




James Taylor Gallery
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FIVE YEARS

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JAMES TAYLOR GALLERY INVITED **FIVE YEARS** ALONG WITH FIVE OTHERS (FIELDGATE GALLERY, KATIE GUGGENHEIM, SUPINE STUDIOS, THE CENTRE OF THE UNIVERSE & TRANSITION GALLERY) TO OCCUPY SPACES WITHIN THEIR VAST VICTORIAN WAREHOUSE FROM **14TH OCT TO 1ST NOV 2009** AS PART OF THE JAMES TAYLOR PROJECT 09. IN THEIR TURN, FIVE YEARS, HAS INVITED OTHERS TO CONTRIBUTE. THE PROJECT IS STRUCTURED IN TWO PARTS.

INTERRUPTED CORRESPONDENCE: FIVE YEARS PROPOSES TO USE MAURICE BLANCHOT'S DESCRIPTION  OF THE CONVERSATION, TO PRESENT A SEQUENCE OF TIMETABLED RESPONSES TO THE IDEA OF THE CONVERSATION. **A PROGRAMME OF PERFORMANCES** HAS BEEN DRAWN UP BY FIVE YEARS. EACH MEMBER OF FIVE YEARS WAS RESPONSIBLE FOR DIRECTING/ INITIATING/ FACILITATING/ PRESENTING AT LEAST ONE OF THE CONVERSATIONS. THE REMAINING PROGRAMME WAS SELECTED FROM AN OPEN AND INVITED SUBMISSION. THE DEFINITION AND PRESENTATION OF THE CONVERSATION WAS CHOSEN ENTIRELY BY ITS 'DIRECTOR'. THE PROPOSALS SUBMITTED FORM AN APPENDIX TO THE PROGRAMME.

VICE-VERSA: EACH MEMBER HAS ALSO BEEN INVITED TO CONTRIBUTE TO A GROUP EXHIBITION OF WORK, WHICH HAS BEEN INSTALLED IN THE SAME SPACE WHERE THE PROGRAMME OF CONVERSATIONS IS STAGED. THE INSTALLATION FORMS BOTH COUNTER-POINT AND CONTEXT TO THE RUNNING PROGRAMME.

PROGRAMME OF PERFORMANCES

INTERRUPTED CORRESPONDENCE/ ~~INTERMISSION~~: FIVE YEARS FRAGMENTS. FIVE YEARS/ JTP09 14.10.09 > 01.11.09

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FRI 16TH OCTOBER

- 2-3 NEIL FERGUSON: **TEMPORARY ALMOST NOTHINGS**
- 3-4 KATE WIGGS & JOANNA AUSTIN: **SYMPOSIUM**
- 7-8 PAUL SAKOILSKY & NAZARIN MONTAG: **MOTHER HYSTERIA≠2: A DIALOGUE WITH THE DEAD**
- 8-9 SIMON WELLS: **BIN**
- 9-10 MAJENA MAFE: **PINKER TALK**
MAX MOSSCROP: **HOUSE**

SAT 17TH OCTOBER

- 12-1.30 CUSHLA DONALDSON: **POOLSIDE**
- 2-3 MELISSA BLISS: **THINGS WE GET CONFUSED**
- 4-5 MICHAEL CURRAN: **SAINT JEROME IN HIS STUDY BY ANTONELLO DA MESSINA**

SUN 18TH OCTOBER

- 12-6 KELLY CHORPENING & PETER MORRENS: **GRAPHIC LONGING**

MON 19TH OCTOBER

- 12-6 DAVID PORTER: **CHARLIE CHAPLIN**

TUES 20TH OCTOBER

- 2- BRENDAN QUICK: **OPEN**

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FRI 23RD OCTOBER

- 1-2 ANDREA GIULIVI AND IYVONE KHOO: **FOUR GUYS**

SAT 24TH OCTOBER

- 1- BRENDAN QUICK: **OPEN**
- 1-2 ALEX SCHADY: **LECTURE**
- SALLY MORFILL & MATTHEW LEE KNOWLES: **NIGHTINGALE**
- 2-3 ANA CAVIC: **FOX CUB**
- 3-4 PAUL BUCK: **WALKING INTO MYSELF**
- 4-6 MATTHEW LEE KNOWLES: **AN UNFORGIVABLE MELANCHOLY**

SUN 25TH OCTOBER

- 12-1 CHEN WEI: **THE PROPOSAL SKETCH SERIES**
 - 1-2 MARIANNE HOLM HANSEN: **FOR THE RECORD**
 - 2-3 ALICE COOPER: **STAGE**
 - 4-6 CHRISTINE SULLIVAN & ROB FLINT: **THE BUILDERS**
- THURS 29TH OCTOBER**
- 2-3 AUDE FONDARD: **ASHES OF NIGHT**
 - 5-6 EMMA HART, CORINNA TILL AND BENEDICT DREW: **ARTISTS TALK**

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FRI 30TH OCTOBER

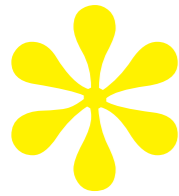
- 2-4 HIRA MANDIRINA: **OUR MESSAGE FROM NYC**
- 2-4 **SO GOOD. SO WHAT: MYTHOLOGIES OF THE ARTIST-RUN INITIATIVE.**
- 4-5 FRAN COTTELL: **FIVE MINUTES WITH FIVE YEARS (DOGS)**
- 4.30 FRANCIS SUMMERS:
- 6 **A CHOREOGRAPHED CONVERSATION: SPECULATIVE NOTES ON SYMBOLISM, THE DEATH DRIVE, THE COLLECTION**

