
Signals

Artists' Programme Newsbulletin

November 2020 Vol 1. No.3

The Artists' Programme Newsbulletin expands on the conversation from our monthly meetings, documenting shared interests and concerns with reference and research material. Inspired by Signals Newsbulletin (1964-1966), each issue will focus on one of the following areas: Art and Technology; Art and Science; Art and Architecture; Art and the entire environment.

Artists contributors:

Rach Anstey-Sanders

Liz Ballard

Chris Blackburn

Francesca Cant

James Epps

Kaitlin Ferguson

Mike Goddard

Caroline Hack

Ali Hewson

Clare Jarrett

Henry Jackson Newcomb

Jennie Pedley

Anna Reckin

Genevieve Rudd

Hannelore Smith

Edited by Nell Croose Myhill

Art and Architecture

Each month, a group of up to 20 artists meet to take part in peer-led projects and workshops informed by the Sainsbury Centre context, exploring working from collections or working with people. In spring 2020, as the UK entered a period of lockdown due to the Covid-19 pandemic, we asked how we could continue to collaborate. Over the following months, the Artist's Programme looked to historical examples of remote collaborative art projects for models of how to work together.

In the Autumn 2020, the group turned their attention to

Signals, an experimental gallery space based in London from November 1964 to October 1966. It began its life as the 'Centre for Advanced Creative Study', before changing its name to Signals. The gallery presented artists who were working across art and technology in its broadest sense, and each exhibition was called a 'pilot' – a space to experiment and generate new ideas. Alongside the exhibitions, the gallery produced a newsbulletin. The newsbulletin was a way of expanding ideas generated in the exhibition programme. It brought together the collected ideas and interests of an artist community from all over the world. The newsbulletin brought together different voices and perspectives around ideas of art and its "imaginative integrations with technology, science, architecture and the entire environment".

Art and Architecture will focus on ways artists are engaging with the built environment. It will explore artists responding to architectures as well as artists designing and constructing structures and environments themselves.

Artist in Focus: Hannelore Smith

The Workbench

I am interested in the idea of mapping, recording and tracing the marks of the maker, the process of construction and documenting the hard work and graft through the scars left behind on the workbench.

Over Lockdown, I have carried out what has felt like an archaeological excavation of my Grandfather's workshop. Slowly removing a 30-year hoard of furniture and other oddments and ephemera. The excavation has been a slow and emotionally charged process - strong sentiment being attached to every item. Every object removed has been documented in a notebook, alongside the lot numbers from the many auction rooms they originated from.

My motivation has been to get to the surface of the workbench and visually record the battleground that it has become over the years, it has qualities of a landscape and I have been exploring ways of translating this.

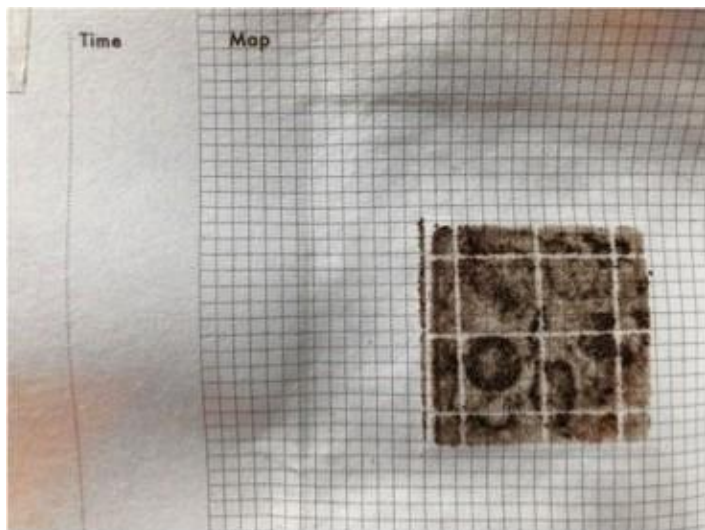
I have approached this work very much like an archaeological dig, mapping and cataloging the exact area, fencing it off and taking impressions and castings.

