

## ***(Architecture In Words Only)***

**Rossella Biscotti**

***Anarchy at the Bar***

**2011**

**Reproduced publication**

*Anarchy at the Bar* (2011) is a reproduced publication found in the International Institute of Social History, Amsterdam, and redistributed in London during the gallery exhibition. With this work Rossella Biscotti inaugurates a series of re-publications that addresses the freedom of speech. *Anarchy at the Bar* is the first of this series.

It's an exceptional example of a speech dated 5th of May 1892 delivered by the British anarchist David Nicoll in a public bar, to take position, first of all, on a charge of incitement to murder, and from then on, his freedom to publicly promote the anarchist ideology. In particular - Nicoll became noted for his position and his books against the British colonies in Africa.

Whitechapel has an important tradition of anarchist's groups carried on since Nicoll's time.

**Rossella Biscotti** (B. 1978) lives and works in Amsterdam. Recent solo exhibitions include Fondazione Galleria Civica / Centro di Ricerca sulla Contemporaneità di Trento, IT (2010); Künstlerhaus Bethanien, Berlin, DE / Wilfried Lentz Rotterdam, NL (2009); Nomads Foundation, Rome, IT (2009); Samsa, Berlin, with Kevin van Braak (2009). Recent group exhibitions include Premio Italia, Maxxi Museum, Rome, (2010); *And the Moral of the story is...* Witte de With, Rotterdam (2010); Rijksakademie Open, Amsterdam (2010). Biscotti is the winner of Premio Italia Arte Contemporanea organised by MAXXI, with the work, *Il Processo* (2010-2011).

**Chosil Kil**

***After John Stow (1603)***

**2011**

**C-type digital photograph framed in antique leaded stained glass, engraved stainless steel plaque**

**Dimensions variable**

*After John Stow (1603)*, consists two bodies of work, each positioned in different parts of the exhibition space: a framed work one side and a stainless steel plate the other. The physical distance between the two creates layers of narrative around the history of the area - Whitechapel.

All parts of London are bound up in myth - the East End no exception. Turning to two historical documents: an early 17th Century history of the then-City of London and its boundaries by John Stow, and the other (perhaps the most famous children's rhyme about London), 'Oranges and Lemons', first printed in the mid 18th Century.

'Oranges and Lemons' is a rhyme ascribing personalities to the key bells of London, including the line, "Two Sticks and Apple, Ring ye Bells at Whitechapple". What this

means precisely is unclear, as it sheds no light as to the home of these Whitechapel bells. The Whitechapel Bell Foundry (located around the corner from the gallery) - considered the most famous in the world - was certainly in existence when the rhyme was recorded, yet all the other bells in the rhyme pertain to churches.

John Stow, within 17<sup>th</sup> century history, talks of there being a chapel on the site of the now Aftab Ali Memorial Park at the end of White Church Lane. Legend has it (as recorded by Stow), that the chapel came to be known as the Villa beatæ Mariæ de Matfellon, or St Mary Matfelon. It was apparently named after a common criminal who had murdered the widow who had raised him, then consequently pelted to death by the women of Whitechapel with 'so much filth and ordure of the streete'. This chapel was destroyed during the Blitz in 1940. Perhaps these were once the bells that rang 'Two Sticks and Apple'.

These two "creation myths" of Whitechapel come together in *After John Stow (1603)* (2011), and intertwined - they create a space for the viewer to weave a new narrative. The quixotic line from the children's rhyme is translated into a still life of two sticks and an apple - mysterious and fabled signifiers of the area in which the gallery stands. The picture is shrouded behind a 1920s leaded glass pane, blurring further the symbols and their meaning. On the opposite wall is an embossed steel plaque, bearing the legend, 'Missiles and Filth' - words taken from the 1878 retelling of the St. Mary Matfelon story by Walter Thornbury.

These two stories, neither of which may be true, have a teasing duality – of the two sticks and an apple: which is the filth and which are the missiles?

The everyday brutality of the Stow story, where common justice is meted out by local women, leading to the naming of the local church, mirrors the ongoing question of violence in the name of religion. Violence is a part of the history of the area - the church named after a murder, which was destroyed in a bombing raid, where the church once stood is now a memorial to a murdered Bangladeshi man. It is this lingering malice, perhaps a hallmark of Whitechapel's history, that stands between the two halves of the work.

**Chosil Kil** (B. 1975) lives and works in London. Recent solo exhibitions include *The Soap Room*, Innsbruck, Austria (2010); *Galleri Opdahl*, Stavanger, Norway (2010); *Gyeonggi Museum of Modern Art*, Gyeonggi Do, Korea (2010); *Art Sonje Lounge Project*, architectural project in collaboration with Sunah Choi at Art Sonje, Seoul, Korea (2010). Recent group exhibitions include *Nothing Personal*, Marcelle Alix, Paris, FR (2011); *Trickster*, Gyeonggi Museum of Modern Art, Gyeonggi Do, Korea (2010); *The Object of the Attack, A Series of Interventions*, David Roberts Art Foundation, London, UK (2009).