SAT 31ST OCTOBER

- 12-6 CINZIA CREMONA: **BEFORE YOU**
MARTY ST JAMES: **HOMAGE**
JOSH LOVE, FREEE, HUNT & DARTON, VINCE BRIFFA AND MORE..
- CHRIS MEIGH-ANDREWS: **TEA TIME**
MR SEREBOUR **PLAYS MR SEREBOUR**

SUN 1ST NOVEMBER

- 12- RICHARD COUZINS: **I WOULDN'T HAVE SAID THAT**
- 2-3 LEE CAMPBELL: **CAREFUL WHISPER**
- 2.30 COCO LAVERNE: **LOVE LETTER**
- 3- HUNT & DARTON: **EVERYBODY MOVING ON PERFORMANCE**
- 4- VIDEO SCREENING:
- 4.30 CINZIA CREMONA **BEFORE YOU**
- 5- STEPH HURST **MUD PARTICIPATORY PERFORMANCE**



INTERRUPTED CORRESPONDENCE/ INTERRUPTION: FIVE YEARS FRAGMENTS. FIVE YEARS/ JTP09 14.10.09 > 01.11.09

- ± *“The definition of conversation (that is, the most simple description of the most simple conversation) might be the following: when two people speak together, they speak not together, but each in turn: one says something, then stops, the other something else (or the same thing), then stops. The coherent discourse they carry on is composed of sequences that are interrupted when the conversation moves from partner to partner, even if adjustments are made so that they correspond to one another.”**
- ± *“You mean inasmuch as we speak. That’s right, speaking is the last chance remaining for us, speaking is our chance.” - “You would not listen to me if I spoke.” - “But I listen.” “I too listen” - “Well, what do you hear?”***

* Maurice Blanchot Interruption: As on a Riemann surface. The Infinite Conversation p.75

** The Infinite Conversation p.xvii
Translation by Susan Hanson. Theory and History of Literature, Volume 82. University of Minnesota Press, Minneapolis and London. © 1993. Originally published as L’Entretien infini. © 1969

Alex Schady: Lecture

Alex gives a lecture.

Alice Cooper: Stage

PROPOSAL: Participants sit in a circle. A sound recording device is placed in the centre. They are each given a script. The script is a transcript of a previous conversation. The director gives instructions and invites the audience to read the script around the circle each person reading a different line of speech. This reading is sound recorded. Once the transcript is read the participants are asked to use the remaining time to discuss. This discussion is sound recorded and it is made clear that their conversation could be used to create a new script for a new group to read.

The proposed duration for the piece is 1 hour. I am available to do any time except for Saturday 17th October.

Ana Cavic: Fox Cub

Anyway, since seeing the incredible space (over and over in my head) and in between afternoon naps (workload has been overwhelming this week) I’ve been oscillating between a ‘bite’ edition called Fox Cub (performance) which technically is a form of conversation, climbing (the lift, specifically) and developing a text piece of some description (pun intended) out of scraps of fictional conversation I’ve been writing over the past couple of months...

Andrea Giulivi & Iyvone Khoo: Four Guys

4 short videos (about 2 minutes each) to be shown on a television set or projected onto a screen. The work examines SMS text messaging exchange between ‘almost strangers’ in the context of a gay relationship.

‘Four Guys’ investigates conversations in non-platonic relationships through the personal experiences of Andrea with four gay men through the mobile phone.

The videos containing conversations revealing the etiquettes of ‘courtship’, ‘seduction’ and explicit ways of communication between people that barely knew each other.

Often these conversations are directed towards a meeting suggesting sexual gratification on the agenda. (The conversations do not carry significant emotional implications, it is direct, precise, personal yet impersonal, carrying with it a sexually charged natured, driven by one’s desire to fulfil one’s physical needs with no strings attached.)

We are interested to investigate the dialogues and the dynamics in these conversations each revealing different approaches and ways of managing a conversation.

How does a conversation start? Where does a conversation lead?

How does a conversation end?

(An Extract of the conversation)

Chris: Hey, we met at the opening last Wens, wanna meet for coffee in Soho? Chris x

Andrea: Oh Hello...I am free from 4pm Wens in that part of town

Chris: Let’s meet for coffee in Soho, I live in Soho, come and we can fuck all night!

Andrea: lets meet for a bite and see J Preferred Time: 2-3pm

Duration: 10-15 minutes video piece

Anne-marie Creamer:

Telling The Tale Of The Rings, Greenwich, August 2007

I propose that I show either a video or stills and a transcript of a conversation I had with my sister in 2007. The work is part of a much larger project titled ‘Ellipses...telling the tale of the rings’ (please see <http://www.ellipses.eu/> for more details). ‘Ellipses...telling the tale of the rings, Greenwich, August 2007’ is the first of a series of new works from the project ‘Ellipses...’. This project focuses on the act of telling a story as the basis to create a story-telling machine forming a series of actions, conversations, photographs, videos, and a web-site in which my description of my experience of finding a wedding and engagement ring in a cup of cold coffee on a train becomes the starting point for an array of anecdotes, tales, rumors and actions by others. In this video work, which is the first of a series of ‘Ellipses Rendezvous’, I meet with Caroline Creamer, my sister, in

Greenwich Park, London, during August 2007.

