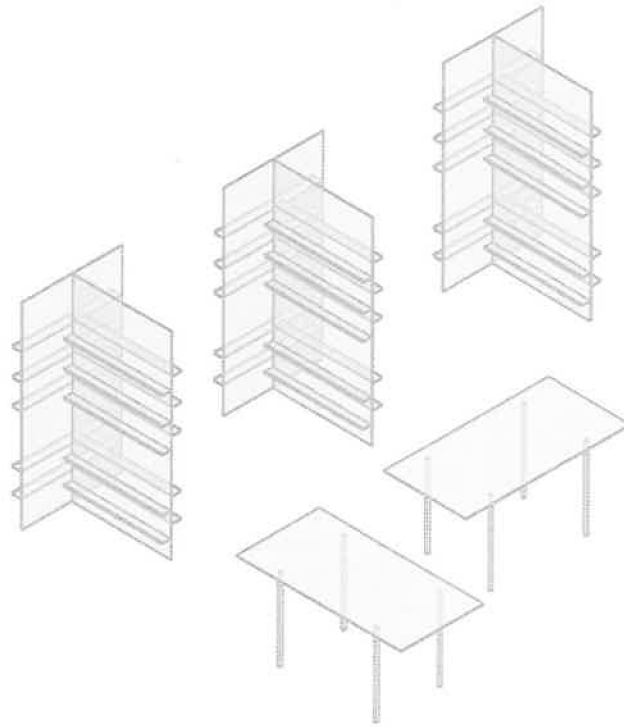
Maybe this space is located at the borders and within the splices of art, maybe
it is a scaffold between (the borders of) other spaces and their parameters.

It is a space for art and theory in equal measure, as a zone of transaction, in
which questions of the relationship and demarcations between the two can be
addressed.

It is a space for reading and writing, of texts and images.

This room is being constructed by its contributions, it is being modeled by the
filling of its parameters. The hinges of this construction might be functions within it
that become as yet unknown parameters by the very act of reading them.

IT IS A STOPOVER.

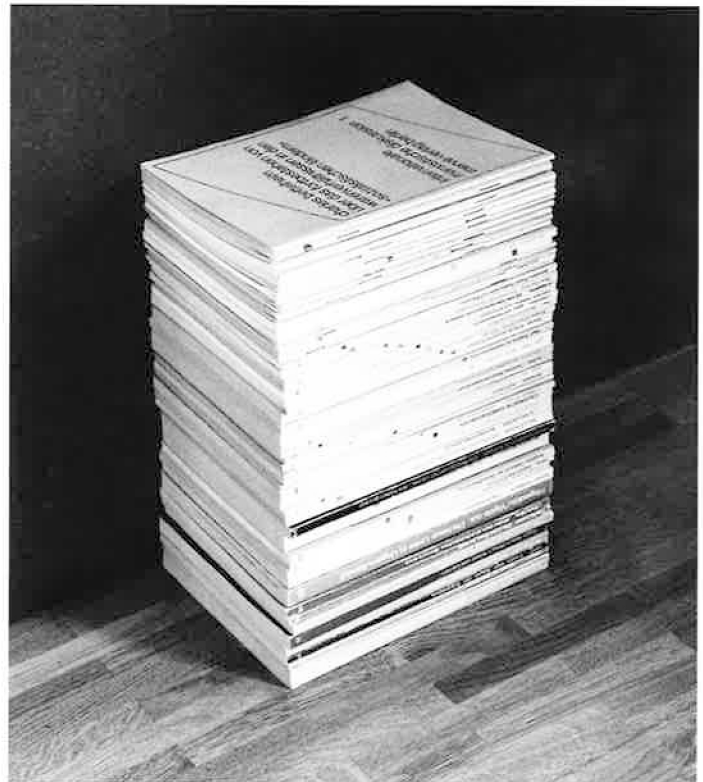


Cover page of Lucie Kolb, Romy Rügger, Passenger Books, HIT (eds.) *We would like to learn, and we are working on a book ...*, 2013 (left page); Model for *151 Allmendstrasse*, Jeremy Waterfield, 2018 (above)

I have created and helped to shape frameworks for art and criticism that have evolved over the years from a project space, a radio programme, a lecture series, an online magazine to a temporary bookshop with the name *151 Allmendstrasse*.

The starting point of this practice was the project space *SCHALTER* in Basel about ten years ago, where I organised weekly exhibitions and events as part of a group of fellow students from the FHNW Academy of Art and Design. The group was interested in collective processes that aimed for the permeability of traditional roles such as curator, artist, critic, audience, professor or student. Based on this, *radio arthur* emerged: a 90-minute radio show that was broadcast monthly on *Radio LoRa*, a community radio in Zurich. The radio studio was a place of exchange and discussion that encouraged artists to engage with the spoken language in art. The subsequent lecture series *everything but an artist talk*, which took place in various self-organised spaces and art institutions in Zurich, again asked about the context in which artists talk about their work. The lecture series resulted in the publication, *We would like to learn, and we are working on a book*.