I am now in the process of creating a series of small-scale prints (1 inch x 1 inch).

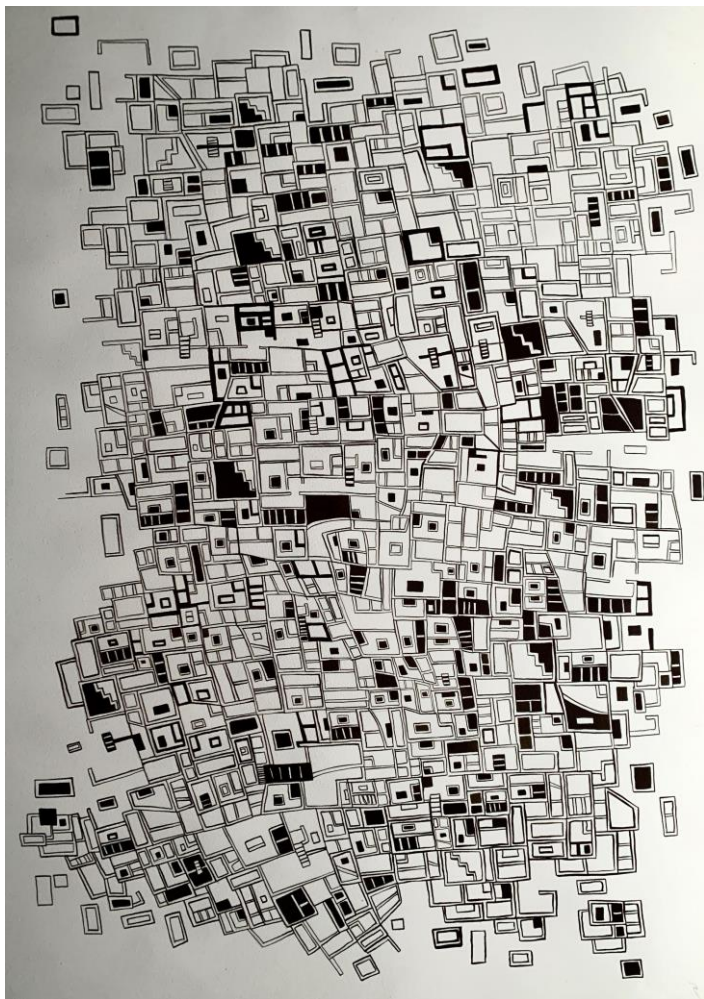
Materials I use are important in that they had to be relevant and relate, so I have been using things found in the location, for example pigment and gold dust and soot found stored in a cupboard have been turned into printing inks.

The task we are going through has felt chaotic and huge in scale, and I am enjoying working to a miniature size, creating works that can be put in your pocket or a matchbox. The multiple is important to me and the satisfying shape of a square. I like grids and ordering, zooming in and abstracting a focused element of a larger thing. The grid is now finding its way into the individual prints I am making.

The body of work produced so far I anticipate may lead to something more three dimensional in time.