After arranging a rendezvous with my sister in Greenwich on September 1st 2007 in order to tell her the tale of the rings the video of this conversation was filmed in Greenwich park. The video was filmed with the principle that the conversation would be framed in a locked edit: the camera would not move. During our conversation my sister and I appear as small figures dwarfed by the sky-line of London whilst our walk constantly traces the shape of a circle, the shape of a ring, whilst our conversation is recorded close-up with hidden microphones. Our conversation begins with my recounting the tale of my finding the rings on the train, and after I take the rings out from my bag to show my sister, (the rings are never seen directly by the audience, although the sound they make is) our conversation then opens out to an exploration of family rumours and gossip about the ways rings have been lost and found within our family circle, including stories about rings being tossed out of windows on a mental health ward, lost romances, incidents of war, and the wider traumatic circumstances in which wedding rings are often lost and found.

Recently, the 'Ellipses...telling the tale of the rings' project taken place at the Kunstneres Hus, Oslo, when the tale of the rings was has told by a Norwegian based artist ahzene Nilhan Durmu o lu Johansen to an invited audience on May 24th, 2009. The project is now being developed with professional story-tellers in southwest England, arguably where the rings would have been originally lost.

Technical requirements

The video of 'Telling the tale of the rings, Greenwich, August 2007' is B&W/ Colour Digital video 18 minutes. PAL 48 Mhz stereo sound.

I can provide a copy of the video on DVD, which can be shown on a monitor on its own, or can be put onto a video with other artists work, as required. Alternatively, if showing the video with equipment is difficult there is another version I can put together of s series of stills from the piece, with a transcript of the conversation running underneath. Please let me know asap if you would want this version, so I can get it printed up.

The video version of the piece is 18 mins long, which depending on the equipment available can either run on a loop playing on a monitor with DVD, or can be put onto DVD to play with a number of artist video works. I do not then have a specific time to offer you, as I am willing to accommodate the overall conditions of the show, of which I know little right now.

Alternatively, if showing the video with equipment is difficult there is another version I can put together of s series of stills from the piece, with a transcript of the conversation running underneath. Please let me know asap if you would want this version, so I can get it printed up.

Obviously in this format there are no practical issues of duration to consider.

Aude Fondard: Ashes of Night

(Please see document attached)

Ashes of the night is a ten minute dialogue between a ghastly voice and a triptych of paintings. The triptych, which acts as a visible and visual voice, responds in turn to the questions asked by the invisible but omniscient voice. This exchange reflects a tug of power between the wild and the divine that can occur within one's mind and exposes the fears and thought process of someone fighting its inner devils or refusing his/her own reality. After a triptych of pastels by Barbara Bianchi, Are you afraid of silence in painting?, Composition 1, Composition 2 and Composition 3, 190 x 145, pastel on paper. Please see document attached The performance is about 10 minutes long.

Brendan Quick: Open

Dear Edward, typical artist, one day late... was passed on information late yesterday... I'm an artist, a painter, who has always kept notes, descriptions, odd situations, scenarios etc. on index cards, which get guest edited, chosen, updated etc. as any number of different artworks. I attach a selection that became 'poetry' once (01&02) and a couple of others for no good reason. I simply propose to see what happens over a week with 100 cards or so, over any medium, as an 'open conversation', people can put them into any order, can dictate while I type anew, suggest something else entirely. With best wishes, Brendan

Chen Wei: The Proposal Sketch Series 2009

The concept of The Purposal Sketch Series 2009 is reinterpretation of the images which make me confused. They attempt to create the intertextual conversation from reality to another reality. The Sketches also been converted into other language.

Hey Edward: So nice to hear you again and thank you for the good news. I am working in China at this moment , here are two questions i would like to confirm: 1. how can i participate the conversation or i could lunch a conversation by myself with someone i working with ? 2. is any kind of manner will be acceptable (e.g. lunch an conversation on skype and record it or ...) ? Thank you very much and keep in touch! Wei.

Wei, The only thing I can suggest is that you send us instructions of what you want us to do. We'll open it up at the time allocated. Unfortunately there is no internet connection. Perhaps you could call at the appointed time? I have to say I feel that I'm begining to make your piece for you, and that this has nothing to do do with your proposal... Is this correct? Are we having a conversation? Should I just put this down as your proposal?

