CONCRETE *plastic*

Concrete *plastic* By KollActiv

Dense clouds hang low in the air, amplifying the heat of the day and emitting grey tones that merge with the stone of Tate Britain's frame opposite. Gazing up at the red brick buildings flanking his body on three sides, a man waits for his allotted time to visit the archive. Feelings of anticipation had built up during the several months prior to his visit. His mind started to secrete images: effervescing thoughts and questions flash across the inner surfaces of his cranium. How will the collection be presented? What will it include, and will I gain future access to its documents?

Where to begin How to begin | commencement

As hands hover above a silver keyboard, her eyes follow the edges of the screen down toward the grains and knots of the wooden surface below. They reach the inner folds of her notebook, she opens a page, glances at a section of text and then reverses her gaze; returning her concentration to the desktop. Tapping the name of an online archive into the search bar produces an icon: a blue snake consuming its own tail. As the icon continues to rotate, rich aromas of coffee tantalise her senses. She reaches toward the steaming mug to her left. Whilst taking a sip of the dark liquid, she clicks on the link presented by the search engine: a move that opens a series of digital still images presented by an online collective archive.

What are the rules | commandment

Discussing works with the head of collections, he discerns that the archive is not centered around particular artists but through a series of categories. In his search for works and ephemera by Lawrence Weiner and Keith Arnett, he stumbles into a conversation that plots the workings of the archive; a spatial catalogue acts as a carousel of information. Documentation dancing in and out of focus within different categories that maintain connections between material.

Structure | housing | accessibility To find / redefine / define - is to also author | authority

A list of subjects appear on the screen as she clicks on a tab labeled architecture. She isinstantaneously transported into a conversation with Billy AI Bengston and Frank Gehry occurring on a Santa Monica rooftop. Hovering within the space of discussion but not directly participating, she listens to memories of the pair's collaborative 1968 show at LACMA. Scrolling down the page, she catches framed glimpses of the show. Accompanying the textual voices of her companions, the article discloses that the materials, which composed their architectural method of display, were a mixture of a life- sized wax replica, re-purposed temporary walls, and rented furniture.

A silence to these questions (to give more than what is given), implicates a dig.

She looks at the artist's book which has been placed on its side, and questions whether it must be read to be activated, or if it could form the proposition for an empty set. It is an object in-itself. Simultaneously, in another country; a database of words is being constructed, that will disembowel a text in order to reconfigure a monstrous translation. Concurrently, her hands morph into letters that absorb the touch of her fingers. Her gaze mingles with the digital pixels on the monitor.

"Most ephemera goes in the bin," a conjecture that pierces the silence of the clinical space. Latterly, the divulged phrase is elaborated upon and it is garnered that ephemera is a Greek term, which directly translates to mean, 'for one day'. It is also imparted that the term was first deployed by the natural sciences for organisms with brief life-spans. Downstairs in the college canteen a coca-cola bottle is ejected from another vending machine: consumed, digested and discarded it is fragmented whilst the projected amount of sales continue to spiral. Further suggested links appear on the side bar and so she follows one thread but then quickly retraces her steps back to the homepage. Clicking on the art category, she is suddenly immersed by a fluid highway, which is only broken up by the frozen moments of a time that has been constructed out of space. Scouring the horizon above her hands that are clutching at the clammy faux leather of her steering wheel, she becomes aware of a series of consecutive billboards that signpost the passage time through the distance she has travelled. Images of decaying foliage, ancient messages and hints of blooming jasmine flash past her field of vision. LA's urban structures house these poster artworks and in an act of inversion are reenvisioned for a gallery space.

Given: Project = Concrete Plastic Exhibition making components = Curators+Archives+Artists Artists+Archives+Curators = Hybrid Form(s)?

A tenuous difference exists between collections and archives, if at all, but the latter, we are told, can be understood as preserving the organic connections within a volume of documentation. There is no more material to be collated because it is formed around unique works that are not published and will not be reproduced. Collections are constantly growing and being added to because they construct categories (as opposed to archiving a one-off item), which can then expand with the new forms of art.

Among these multiplicities the players, on this stage for exploring the divisions of material (artwork and archival) through reconsidered curatorial methodologies, are: KollActiv (Kirsten Cooke, Ann Harezlak) East of Borneo Collective Archive - Online Special Collections, Chelsea College of Arts Library, University of the Arts London Michael Bizon, Sinead Bligh, Chris Cawkwell, Patrick Coyle, Dana Berman Duff, Annabel Frearson, Steve Klee, Anne Guro Larsman, and Kim Schoen

A man, in black and white, is sat playing a grand piano in the corner of a room flooded with the sun's rays, which cascade down from the skylights carved out within the wooden structure. Striped and patterned rugs are strewn across the hard surfaces of the domestic interior. Photographs stripped of material context appear and are reinserted with meaning, through a narrative that describes an architect's habitation in the Californian desert as his firm builds a hotel.

Opening the book with their hands, they can feel the dry texture and weight of the page. Physical odours produced by the pulp and ink travel towards their nostrils. They begin to imagine artworks that respond to the archival material but write and perform new spaces and systems: creating new objects that produce alternative states within the world.

> Herein this exhibition find new works alongside existing works and responses presented as collective discourse. A current in a hybridized mode of production - a stream of catalysts as primary to producing primary...