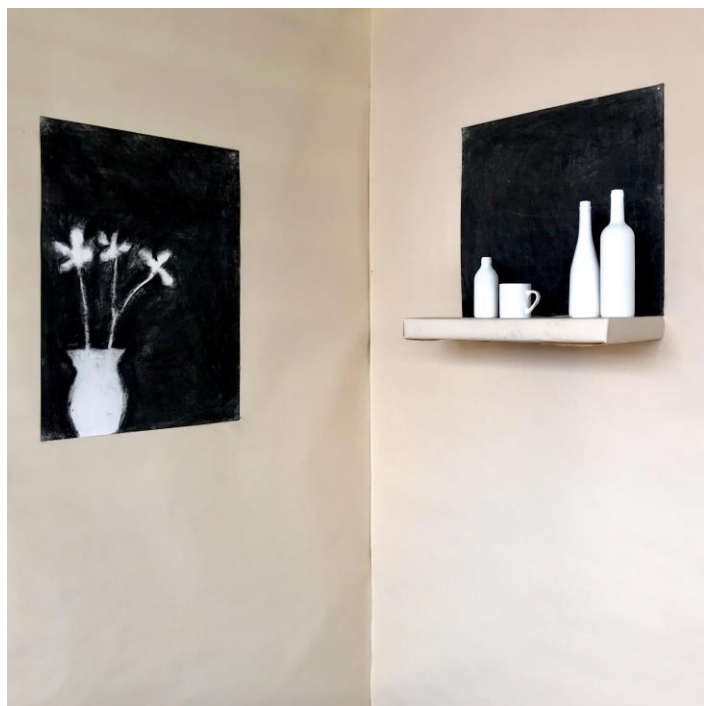
Artist in Focus: Francesca Cant



Mapping 1, Ink, 59cmx84cm



Studio set 1, 2020



Studio set 2, 2020

Artist in Focus: Henry Jackson Newcomb



Self portrait, 2013

Artist in Focus: James Epps



Off Prompt, 2018

In my practice, the physical qualities of the materials and location are instrumental in forming the work, be it folding paper to create a shape or intersecting the architectural features of a space with a line. For the large-scale works I have made in-situ, the site shapes the drawing and the drawing engages the viewer with the site.

Artists to look at

Simon and Tom Bloor - Platform for the Magical Recovery of Community, Wrexham, Wales, 2016 recommended by Henry

Co-curating a temporary space to support the rights of young people, Research paper by Claire Edwards

<https://drive.google.com/file/d/0B4noEGKqh-svQUI1SnhFSkhuMFE/view>

Sol Calero – Desde el Jardín, 2016 recommended by Henry

Created as a set for an eponymous telenovela, Desde el Jardín appears as an opulent hacienda, caught between the sometime harmonious and sometime duelling aesthetics of Calero and the genre of telenovela. Using the most economic means to convey wealth and glamour, the set is all surface, and designed to be viewed from fixed viewpoints – look the wrong way and the illusion crumbles.

<https://www.daviddalegallery.co.uk/programme/sol-calero>

Granchester Pottery - Studio Wares, 2013 recommended by Henry

<http://www.gilesround.co.uk/studiowares.html>

Harrison and Wood – Studio Visit | Tate Shots, 2008 recommended by Henry

“When it began it had either one of both of us doing some sort of performative action that was often to do with the architectural space we were in”

https://youtu.be/eS50mYKCL_M

Walter Gropius recommended by Hannelore

“Limitation makes the creative mind inventive.” Walter Gropius Walter Gropius was a German architect and founder and director (1919–28) of the Bauhaus School and regarded as one of the pioneering masters of modernist architecture. Source: Bauhaus, Bauhaus Archiv / Magdalena Drost, Taschen 2019

Villa Arianna website, 31 May 2018, recommended by James

<http://pompeisites.org/en/stabiae-en-2/villa-arianna/>

Reading List

Support Structures, 2014 (reprint) A co-production with Support Structure: Céline Condorelli and Gavin Wade with James Langdon recommended by Nell

<https://celinecondorelli.eu/text/support-structures>

Working Space, Frank Stella 1986 recommended by Caroline

Frank Stella (b 1936) started as an early abstract painter and printmaker in America but his work developed away from geometric flat-plain works into spectacular colourful organic 3d sculptures that have themes and recurring elements. He often makes works in series and it was work from his Moby-Dick series that inspired me to read that novel. Stella wrote ‘Working Spaces’ from a series of lectures he gave in the 1980s and in it he discusses how artists produce a sense of pictorial space using the examples of Renaissance paintings and mid 20th Century abstraction. stella.pdf (columbia.edu) http://www.columbia.edu/cu/arch/courses/syllabi/20143/A4105_009_2014_3_Bell%20Advanced%20V%20Studio.pdf

Ali Smith, How to be both, p49 (in my version), Published 2014, recommended by James

Ann Wagner writing on Eva Rothschild, Hot Fuzz, Published 2011, recommended by James

JG Ballard High-Rise, p19, Published 1975, recommended by James

Michael Craig Martin, On Working with Architecture, On Being an Artist, Published 2015, recommended by James