Eddy, it sounds good idea ,just put it down as our conversation. The conversation could be visually conversation, i would like to call my proposal as the name "conversation to others_The Proposal Sketch Series 2009" When you open my proposal sketch up at the time allocated and read it at the same time ,the conversation will be launched. The contents of conversation are reconstructed by reader themselves. It can refer to artist borrowing and transformation of a prior image or to a reader's referencing of one image in reading another. also , the conversation between readers will commence at the same time. What do you think about it? Thanks Wei

Christine Sullivan & Rob Flint: The Builders

We propose the screening of a video work that is the outcome of a conversation between two artists, and whose content is an exploration of correspondences between two voices, and between the inside and outside of a hidden space within a very public space. This proposal is accompanied by a fuller description of that work. An excerpt is available for viewing as an embedded Quicktime file on this page:

<http://christinesullivan.org/TheBuilders02.html>

We would prefer to show the work on either Saturday 24th, or Sunday 25th October. Since the work is intended for installation display, rather than screening, we would prefer the longest possible time in one afternoon, but are happy to adapt to the range of events taking place. The screening must be in darkness, with no competing sound works

Cinzia Cremona: With Love? From Me to You

With Love? employs formally and aesthetically diverse visual and live arts strategies to question how we position ourselves constructively within a culturally diverse community of artists and audiences in conversation. Each work will address the audience present directly, engaging us all in a variety of reflective personal and social relationships.

Concerned with an ethical and participatory approach to contemporary art, With Love? will consist of a rolling programme of digital moving image, conceptual, participatory and musical performances, which call on members of the audience to take responsibility in their interactions with others.

Employing digital technology, humour, Medieval and African traditions the artists will engage and activate the visitors from complementary cultural, political and aesthetic perspectives.

Cushla Donaldson: Poolside

I think what I will do to build the swimming pool character, is to make one of my stop frame animations like a documentary "the making of" the swimming pool over 24hrs. I would install the miniature pool/ birdbath in the space, perhaps on top of the monitor I screen the animation on, then to illustrate its use, I make a script formed of screen poolside fights and conversations and read it poolside with another performer.

David Porter: Charlie Chaplin

My proposal is to show a painting of Charlie Chaplin, that I did Feb 2009, whilst stopping at a friend's on the Old Kent Road, just across the way from East Street where he/Charlie Chaplin was

born. Whilst showing, people can view the painting and I will answer questions about the artwork. Where did I get the cabinet? Why was I in the vicinity in the first place? The painting of Charlie Chaplin, holding a landline phone, (which fits in with the conversation theme) is done in acrylic within an old notice board/display cabinet; it is 36 by 24 inches and 2.5 inches deep. I would like my slot to be on Thursday 13th October, 12-6pm, Thank you and all the best David Porter.

So Good. So What: Mythologies Of The Artist-run Initiative.

Once you've given yourself a show... what do you do? Open conversation/ discussion around certain presumptions surrounding the Artist-Run DIY Initiative. (This was first proposed as part of Yes. Yes. I know. FreeSchool. I know. at Five Years) Chaired Edward Dorrian, Five Years. All invited.

Emma Hart, Corinna Till and Benedict Drew: Artists Talk

A play with three acts, involving rehearsed interviews, ignored questions and scripted answers. Each act will be lit by 3 monitors, which also screen videos. We will make the work an hour long, but it could be much shorter if that is more appropriate and someone else needs the time.

Fran Cottell: Five minutes with Five Years (Dogs)

I have 3 proposals ideally they would take place at the PV or 19th Oct or 25th Oct or whenever suits you (not Tuesdays/Wednesdays not 15th, 24th Oct or 1st Nov) photo option could be continuous. It would be useful for our audience if the date/time coincided/before/after with Liz Harrison PROPOSAL 1.

Working titles: 5 minutes with 5 years or 15minutes with 5 years. Playing with ideas: a conversation between the temporary and the (more) permanent: the length of time a viewer engages with an art work.

Possible scenarios (to be discussed) for 1hour.

To recruit 15 (volunteers/possible students/local enthusiasts) to pose with the 15 works of art by 5 years for 1 minute and repeat for all the works/5of the works/the same work many times. To self document using cameras with timers and for an independent photographer to document the performers performing.

Alternative to ask people to bring their pets or just dogs to do the same thing –added benefit of the dogs having a conversation/barking. (Could possibly borrow something from a city farm –I have done this before with a rabbit).

PROPOSAL 2.

Images on their own or with related carpets form the house projects different sizes A4-A2 approx could be attached to your house.

House Installation Project -background

My research addresses the question: How to show the ephemeral, live experiences that make up the quotidian within the fixed frame of the art institution? Further: How to preserve life, or rather the breath of 'aliveness'? For Café Gallery's offsite projects, London, (2001-2006) I produced a series of 3 live installations in my own domestic space, introducing architectural interventions and manipulating the comparative levels of display of 'the museum' contents: the visitors and the inhabitants. To my knowledge there is no direct precedent for this work; the home is not being used as gallery, venue for a performance or a spectacle. A touring version of the work was developed and performed in Finland: at the International Performance Festival: PAIR 01 2006, Lahti, Loma-biennaalli, Savonlinna, 2007 and for INTIMACY '07 conference/event at Goldsmiths. The audiences are invited to share in the physical impact and wilful destruction, which has often been applied to the body but rarely to the still, usually sacrosanct area of the 'home'.

PROPOSAL 3.

TITLES: 'Hairdressers' 2009(17minute) and 'Cab Drivers' project 2006 edited 2009 (10minute) videos could be part of a screening

In the project Cab Drivers, part of Tract 2006, Newlyn Art Galleries and Art Surgery's international programme of site specific live art in Penzance. I asked the question to what extent was it possible to rearrange the power relations between cab driver and their passengers?

My work was a response to a seemingly idyllic, visitor impression of Penzance and drew on my

research work that seeks to give greater visibility to support services, behind the scenes activities and everyday life. I invited visitors to take part in a synchronised taxi relay around Penzance; four cab drivers chose or devised destinations of personal significance.

