

Aimless

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I've often thought of trying to describe a place. A city perhaps or some particular aspect of it. The problem is though, that any such description would seem always less than its subject. It's not really a question of representing the place but of making manifest the particular grasp which one may have of it and to do this without allowing that manifestation to be anything more or less than its subject, to be just different but also inseparable.

Between Patient's suggests a space of time during which an exhibition was considered. The space of the exhibition also exists between two locations. One is a studio the other is a home. A space therefore between a location where art might

be made and one where art might reside. Any exhibition might traditionally have been seen to occupy a similar space; a chance for artists to show their wares to interested parties, an occasion indeed to sell their wares. But things seem slightly different now and exhibitions seem to go beyond the mere notion of display. What it is that they become instead of this is difficult to define.

In a sense *Between Patients* reclaims the traditional role of the exhibition. It does this by establishing a trajectory between a studio and a home. The exhibition is therefore defined at once by its own absence and by the fact that the notion of it encapsulates the spaces which might be thought to be its origins and its ends.

The two spaces between which the exhibition exists are also ones which have themselves been reclaimed. Roy Voss' studio is in the basement of an old factory. It is a space which was cleared by the artist of the years of deposition of rubble which completely filled it. Adam Caruso's home is a building which was transformed from a state of dereliction. Both spaces do however bear the signs of their origins. Their purpose has been altered but their physical character remains. The function of the spaces defines itself therefore in relation to their structure, being neither more nor less than the structure, different but inseparable.

The task of the artists in this exhibition is to define their own work in relation to the spaces in which it is housed. It could be said that this is a task which applies to any exhibition but it seems that this particular situation is one which highlights the task very acutely. By highlighting the question of what an exhibition might entail, *Between Patients* forces the artists to engage with some serious considerations. If an exhibition is not to be merely a question of displaying certain artifacts, then what is its purpose?

This question of purpose seems to be an important one. Adam Caruso's house, which is the site where the exhibition will actually be seen, will also be one of the pieces in the exhibition. The building could in a sense be said to temporarily lose its usual purpose, although Caruso will still be living there. This partial loss of purpose forces a state of reflexivity upon the building, a state shared by Voss' studio, which will also be subject to the same temporary loss of purpose.

It is perhaps in this state of reflexivity that the exhibition must reside. The temporary loss of purpose of the studio and of the home suggest that the exhibition engenders a different space for itself. Not a space which just connects the two locations but one which defines itself in relation to what is between them. A kind of dead space, attempting to describe itself without becoming neither more nor less than the purpose which it displaces.

Juan Cruz. May 1996

To the Trespasser

Using the key provided let yourself into the building via the front door.

Close the door behind you.

Lock the door from the inside, leaving the key in the lock.

At the far end of the space you will see a table and some chairs.

Be seated on the black chair without altering its position.

You will see a camera opposite you.

Take up the shutter release cable provided and squeeze it.

You may drink the milk in the glass beside you on the table.

On leaving, lock the door.



Nicholas Bolton

Materials

- 1 No Dingbat, Registered Trade Mark No 1067469, part of the Mookie Sport Garden Range, comprising:
 - 2 No interlocking poles (adjustable height)
 - unique windcolor scoring mechanism
 - 2 No checker balls

Position

- 1800 mm from South wall (at FFL)
- 1910 mm from South wall (at top of pole)
- 4200 mm from West wall (at FFL)
- 4100 mm from West wall (at top of pole)
- 300 mm from top of pole to underside of ceiling

Use let into existing concrete floor prior to and substrate 80 mm, using No 12 masonry will let
 other length: 1500 mm from centre line of pole to outside face of tennis ball

@Nicholas Bolton 1996



David Cheesman

Materials

- 1 perspex screen: 225 mm diameter, 3 mm thick, roughly cut perspex disk, lightly sanded on outside face with circular sanding motion
- 1/4" lead against flange of existing steel pipe
- 1 projector: 1 No Bell and Howell 1481 Super 8 projector, allowing for projection speeds of 3 fps, 6 fps, 9 fps, 18 fps

Position

Western wall of light well/niche at Western end of studio

- 1 existing drain pipe: 227 mm internal diameter
- 1477 mm from FFL to bottom of pipe
- 686 mm from underside of pavement light to top of pipe
- 950 mm from East wall of studio to LHS of pipe
- existing pipe 2135 mm long

265 mm from projector lens to South-end of pipe

With thanks to:
 Sue Jones and Alex Miln

For further information tel: 0973 671 564

2 m from outside face of perspex screen to outside of pipe
 Centre line of projector lens and perspex screen: 1500 mm above FFL

