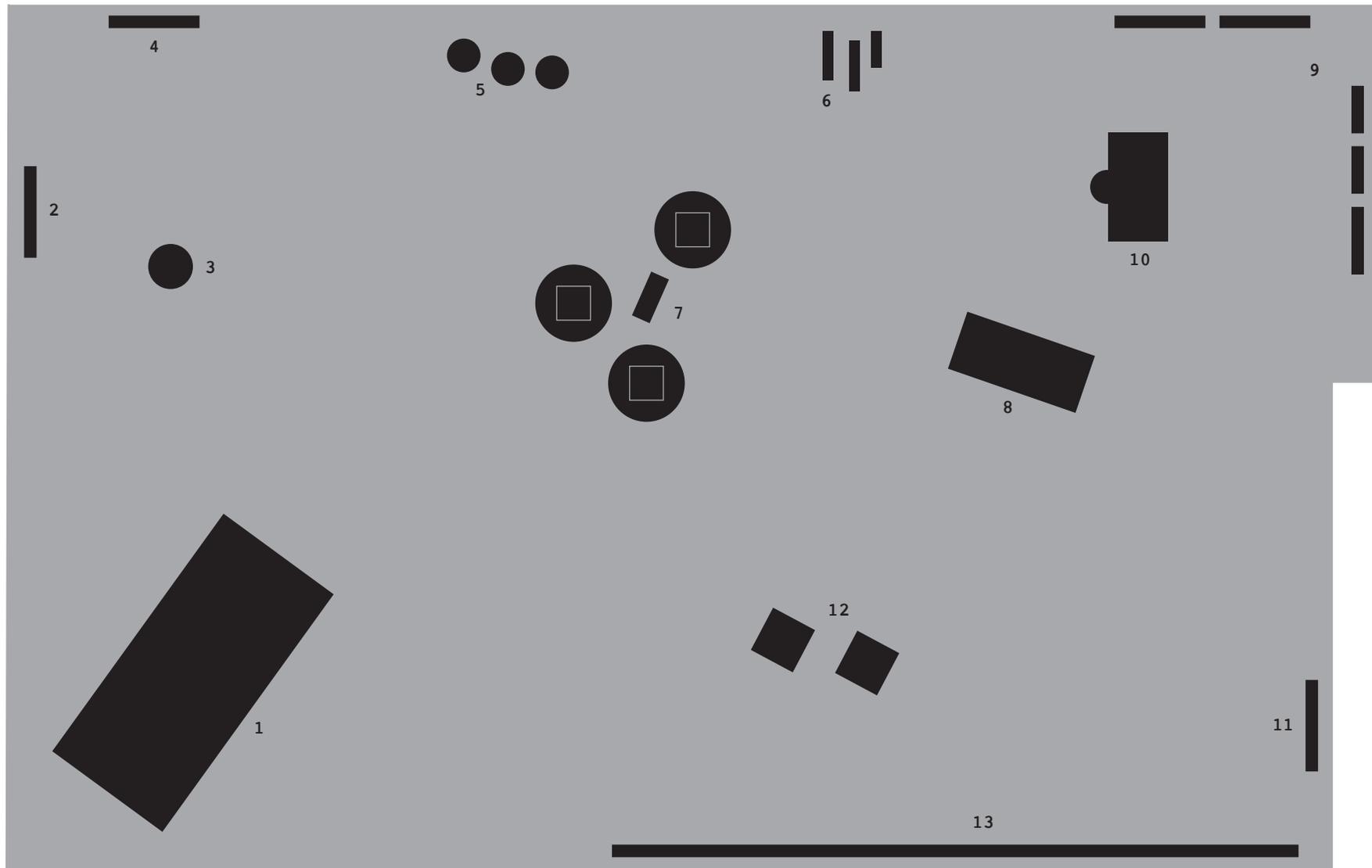


LIST OF WORKS

Joint Ventures

- 1 **NIL., 2012**
HANNAH BARTON + XAVIER POULTNEY
Freezer, aggregate, monolith and monocular
- 2 **MAGAZINE, 2012**
KAZIMIERZ JANKOWSKI
10 x studio photographs
- 3 **THRUST, 2012**
SIMON LININGTON + WILLIAM MACKRELL
Steel sheet & performance
- 4 **FLEXITIME WITH KOMBU (2), 2012**
JENNIFER BAILEY
C-type print, dried seaweed, custom mount, aluminium frame
- 5 **SOURDOUGH BREAD LOAVES (IAN BAILEY), CERAMIC BEER STEIN (GARNET MCCULLOCH), 2012**
JENNIFER BAILEY
- 6 **JEUDI, 2012**
JENNIFER BAILEY
Fired earthenware
- 7 **BEGINNINGS, 2012**
BEN JEANS HOUGHTON + MATTHEW DE KERSAINT GIRAUDEAU
Cinema screen, seating, sound installation, meteorites
- 8 **SYSTEMS OF SPEECH, 2012**
JAMES IRWIN + WILL ROBINSON
Split video projection and sound
- 9 **THE ORDNANCE DIARIES, 2012**
JOSH ALEXANDER + LUKE MONTGOMERY
Collection of C-type prints, large photo – double exposure (military map/Cotswolds garden)
- 10 **THE ORDNANCE DIARIES, 2012**
JOSH ALEXANDER + LUKE MONTGOMERY
9.03 minutes film shot on camera obscura & super 8, soundtrack by Lichens
- 11 **SINK, 2012**
SIMON LININGTON + WILLIAM MACKRELL
C-type print
- 12 **WENDY (WORK TIME), 2012**
JENNIFER BAILEY
Overdyed denim, stonewash-style denim, cotton thread, mild steel, Durex Select condom
- 13 **LUCY (WT002), 2012**
JENNIFER BAILEY
Stretch denim, stonewash-style denim, cotton thread, mild steel, fork, ragu
- 14 **INTERNAL LANDSCAPES, 2012**
BECKY BOLTON + LOUISE CHAPPELL
Watercolour and ink painted on to the gallery wall