There is a history of feminist artists addressing their own invisibility as house workers including Womanhouse in LA, 1971; and recently the work of the Russian performance artist Masha Chuikova. Others have extended the theme to include service work e.g. The Allyn Gauldin's Waitresses 1977-85 'the restaurant as a metaphor for the world' and Mierle Laderman Ukele's work with US sanitation departments. Unlike these projects which emphasized the empowerment of the service worker my work represents a new perspective in that it problematises the relationship between the viewer and the provider of services. In Rupert White's review of Cab Drivers: www.tract-liveart.co.uk); White recognized that the work was "a highly choreographed quartet of facilitated social exchanges, in which the boundary between art and life, 'audience' and performer was dissolved". This concurs with Katy Deepwell's view that "...there is a quietly subversive rearrangement of power relations in this work..." (n.paradoxa international feminist art journal volume19 2007, 'Social Feminism and the Question of Difference, Fran Cottell') For Talk to Me (16. SoToDo Congress for Performance Art, Sacramento 2009)

I showed a short edited documentary video of Cab Drivers and applied a similar inversion in a hairdressers i.e. who chooses the haircut, and is the focus of the conversation i.e. for this project it would be the hairdressers life.

I have a17minute edited version of the Hairdressers and a 10 minute edited version of the Cab Drivers plus much longer unedited versions of each.

I have 3 proposals ideally they would take place at the PV or 19th Oct or 25th Oct or whenever suits you (not Tuesdays/Wednesdays not 15th, 24th Oct or 1st Nov) photo option (proposal 2) could be continuous. It would be useful for our audience if the date/time was before/after Liz Harrison unless hers was continuous.

Francis Summers: A choreographed conversation: Speculative notes on symbolism, the death drive, the collection.

I propose to conduct a 30 minute lecture with accompanying video screening.

This lecture will formulate some thoughts in conversation with each other around symbolist aesthetics, psychoanalytic theories of the death drive and the act of collecting. Looking between the aesthetics of Stephane Mallarme as that of connection and arrangement, alongside the mysticism in the work of Edvard Munch I will discuss how ideas around the death drive might provide insight to the possible urgency of these practices for thinking about art now. As a backdrop for this I will pose some speculative questions around notions of collection – primarily in relation to strategies of appropriation and accumulation, of found objects subjected to an arrangement within a system. In doing this I will further discuss how a symbolist aesthetic, arrived at through the prism of the death drive, might afford a reassessment of what the art of collection might be.

Equipment needed: video projector with connector for laptop, amplifier and speaker (I will attempt to provide projector and speakers), projection surface, chairs

Possible dates (any time within these dates): 25.10.09 / 30.10.09 / 31.10.09 / 01.11.09

Gordon Dawson: Cloud Mime

Performance to camera slowed to c.30% in a looped sequence comprising 4 x 50sec sections screened on 9" b&w security monitor would like it installed from opening (wed 14th) until Sun 18th at least possibly longer or for duration of show if appropriate.

Hira Mandirina: Our Message From NYC

We are international art duo from US, planning an experimental event in New York City. We plan to turn it into canvas and paint our message on it. It will be possible to watch online: live in process and at any time - after. October 25th, is a proposed date for live realization. It will be going from noon (your time) on. To complete this project may take longer than an hour but it can be organized as a background event.

Kate Wiggs & Joanna Austin: Symposium

We propose a performance that takes the form of a three way conversation around the subject of the role of conversation in our practices, and the affinities between theory and practice in art making. Having the conversation three ways refers to the Classical group debate format, and we will also be making reference to Plato's original symposiums by fuelling the debate with red wine. Joanna and I are visual artists working in performance, video and installation, and Martin is a writer, curator and lecturer. The fact that we come from slightly different but overlapping fields, are all passionately engaged with what we do, and know each other's work well, we anticipate that this will be a lively discussion. We will not acknowledge the audience at any time.

The call for submissions did not ask for CVs but these and other information can be supplied if required. We are available 15th, 16th, 19th October and would prefer any of the slots from 3pm onwards. We could do any time on the 20th October.

Katharine Meynell: Printing Wollstonecraft

PROPOSAL: to screen a 2 min video Printing a short text whilst having a partial conversation This is a short documentary, obliquely looking at a notion of transcription in book art. Made in collaboration with Susan Johanknecht at the Gefn Press and working between digital and letter press technologies, it reflects on the means of production, the object produced and the words that have become abstracted and iconic.

Kelly Chorpening & Peter Morrens: Graphic Longing

Kelly Chorpening (an artist living in London) and Peter Morrens (an artist living in Lier, Belgium) met this past April for the first time. They have been collaborating since- mostly via email and post. A record of their dialogue thus far has been published in the inaugural issue of TH INK, a Belgian cahier dedicated to contemporary drawing. A copy is enclosed.

For INTERRUPTED CORRESPONDENCE Kelly and Peter would like to further their collaboration by creating work— together for the first time— over the course of a day, using as inspiration the dialogue from TH INK (that compressed the time in which it took place) and the wall of images we created (the visual debris shared throughout the exchange). A colour image of the wall is enclosed. The range of artists, ideas and approaches that has been covered is vast, and provides rich ground for making a collaborative piece; for continuing the correspondence.