Projector height can be adjusted by use of:

- Philip Gaultin by Robert Storr, Abbeville Modern Masters (paper)
- Walter de la Roche by Harry F. Gough, Abbeville Modern Masters (paper)
- C. Castelli, Fresco (paper)

Anna Messman

Materials

- 1 No A4 sheet of paper, weight 80 grams
- 1 No brass drawing pin 11 mm diameter head
8 mm long pin

Text

- 11 lines
- first line 14 pt bold Italic
- second line 18 pt bold
- lines 3-9 14 pt
- line 7 third word 14 pt bold

Position

On South wall of studio

- 1305 mm from FFL to bottom of A4 sheet
- 918 mm from underside of ceiling to top of A4 sheet
- 2580 mm from East wall of studio LHS of A4 sheet

Centre line of pin

- 104 mm from LHS of A4 sheet
- 6.0 mm from top of A4 sheet

Shawn Wilson

Materials

17 No small sized toys suitable for children, ages between 3 to 10, plastic except where otherwise indicated, comprising:

- wind up walking golf ball
- wind up reversible racing car
- "Playbook" rattle ball
- battery operated, rubber-type figure
- wind up walking frog
- wind up walking dinosaurs
- remote control racing of roader
- wind up rolling, fur covered mouse
- wind up shuffling monkey
- battery operated attack helicopter with removable missiles
- "A-bomber" catapult
- "Shelton" pull string hovercraft
- spring loaded ball gun with 3 No plastic balls, UK design No 1040294
- wind up parrot/flapping penguin
- flexor wooden rolling dust-bomb with spring tail
- wind up walking goose
- wind up walking penguin
- springing top with sound and internal lights
- funnel

Position

Variable

Nicky West

Materials

- 19 No bleached, hollowed sections of oxen bones
 - longest bone 117 mm
 - shortest bone 86 mm
 - thickest bone 45 to 51 mm diameter
 - thinnest bone 20 to 42 mm diameter

Lokite Super Adhes Universal Instant Glue, manufactured by Lokite Limited

Position

Eastern wall of lightwell/niche at Eastern end of studio

Bone cluster

- 1180 mm from North wall to North edge of cluster
- 2 mm from South wall to South edge of cluster
- 6 mm from underside of pavement light to top of cluster
- 1872 mm from FFL to bottom of cluster

Wide end of each bone section fixed to wall using Lokite glue

Roy Voss

Materials

1 No circular objects, wrapped with cotton sheet, class 29 bubble wrap, clipper tape

Position

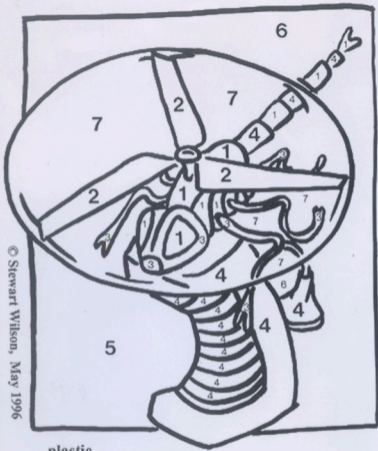
Variable

Objects leaning against wall at 8 to 18 degrees from the vertical



BETWEEN PATIENTS

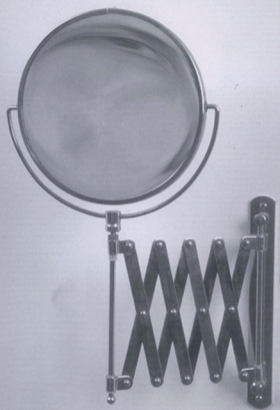
curated by the dentist Dr. Ben Keith 31.5-23.6.96 10 Swan Yard, London N1 1DS



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plastic

- 1 = red
- 2 = sky blue
- 3 = jet black
- 4 = yellow
- 5 = light grey
- 6 = dark grey
- 7 = tan



- Acne
- Bloodblisters
- Boils
- Bruises
- Chilblains
- Cuts
- Dermatitis
- Folliculitis
- Freckles
- Goosebumps
- Ichthyosis
- Keratoses
- Linea Negra
- Miliaria
- Millia
- Moles
- Pigmented Naevus
- Pityriasis Rosea
- Port-wine Stain
- Pressure Lines
- Scars
- Scurf
- Spider Naevus
- Stretch Marks
- Sunburn
- Urticaria
- Warts

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