**BEN JEANS HOUGHTON + MATTHEW DE KERSAINT
GIRAUDEAU (THE ARKA GROUP)**

Beginnings is a sculptural sound work by the ARKA group. In *Beginnings* the audience is invited to sit down, put a hood over their head and take a meteorite in their hands in order to 'listen to a conversation' between themselves and the universe.

The ARKA Group was founded by Ben Jeans Houghton & Matthew de Kersaint Giraudeau as a collaborative practice that engages with science and philosophy by working with emphatic individuals who have made these subjects their life's work. For *Beginnings*, the ARKA group worked with Dr. George Wake, a biologist and meteorite collector.

Dr. George Wake will be giving an oneiric lecture in two parts – *The Plants of the Gods* and *Rocks From Space* – on Saturday 6th October at 3pm. The lecture will see scientist and traveller Dr. George Wake focusing on the ritual use of botanic entheogens throughout various cultures as 'gateway' drugs (*The Plants of the Gods*) and *Rocks from Space*, will cover Wake's personal interest in the collection of asteroid and meteorite materials many of which he sources from solo trips to the Sahara.

KAZIMIERZ JANKOWSKI + JENNIFER BAILEY

Magazine is a new work created Kazimierz Jankowski for *Joint Ventures*. The work consists of photographs of 10 'puddles' that the artist created in his studio from water and coloured soft drinks. The work employs the language of fashion and portrait photography to depict formless shapes that anticipate humour through 'po-faced' seriousness. Jankowski originally planned to create a line of men's underwear for the exhibition, however a stall in production led him to instead consider *Magazine* as the foundations of a work that is still in production.

For *Joint Ventures*, Jennifer Bailey has installed handmade garments displayed on custom steel structures. The design of the garments is based on a traditional peasant's smock - a basic working shirt - in a durable denim cloth. Other such comestibles and personal effects have been placed near to and on the garments. This accessorising has a relationship with exhibition making; involving a process of addition and subtraction until a particular balance is reached. These choices also entail a degree of personal confession and the result could be described as a highly edited glimpse into the working lifestyle of the artist.

Baileys work is about the circumstances in which one looks at, thinks about and makes art. More recently she has been considering the place, or incongruity, of conventional orthodoxies around the value of labour intrinsic to her approach to art making.

Jankowski & Bailey contributions to *Joint Ventures* have been made separately but in co-operation with one another, within a framework of studio visits, meals and Skype conversations. These meetings led to both artists making work concerned with display and the often difficult translation of studio activity into exhibition. This decision places emphasis on the viewer to gauge the degree to which 'collaboration' might occur between friends who are producing artworks independently of one and other.

XAVIER POULTNEY + HANNAH BARTON

NIL. deals with our individual concept of the extremes of physical reality - of entropy, or the nothingness that awaits every atom in the universe. *NIL.* is a monument to the human compulsion to attempt to experience the unknowable.

The space in which Barton & Poultney isolate the viewer has the potential to kill, deathly dark and cold, like the surface of an alien terrain, yet the frozen black slab which lays at its centre is vaguely familiar, vaguely human despite its stark mathematical precision. Given that reality is experienced through the senses, the paradox that true nothingness cannot be fully comprehended without a stimulus is explored in *NIL.*. Similarly, the use of night vision apparatus creates a discourse around detection of the unobservable: the digital display as a medium, revealing a glimpse of something ethereal.

The monolith appears throughout cultural evolution as a signifier of the non-human and unfathomable, a visual conduit through which we attempt to perceive 'other' realms, that will always lie beyond the sphere of experiential reality.

As part of *NIL.* sound artist Thibault Autheman will perform *The Stoparkin accident* on Friday 12th October from 8pm.

BECKY BOLTON + LOUISE CHAPPELL

Internal Landscapes will be a work in progress painting, changing throughout the duration of *Joint Ventures*. A series of circular drawings will act as the starting points from which the painting will grow. Like nucleuses, or cells in a Petri dish, the drawings will be the point of origin, inspiring and spawning the subsequent painting on the surrounding area. For the eight days of the exhibition Bolton & Chappell will work directly onto the gallery wall, connecting the points and creating a sprawling floating landscape using collected imagery of microscopic organic life – an imagined internal world.