My practice aims to deal with the conditions of art and critique and to develop models for alternatives. I think it



Detail from *151 Allmendstrasse*, 2018. Photo: Yoichi Iwamoto

is crucial in this context to tie in with institutional critique and its questioning of the commodity form of art, its commitment to artists' rights, and its critique of gender, race, and class inequalities. However, it cannot only be about building intellectual relations, but also social relations. It is about occupying a space for other contents, another art, but also another public sphere, and thus about the possibility of being able to have a politicising effect on one's environment. Such an undertaking involves the question of how art institutions shape our artistic position.

My art studies at the beginning of the 2000s fell into a period of radical change, marked by the introduction of the Bologna model: the Europe-wide harmonisation of higher education and the emergence of artistic research, and thus the positioning of art as part of the knowledge society. Practices in the cracks of contemporary art or spaces between art and other areas such as 'research through art', 'artists as educators', 'institutions as creative processes', also carried the markets into new spaces that went hand in hand with new forms of measurement and discipline. In my view, this raises the question of what new forms of critique we need to develop today.

Located in an empty shop on the ground floor of the recently completed cooperative building on the fringes of Zurich where I live, *151 Allmendstrasse* opened in summer 2018 for two months. The building sits in the middle of a large development area in which a new neighborhood will emerge over the next few years. This development is exemplary for the urbanisation of the city's peripheral zones, which is strongly advanced in the south, west, and north. There is no neighbourhood yet, only five buildings have been completed; a bakery, a cosmetics studio, a children's furniture store, and a yoga studio have moved to the ground floors. The bookstore intervened as a social place in this series of offers. Bookstores are not just places where you can find books. They bring people together and promote exchange. The books are thus bound to a certain place, a certain time and linked to certain people. That is why bookstores were important for the feminist movement of the 1970s. The work of selecting books, making them accessible and discussing them also raises the question of which theory, literature, and approaches are relevant for the movement. *151 Allmendstrasse* was inspired by feminist bookstores such as, *Old Wives' Tales* (San Francisco, 1976-95) of the time, which not only acted locally but also transnationally and influenced the cultural practices of a place.

151 Allmendstrasse had books on issues of collectivity, instituent practices, and feminism. Invited artists and critics selected them. A series of lectures and readings discussed some of the books. The bookshop had, for example, the complete collection of the first 65 publications of the Berlin-based publisher Merve, which was loaned by Philipp Messner. Before becoming one of the influential voices

of what was to be "theory" as a genre in Germany in the 1980s and 90s, Merve acted as a Marxist collective that chose and translated texts mostly by contemporary French and Italian theorists and made them accessible in the form of cheaply produced books. Philipp, together with Ann-Kathrin Eickhoff, with whom I initiated the bookshop, organised a reading group on the last book of this series, a publication by Merve Lowien, co-founder of the publisher, called *Weibliche Produktivkraft – Gibt gibt eine andere Ökonomie?* (*Female Productive Power – Is There Another Economy*). Published in 1977 the book looks back on the first years of the publishing endeavor and its aim to overcome the separation of manual and intellectual labour.

The question Merve Lowien poses in her report, how to rethink publishing, is also at the heart of *Brand-New-Life*, an online magazine I co-founded in 2015. *Brand-New-Life* seeks to be a platform for the discussion of economic, political aspects of art under today's digital conditions. Thus, it looks at the economising and disciplining factors of knowledge production under the terms of advanced cognitive capitalism. It is not only a platform for the creation of a new work context, but also for a sociality built by those who share their thoughts and beliefs. This presupposes that we don't conceive content, form, production, and distribution separately, but as interwoven and permeable elements. In my view, a prerequisite for critical practice is that it is not limited to the development of content, but that it also considers its presentation, framing, and context. A critical practice cannot be limited to the analysis of institutional and structural conditions but must modify them. Such a production of contexts, a work on the framework, forms the basis for the possibility of a common intellectual activity.

As important as I think it is to create self-organised contexts as an artist, it is necessary to deal with institutions. Instituting is also a form of separatism. A separation of institutions, relationships, roles and activities that discipline, appropriate and normalise. Such separatism runs the risk of becoming a closed belief system that has marginalised itself. However, there is also a form of separatism that is interesting. Marilyn Frye describes it when she deals with feminist separatism in, *The Politics of Reality* (1983). For her, feminist separatism is a distancing of institutions, relationships, roles and activities that serve to maintain male privileges. Perhaps in such separatism lies a potential for an artistic practice that creates a new anti-misogynic context, but continues to critically engage from a distance with the institutions, relationships, and roles from which it seeks to escape. It is not enough to create a context. There is a need for openness that questions the feelings of those who are at home in their context, in their language. It is about creating a common ground in which we are not at home together.

Brand-New-Life



Magazin für Kunstkritik

Whenever asked to recommend, nominate or employ artists, we will name, hire and recruit women of any race, socio-economic grouping, sexuality, age group and ability.

We find separatist thinking a possibility for levelheaded anti-misogynistic art production.

We emphasize that to take a separatist, anti-misogynist position in the art and pornography business is NOT anti-queer and NOT against the practice of intersectionality.

We recognize separatist action as a strategy, not an ideology.

We recognize that these thoughts, if they were appropriated or abbreviated, can be used and corrupted by pro-misogynists in order to generate material or abstract profit or codify conservative politics and invasions. We denunciate such appropriation as deliberately pro-misogynist in intention and execution.

Name of the institution

Signature

Full name

Signature

Full name

B. S.

Signature

Full name