The piece would begin by drawing a line across the wall image, and seeing what different associations, contrasts and possible narratives this simple act would create. Responses could vary considerably, from drawing, painting, photography, film, written and spoken word, and performance. The process would be documented, and would result in a new wall that evidenced the shared activity of the day.

Liz Harrison: After Dark

A DVD projection of writing by torchlight, a furtive, secret operation which manifests itself as a small moving circle of light that shows the writing of a page of a logbook from 18th century, the details aren't that important, as it is a fragment, but the feeling of the language as history and the past will start to impart itself, and the darkness around the act allows the space surrounding it to be imagined. It communicates a private and public correspondence in one. (2 jpegs attached of image). It is also a dialogue with the building, as I feel both the space and the secrecy of the piece would communicate with each.

The circle will physically move down wards as the hand writes the words. This footage has not been shown before. I foresee the projection as life size in relationship to the hand, so the image will be about 8-10 cms approx in diameter, but will move through a space of about 35 ht x 30.w approx. It can be projected anywhere (ie on existing features of the building or on/in the artworks) but preferably in a darker space, and on a tonally light surface. Its difficult to know where it would work best without trying it, but it is flexible. I will provide my own equipment, but will need an easily accessible power supply.

The DVD lasts about 30 mins but would be looped to run over a duration.

Preferred dates: Private View Day / evening, 19 October, 25 Oct

Dates NOT available: any tuesday / wednesday, 15 , 24 October, 1 November

Other than the above, any dates that suit you, but would prefer to be within same time slot, running adjacent or before or after Fran Cottell, (if mine or her proposals accepted!) to accommodate joint transportation etc.

Marianne Holm Hansen: For the Record

There are 600 words in the English language to describe emotions.

Even with such rich potential, the 'British' are commonly known for not showing, sharing or speaking about how they feel.

So, for the record, we will not speak about how we feel – we will write (for the record) The conversation will be conducted through the collaborative writing of two alphabetical list identifying words pertaining to how we feel, starting from how we feel here and now.

The 'director' will start by adding words to the first list. Then adding the same words to the next list (playing across two lists allow for the interplay of 'memory' as well as for reflection and change of moods over time and short distance.

Participants will continue the conversation by adding word to the lists in the same manner. The appearance of words may prompt or inspire written replies in the form of new words.

Director as well as participants can add as many words as they like as the conversation develops – as the mood changes (~ movement (noun and verb), as new words will always be added to the first lists first - everyone will move back and forth between the two lists).

If participants want to add words that are already on the list they decide their own strategies for doing this (i.e. writing the word again, underlining or adding x1, etc)

The appearance of words may also prompt spoken questions and comments - such as 'why do you feel like that?' 'What does that mean'? In turn these questions and comments may develop into spoken conversations between the whole group or within individual subsets of the group. This is good – however, focus should remain on the subject of situation, emotion and language.

The aim of the conversation is to consider how we feel within particular situations and sites – and how this may transform over time and through conversation. The conversation also exists to practically explore our knowledge of language - and the impact of rules and structures upon collaborative working, thinking and conversing - as well as to record the emotional state of a site-specific situation, a conversation and its interpretation.

Notes:

Lists written with pencils directly onto the wall or onto paper sheets (will be provided).When participants are not writing they may be drinking wine or tea?

Proposed Duration: 30-45min

Mark de Brito, Mark R Taylor & Edward Dorrian

Mark, I've been speaking with Mark R about your recordings... and what to do with them. This is one suggestion I haven't quite outlined to him... and it's quite difficult to do so by text. Anyway, I was wondering if the two of you would be able to come to some agreement and allow a short programme of pieces to be performed. Albeit as a recording. Perhaps 2 or 3 that would be able to stand up to public scrutiny? In addition to this would you both be able to submit a short piece of text each (independently) in response to the project you have both undertaken. You know... reservations, presumptions, surprises... etc. The texts may be as technical and as you wish and need not in any way act as an explanation of the project. I would like to present the text and recording as part of a show Five Years are organizing next month in an other space in London. I've attached a general description. Ignore the Proforma as such. If you are willing to take part we'll just use your two texts as the counterpoint to the recording,

-Edward Dorrian

Matthew Lee Knowles: An Unforgivable Melancholy

A spoken word event featuring up to 20 performers (invited performers, JTG/FY artists etc) who will follow a simple set of instructions detailing when to enter and leave the space and how long to spend in there.

As performers walk in, they will collect an envelope, which will contain a single sentence, which once inside and opened will be read in one of three ways: 1) into a wall/surface 2) head facing

upwards 3) eyes closed standing on one leg.

The text itself will be spoken normally, whispered, sung softly or mimed and any letter/syllable/word can be freely repeated/chanted.

There will be another person inside who, as the person leaves, will collect the strips of paper and attach them all together to create one long sentence, which will be performed by all participants in the final 15 minutes of the 2 hour performance, which will end abruptly at the 2 hour mark. The preferred time for this event will be from 4 - 6pm on Saturday 24th October.

Matthew Lee Knowles & Sally Morfill: Nightingale

An action performed by Matthew Lee Knowles. The unpicking (or drawing) of a vinyl line from its ground.