The core of all Bolton & Chappell's work is an autonomous drawing and painting practice in which they create works where the individual 'line' is non-existent. They have recently started work on a series of drawings referencing the surrealist technique of the 'Exquisite Cadaver' or 'Rotating Corpse' in which one artist sequentially follows on from the marks of the previous artist. For *Joint Ventures* both the drawing and painting elements of their practice will be combined.

SIMON LININGTON + WILLIAM MACKRELL

In *Sink* Linington & Mackrell have taken a photograph of Oval Space from SIB's gallery on the other side of Regents Canal at the approximate time of the *Joint Ventures* Private View. The photograph was then weighted down in the water of the canal for a duration that was equal to that of the exhibition. The marked remnants of this are displayed as part of the exhibition.

Thrust is a new performance work in which the artists, standing opposite one another, hold a square sheet of steel between them. Pushing as hard as they can, they attempt to manipulate the steel by rolling, bending, folding it until both ends meet in the middle.

The sheet of metal is displayed in the gallery ahead of a performance of *Thrust* on Friday 12th October at 6:30pm.

JAMES IRWIN + WILL ROBINSON

Systems of Speech is a collaborative work by James Irwin & Will Robinson exploring the nature of language and communication in relation to collaborative practice. Within the work language is deconstructed, broken down into its phonetic parts, and reconstituted to form a new whole.

Especially prevalent is the notion of a single voice emanating from a piece of work devised collaboratively. This voice tracks the progress of Irwin & Robinson's partnership, speaking aloud text messages that the pair have sent each other since they first met. At the same time, the work questions the potential for conflict within collaborative practice, and the difficulties inherent in mutual expression and understanding.

This presentation of an exploded view of language becomes inaccessible, as meaning becomes obstructed by both the system itself and the random nature of the reconstruction. This becomes reconciled by its absurdity; as we grasp for understanding, humour offering us a way in.

LUKE MONTGOMERY + JOSH ALEXANDER

The Ordnance Diaries is a long-term collaborative project between artists Luke Montgomery & Josh Alexander. Their first film, 'ordnance diary' was first shown at SIB in 2010.

The Ordnance Diaries is a mixture of camera obscura footage and hand processed super 8 set to the soundtrack by Lichens. The word ordnance has its origins in military terms and the word diary evokes a very personal image. The play between these words is the essence of the 'ordnance diary' project. While being disciplined with their approach and attempting to map what they find into coherence the joy in the work comes through momentary plays of light and aesthetic accidents that are the product of their analogue techniques.

The artists are interested in the moment the everyday 'ordnance' of the landscape can transform the viewers experience into something ceremonial. The bold images in the landscape continually morph scale and form, easing between realism and abstraction and suggesting the complicit transience within them whilst also creating the emotive experience of the journey without dictating a narrative. The film is presented inside the private space of a photographic structure, allowing the viewer to experience the intimacy involved in the practice of capturing imagery.

Luke Montgomery's photography was shot at the same time as the film and acts as an archival echo to it.

SPACE IN BETWEEN

Joint Ventures

Exploring the practice of collaboration within making art, **SPACE IN BETWEEN (SIB)** has brought together seven pairs of artists, inviting them to make new work for, and within the wider context of, a group show. *Joint Ventures* attempts to create a scenario where the process of working together, is integral to the outcome of the exhibition and to the work made.

Collaborative practice within contemporary art-making provides a way to disrupt the accepted autonomy of single-identity artists and artworks, whilst also creating an alternative space for the exchange of ideas. A 'joint venture' or collaboration is inherently focused on process - the process of working together, in awareness of a counterpart or other, via discussions, dialogue and negotiation. It is also a practical way to pool resources, time and knowledge, creating a potentially more practical way of working. It is this emphasis on collaborative practice as *process*, which defines the precedent for, and ultimately the outcome of, this exhibition.

Towards the end of the 1990s there was a trend in art practice that saw artists working collaboratively with communities and other artists, making work that operated outside of the traditional gallery structure, in the form of interventions, performances, parades, events and discussions. This political reaction to the established market and structure still exists today in ever expanding forms, with alternative art schools and models for learning, online and free for all resources, consortiums of artist-led spaces and studio collectives providing flexible and reactive spaces for exhibition.

Collaboration is an essentially engaged activity rooted in the idea of an ongoing discussion, which takes place outside of the gallery environment. Often collaboration is less interested in – or preoccupied with – an aesthetic and formal outcome, focused more on what can be gained by collaboration itself and on the possibility of creating new networks. Collaboration can be an unpredictable venture, the result of which “happens not when something common is shared between the collaborators, but when something that belongs to neither of them comes to pass between them.” (Trinh T. Minh-ha)

Inviting these artists to participate in this joint venture was based on an understanding of their practices, but all the works on show have been commissioned for this exhibition and with each pairs approach to collaboration different to the next, the outcome was only ever anticipated. *Joint Ventures* is based on an idea of what collaborative practice is and can be.

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