**Tim Ivison & Julia Tcharfas**  
***Those That Will Work***  
***Those That Cannot Work, and***  
***Those That Will Not Work***  
**2011**  
**Mixed media**

### **Dimensions variable**

*Those That Will Work, Those That Cannot Work, and Those That Will Not Work* (2011) consists of a number of related parts: a market stand, a series of small books, concrete rocks, a drawing, a sandwich board sign, and a screen print. The legs of the market stand are hand made from spare metal parts and the case is made from second-hand picture frames. The case and stand are based on a street-seller's arrangement that can be set up and taken down very quickly for the selling of clandestine goods. The drawing is of the Commercial Street car park next to Spitalfield's Market, built on the demolished Dorset Street, which was once deemed the poorest street in all of Europe. The rocks are identical concrete copies of a false original. The books are a series, with letter-pressed covers and black and white pages. They contain all borrowed, faked, adulterated, or false content – a tradition of the London street sellers – and one still observed in Petticoat Lane, where everything is a rip-off or a copy made in cheap materials.

The print refers to a text by Jeremy Bentham in which he classifies the indigent by the metonym of their hands, and is mounted to a signpost structure made from picture frames. As a system of materials, the work indexically references the historical narratives of Whitechapel and its contemporary street life, commenting on forms of precarious labour, both creative and clandestine.

**Tim Ivison** (B. 1982) & **Julia Tcharfas** (B. 1982) live and work in London. Recent exhibitions include *Another Romance*, Wight Biennial, UCLA New Wight Gallery, Los Angeles, CA (2010); *Counter Constructs*, Auto-Italia South East, London (2010); *Urban Orchard*, London Festival of Architecture, London (2010); *Cities Methodologies 2010*, Slade Research Center, London (2010); *Don't Piss on Me and Tell Me It's Raining*, curated by Bad at Sports, Apex Art, New York, NY (2010); *X Artworks in a Straight Line (Seeking the Perfect Sphere)*, Crisp, London (2010). Ivison & Tcharfas have a forthcoming solo exhibition at Hilary Crisp, London in May 2011.

### **Kevin van Braak**

*Untitled*

**2007-present**

**Found currency**

**Dimensions variable**

Since 2007, Kevin van Braak has archived money (found currency) he finds on the streets of a city visited – evaluating not just economical, but class/social themes of a given area, in addition to chance.

The project started in New York after finding over 150 coins and \$60 in bills. Other cities in the body of work include Rome, Seoul, Berlin, Paris etc... cities presented in the exhibition include Havana, Trinidad, La Boca, Viñales (Dec 2008-Jan 2009), Basel (June 2009), Amsterdam (Nov 2009), Carrara (Jun-Jul 2010) and London (Feb 2011-present). London's archive marks the first instance in which the artist has deliberately sought currency in the street for a specific project.

For the gallery relocation inauguration, van Braak came to London four days before the exhibition opening, with an empty box...

Kevin van Braak (B. 1979) lives and works in Amsterdam. Recent exhibitions include *Books for burning? / Knygos sudeginimui?*, X Baltic Triennial, CAC, Vilnius, Lithuania, curated by A. Demeester and K. Kuizinas (2009/2008); *After four rotations of A, B will make one revolution*, Samsa, Berlin, Germany, with Rossella Biscotti (2009); *Trailer-Park*, kunstfort Vijfhuizen, Vijfhuizen, NL (2009), *Red Heads / Bul Geun Eol Gul*, Mokpo sculpture park, Mokpo, South Korea (2009); *With love, from Brussels*, van Abbe Museum, Eindhoven, NL (2008).

### **Jani Ruscica**

#### ***Travelogue***

**2010**

**B/W 16mm film transferred to HD, stereo sound  
single channel projection and framed screenprint  
8 min. loop**

Drawing on both contemporary and historical texts about the city of London, from travel guides and blog travelogues to 19th century fiction. Ruscica's film deconstructs the idea of the travelogue itself as romanticised history, factual document and idealised experience.

*Travelogue* (2010) points at two historically popular forms of travel entertainment - the moving panorama and the travelogue film. Highlighting the gap between idea and experience, and the difficulties inherent in creating representations of a place.

**Jani Ruscica** (B. 1978) lives and works in Helsinki. Recent solo exhibitions include Otto Zoo Gallery, Milan, IT (2010); Turku Art Museum, Turku, Finland (2010); Gallery Hippolyte, Helsinki, Finland (2010); Camden Arts Centre, London, UK (2010). Recent group exhibitions include 6<sup>th</sup> Liverpool Biennial, curated by NLE Asher Remy-Toledo, Liverpool, UK (2010); Highlights from the KunstFilmBiennale, KUNST-WERKE BERLIN, Institute for Contemporary Art (2010); *Life Forms*, Bonniers Konsthall, Stockholm, curated by Sara Arrhenius (2009); *Urban Research*, PICTURA, Dordrecht, Netherlands, curated Klaus W. Eisenlohr (2009). *Favoured Nations*, 5th Momentum, Biennial, Moss, Norway, curated by Stina Hagkvist and Lina Dzuverovic (2009).