Max Mossrop, Simon Wells & Majena Mafe: House, Bin & Pinker Talk

My proposal for your project is to use my sculpture, 'house', to accommodate a number of works by other artists. 'House' is a 1/3 scale model of an abandoned farmhouse. It is 3 metres long x 2 metres wide x 3m high with its chimney (perhaps 2.4m without). The interior is stained black and could be used for projecting film / video. It has a window opening that could be used to view an internal projection. It would also be possible to attach drawings etc to the external faces. In particular I propose accommodating a video projection piece by Simon Wells entitled "Bin" to run continuously on a loop and to be 'interrupted' from time to time by other works including a performance by Majena Mafe entitled "Pinker Talk". 'House' should remain for the duration of the exhibition. Simon Wells projection to be shown Friday 16th 7-8pm. Majena Mafe's performance duration 10 minutes to take place Friday 16th between 8 and 9pm

Melissa Bliss: Things We Get Confused

A conversation between an invited group of people about the things we each get confused: Birds like crows, rook and magpies, places like Peebles, Dalkeith and Penicuik or people like Richard Long and Richard Wilson. Each of us will fess up to a gap in our knowledge, a continual failure of memory, and between us we will work out what we know about each of those things. We will also have a fact checker armed with an iPhone to look things up on the internet – but we can choose to take their advice or ignore. Everything we are confused by will be written up on the table together with what we work out together. I will invite an interesting group of people, chosen for their range of interests and their ability to admit to failure and being wrong. Duration: 1 hour. 17 October 12 - 1

Michael Curran: Saint Jerome in his Study by Antonello da Messina

Thought of reading Perec's text about the painting of Saint Jerome on Louisa's dais. Can't find the book. Can't find the time. Anytime will do.

All this could change or never happen. Put it in your peace pipe and smoke it. I will read the text and respond as chance presents itself.

These are my thoughts.

Michael Curran & Louisa Minkin: The Sun And The Moon

The sun and the moon debate the motion of the spheres: a dialogue of awkward silences. 60 mins [DVD: Performance to camera 2008.]

Neil Ferguson: Temporary Almost Nothings.

The work would consist of 16 x 12 inch drawn linear chalk circles.

8 would be drawn outside and 4 inside the gallery space.

The circles will be drawn both inside and outside of the gallery space.

The aim is to consider the differences how almost nothings correspond to, through and across space and boundaries. The work becomes sited as thought.

Varying forms of correspondence and interruption can take place between the two sets of drawings and the surroundings and therefore add differing interpretation to the drawn circles.

The work aims to consider how these connections effect the spectator's reading of the works in the immediate environment internally and externally. In effect the spectator becomes the actor of the artwork through their engagement with noticing and moving.

Drawn circles define their own internal space.

The drawing and placing of the circles, as opposed to them not being drawn or placed, attempts to heighten the spectator/viewer/passers-by's awareness of their immediate space and their relationship with that space.

The drawn circles define a space and place for consideration.

The circles aim to engage and intrigue but not dictate to people.

People and spectators can decipher their own messages and enter dialogue appropriate to their own context of interest or disinterest.

The circles can be social or anti-social, choice is offered.

Placing circles or objects both outside and inside an art space is not a new debate. However it is deliberately being employed at a time when the art market and art education again addresses "financial crisis". For again neither the art market, nor notions of "the contemporary" variously promoted through art education seems able to engage or accommodate a wider public engagement without money, grants or patronage of some sort. If this is the case then focus returns to maker's opportunity to influence how "arting" takes place. Temporary Almost Nothings make demands in the belief that they offer correspondence.

Differing correspondence forms opinion, opinion structures critique, critique influences action, action requires discussion to influence.

The materials: Chalk on pavement and gallery floor.

Colour of chalk line to be determined by surroundings and colour/texture of floor.

Placing the circles: The circles would be placed in relation to:

- a. the width of the pavement and entry to Project Space and
- b. the shape of the gallery and how other works occupy floor space.

The circles need to correspond/vice versa. How they correspond or not becomes the artwork for those who choose to "notice" or not. As the drawings are chalk and therefore temporary in relation to both weather and being walked on I would propose refreshing the works during my involvement in any event.

I do not view this as being in conflict with the notion of them being temporary, but rather a confirmation of their "almost nothingness and temporality" in that they can and need to be refreshed in relation to events taking place around them. Their appearance and disappearance is the strength of their "almost nothingness", adjusting to changes taking place in the street and gallery, to be temporary, but not going away easily.

The circles should never be permanent. They should disappear and reappear through peoples stories as history.

Timing: Ideally I would like to set up a system where the circles would be around as long as they retained a role within the event. However I appreciate that might not be possible or make sense within the strategies you employ in presenting events.

For example I would be happy to refresh the circles every Friday throughout the event at 2.00pm but this could easily be adapted to be presented as a shorter event where the circles could just be made and left to be temporary

My experience of drawing the circles outside is that it takes a few days for any viewer to alter "their" sense of the circles. So I would suggest them being around, refreshed, added to, for a minimum of 3-5 days, however I am happy to discuss whatever fits the event calendar best. There is a large difference in them being seen or noticed that I am happy to debate, but happy to work with.

Patrick Loan: Postcard conversation

Send 5 postcards over the duration of the project – 14th October – 1st November. from Berlin

Each postcard will have a phrase/ question and build into a passage of text.

Request Five Years to respond and send postcards to addresses in Berlin to build into a broken up/ interrupted conversation.

N/A; duration of project

Paul Buck: Walking Into Myself

"I will create a performance that converses through time and space with a text written in the late 80s, a text which is itself a conversation, a text called Walking into Myself."

From the original book jacket: "...the writer writes to another, a woman it would appear. This is the point at which the book begins. From there everything shifts, from other to self, person to object, being to non-being. A writing for others while writing for the self, tugging against the reader's participation, drawing language as paint across expanses it might not wish to cross, always preventing something identifiable, and graspable, albeit with soaped hands."

The performance hopes to start sharply at 3, and will be one hour long.

Paul Sakoilsky & Nazarin Montag: Mother Hysteria≠2:

A Dialogue with the Dead

(A performance/installation) In May 2006, I carried out the action, 'Hysterianyu (Mother Hysteria)', for camera in public; Szimpla-Kert bar, in Budapest. For this, the first and last time, I dressed in drag, I donned a psychedelic dress of my deceased mother, and carried out a suicide routine. (The video, shot by Sebastian Hüber, can be seen online here: http://www.youtube.com/watch?v=qXRM_yRZeKM .

The Hungarian Art Journal Balkon (issue 2006/7.8/ covered the event as a six page feature: 'Hisztérianyu/mother hysteria: Paul Sakoilsky akciója'

"A Szimpla-kertben jöttek a szellemek, és elvitték az esemetmet" (Trans. 'At Szimpla-Kert the ghosts came and stole my mind'), in Hungary's main art journal, Balkon issue: 2006/7.8.

[Can be viewed online here: http://www.balkon.hu/2006/2006_7_8/13hiszteria.html http://www.balkon.hu/2006/2006_7_8/14adamik.html]

For 'MH≠2: Dialogue with the Dead ' - The idea for this action/installation came into direct consideration of the FIVE YEAR's thematic, and the Blanchot quotes.

A wall-based installation, consisting of wallpapered photographs [Cf. Attached Jpg. Nazarin Montag - here only as an example] will be housed in the recessed, brick-up doorway next to the graffitied face; this will form an Integral backdrop/element of the overall installation. In front of this we will construct a magic circle, six feet in diameter, drawn out with salt and other materials. This will also contain small altars composed of Sakoilsky's mother's broken object d'art/curios, a carved table and chair or stall. For a period of an hour, Sakoilsky, dressed in his mother's kaftan, etc. will sit in the circle, meditating and 'dialoguing' with his mother/the dead, whilst drawing/writing (re. spirit writing) in a journal or on loose sheaves of paper - and carry out other, extemporised, quiet actions. Whilst the audience, will not be encouraged to speak with the performer - some interaction may inevitably occur. Also, although, the action will be made in all seriousness, an element of 'umour noir, will no doubt be apparent. After the action, the 'journal' will be left in situ, viewable, by the public, along with all the other paraphernalia/relics, as a standing installation.

Although the duration is fixed, (1 hr), the action is not to be viewed by a standing, static audience, as such, but rather, more in the sense of an encounter.

Interrupted Correspondence? What can be more interrupted than the flow, the give and take of conversation, when one of the interlocutor's dies, or in the cosy terms of pop-mediums, 'passes over'? Also, the whole element of the unsaid, that permeates all family (mis)understandings. With Sakoilsky's particular upbringing, think post-modern Hamlet, and you are somewhere near the truth, the former truism, is even more strongly felt. Can we bridge the chasm of misunderstandings. Even 'After the Fact'? etc., and what might it mean to do so?

As already discussed, we should like to do the performance at the opening on the 16th Oct. The duration will be one hour. After this, we should like to leave, the installation/relics and 'journal' in situ as a standing installation.

Piper Mavis: Medium

Medium is a video piece exploring the ability of a medium to act as a conduit to facilitate a conversation between two people and two worlds that would otherwise be impossible.

Richard Couzins: I Wouldn't Have Said That

I'm inviting Richard Couzins to do a talk/discussion about "the voice" for the JTP09 show. Could we schedule it for 12pm or 1pm on the 1st November. - Michelle Diegnan

JTP09

14th October - 1st November

Open Monday to Sunday 12 - 6pm (closed Monday 26th & Tuesday 27th October)

Private View 16th October 6 - 10pm

Live press by The Ladies Of The Press* at the Private View.

FIELDGATE GALLERY

FIVE YEARS

JAMES TAYLOR GALLERY

KATIE GUGGENHEIM

SUPINE STUDIOS

THE CENTRE OF THE UNIVERSE

TRANSITION GALLERY

The James Taylor Gallery has invited six local artist-run organisations to each occupy a room within their vast Victorian warehouse.

JT Project 09 is: seven distinct temporary exhibitions hosted by James Taylor Gallery, independently organised by Fieldgate Gallery, Five Years, James Taylor Gallery, Katie Guggenheim, Supine Studios, The Centre of the Universe and Transition Gallery. Spread over two floors of a huge building, the project provides the opportunity to see shows by these peer organisations simultaneously.

JT Project 09 could be: an opportunity for new collaborations, a series of compromises, a grand experiment.

Please check website for further info on concurrent events.

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