### **Acconci Studio**

#### ***ARCS OF PARKS, BUILDINGS & FLAMES (WAR OF THE SPORTS WORLDS), 2012***

***London Olympic Park Proposal (rejected)***

**2011**

**Looped projection  
Dimensions variable**

There is a slight shift East in the London city map around the 2012 Olympic Park in Stratford; consequently the City/Aldgate/Whitechapel areas become more of a centre on London's city map.

*Let's use the Olympic cauldron as a reason for our project: it's an excuse, a decoy...Bring the Olympic cauldron as close as possible to the Olympic Stadium: closer than that – let's bring the cauldron into the Stadium. In order to do this, attach the flame to the end of an arc: arc the flame over the Olympic Stadium wall – lower the flame down into the Stadium...*

*The extreme cantilever of the arc that brings the flame into the Stadium, where it can be seen by everybody in the Stadium – that cantilever has to be supported. So this is where our real project begins: the arc of the cauldron is supported by another arc, & maybe another, that in turn is supported by one more -- arc upon arc, one arc hugging another, arc entwined with arc – arcs in size order, arcs on parade...*

*The arc of the world...Each arc holds a world: small world, big world, mid-sized world – a globe, a flattened globe, a warped globe, an ellipse on a tilt -- this little world is a garden (but it doesn't have to be an outdoor space; think of this little world as a green fuzz-ball – its outer shell might be covered by planting, or there might not be any outer shell at all, its exterior might be only planting, denser in summer & almost not there in winter...). This bigger world over there is a pavilion, & this even bigger one here is a building: we hope each world could be everything at once, park & building & plaza at once, or that each could be one world becoming another world, every minute...)*

*See that bump moving through the tube of that arc: the tube expands & contracts as an elevator – something like a cable-car, a funicular – moves through it, like an apple down the body of a python. The tubes are sleek & translucent & tight, tense, rubbery; the elevators that move through them are bigger than the tubes are: the rubbing of funicular on tube, the stretching of tube by funicular, make light & music...*

*The music fades out from an arc above you; some of these arcs are high, higher than the Stadium -- some are 100 meters high, you wouldn't want to walk up there, at least not in one walking, one afternoon walk, without rest. But let's say you start from the ground up by taking a funicular, up a few stories to a world you've chosen: then you walk up the ramp to a close-by world, & then you meander back down, down another ramp, closer to where you started – but then you change your mind & take one funicular after another up to the top – then you take all the time in the world as you walk slowly, slowly, zigzagging down one ramp after another toward the bottom...*

*When you have all the time in the world, you can walk from pavilion to pavilion back in time; the pavilions might be history rooms, archeology rooms -- you visit the past of the world, now become a museum-piece. Or you walk in the opposite direction, through pavilions that change everyday, because they're the future, which better have constant revision...*

*As you look up now, you revise what you thought you saw; they're not all arcs above you: some of them go straight up, they rise up out of the world of arcs, they twist as they rise, like corkscrews, they rotate like whirligigs, they function as wind-turbines... (No, you're not blind, we haven't drawn in the wind-turbines yet: we're seeing things, we're trying to see things, we're try to see our project, but we haven't seen far enough fast enough yet...)*

*The Olympics are short, but life – at least the lives of multitudes, all put together – is long. When the Olympics are over, turn off the music... It's ordinary life again, without a sound-track. Time has passed, & the top half of the Stadium has been shipped to Chicago. Housing is being built into the cracks of what by this time is the old Stadium. Our arcs can come in handy now: they might function as cranes for inserting pre-fab housing into the nooks & crannies of the Stadium. Our arcs can do more than that; they*

*release globes – stretched globes, turned-inside-out globes -- down the steps & seats of what used to be bleachers: the globes become mixed with, embedded in, the former bleachers – some perch up from the edges of the bleachers, like look-outs, or like teetering saw-saws. Now our arcs – some of our arcs, at least – are free to move elsewhere, away from the Stadium. Have I told you yet that our arcs are movable? No, I haven't, because I hadn't realized that yet; but now I do: now our arcs might walk through the city like creatures, now our arcs can roll over & play dead (they're only playing, they're only playing...).*

**Acconci Studio** started in 1988 in Brooklyn, New York. The Studio works in design and architecture, ranging from clothing to buildings, plazas to outlands. Recent projects include *Acconci Studio and Ai Weiwei: A Collaborative Project, Para/Site*, Hong Kong Island (2010). Past projects include PermMuseumXXI architectural competition entry, Perm, Russia (2008); *Mur Island*, Graz, Austria (2003); United Bamboo Store, Tokyo, Japan (2003) and others including a plaza in Memphis, a building façade in Milan, a park on a street median in Vienna, and a skate park in San Juan.