CONCRETE plastic entrance





This Ephemera collection Description, it particularly reviews, and dates back lesser known, and the 20 British UK metres gallery predominantly consists and is constantly being scene changing London-based galleries of linear clippings ca. 1960s. This Extent, and origins, of the Collection, with a source in such posters releases private information to the printed press ephemera of invitations added on new artists, and the galleries view artists' statements and artists, C.Vs as relating correspondence collection to cards, and is to collection well represented artists.



The layering of representation is revealed as the surface quality of the pages becomes noticeable and tiny item identifiers appear (for example: a.sage, b.ocher, c.fig). Hence the film represents already-photographed objects, which are themselves representations of high-quality objects of original design. The film gazes at page after page of objects, each one exquisite and exquisitely photographed, centering its attention on the rise of desire and its dissolution.





Instructions for the rubber hand illusion, whereby a healthy subject experiences an artificial limb as part of their own body 1. The receiver will observe a facsimile of a human hand while her/his own hand is concealed 2. Both artificial rubber hand and the invisible hand will be stroked synchronously with a brush 3. Gradually, the felt strokes will become aligned with the seen strokes of the brush. The rubber hand will 'become' the receiver's hand









Annabel Frearson presents

Wollstonochlincraft 1791-1971









"Catalogue" is a silent 16mm black-and-white film that considers the time it takes to look at desirable objects, in this case, those presented in a successful furniture company's catalogue of copied designer pieces photographed in staged rooms. The catalogue's de-saturated photographs are shot and printed to look like film noir movie sets. The products are popular designer furniture knock-offs sold at a much-reduced price, but in these images they are indistinguishable from the originals.



AUTHORS AND WORKS IN ORDER OF ENCOUNTER

KOLLACTIV

KollActiv is a platform for co-authored projects by founding curatorial practitioners Kirsten Cooke and Ann Harezlak.

KollActiv investigates the treatment of archival objects within curatorial practice: deploying the productive friction between the authors' different approaches towards the nature and display of objects.

From 2011, KollActiv have been developing the project *Concrete Plastic* as an alternative methodology that challenges the canonical models within contemporary curatorial and archival practice. Interrupting and enveloping normative procedures, the curators are primary producers that have created the platform and restrictions for the project. Artists collaborate through their responses to archives and ephemera, which are the primary objects and stimuli for their interventions.

Concrete Plastic has explored the divisions of material (artwork and archival) through reconsidered and hybridized methodologies. Concrete Plastic incorporates discussion and production, artistic practice based in the USA and UK, with local host archives and histories: intervening in the historical and contemporary curatorial discourse surrounding the ontology of the art object and archival practice.

Kirsten Cooke is a curator and art practitioner currently in the last year of her PhD at the University of Reading (with an MA in Critical Writing Curatorial Practice, University of the Arts London) who lives and works in London, UK. Cooke's research is concerned with locating curatorial strategies that stage the ontology of artworks within a system predicated on value. Cooke is also part of a co-authored project entitled Material Conjectures, the recent projects of which include: *Kwartz Kapital Konstruction Kollider*, Beaconsfield, London; *Asymmetrical Cinema*, Beaconsfield, London; *One-Dimensional Disco*, kynastonmcshine, London.

Ann Harezlak is a curator and art historian (MA Critical Writing and Curatorial Practice, University of the Arts London), who is lives and works in Los Angeles, USA. Harezlak has assisted in the development of major archival projects at Special Collections, Chelsea College of Arts Library, UAL; Tate Archive; the Henry Moore Foundation; and the Ian Hamilton Finlay & Michael Harvey Archive. On-going and recent projects include: *Concrete Plastic*, KollActiv, London & LA; *With Gemma Levine & Henry Moore*, Tate, London; *The Promise of Something and Nothing*, LA; Henry Moore in the Gemma Levine Archive, *Henry Moore: Sculptural Process and Public Identity*, Tate Online; *Arrive and Likewise Depart*, LA.

MICHAEL BIZON

Michael Bizon, Spotty Difference II, 2015

Answers I. Their backgrounds oppose 2. The door is scratched, the door is pristine 3. The Only Doorway is unfocused, and focused 4. The Blue Spot is below, the Blue Spot is above

Michael Bizon is an artist currently living in Los Angeles, 2015

PATRICK COYLE

This Ephemera collection Description, 2015 Reordered description of the Ephemera Collection at Chelsea College of Arts Library.

Patrick Coyle (b. 1983, Hull, UK) is an artist and writer. He completed MFA Art Writing at Goldsmiths, University of London (2010) and BA Fine Art at Byam Shaw, University of the Arts London (2005). Coyle recently delivered performances at Tate Modern, ICA and Wellcome Collection (all London), and contributed texts to The Cambridge

Literary Review (Issue 8/9); A Circular (2 and 3); Invisible Fabrick (Norwich); and Dear World & Everyone In It, New Poetry in the UK (Bloodaxe Books, Northumberland).

DANA BERMAN DUFF

Filmmaker, artist, and educator. Films screened at many international film festivals including Toronto, Rotterdam, Edinburgh, Cairo, among others. Art exhibited at Whitney Museum, New Museum and galleries in N.Y. and L.A. Teaches at Otis College of Art and Design. Lives and works in L.A. and Mexico.

STEVE KLEE

Research table composition for The rubber hand illusion (instruction piece), 2015

The rubber hand illusion (instruction piece): a description of an artwork yet to be made Instructions for the rubber hand illusion, whereby a healthy subject experiences an artificial limb as part of their own body: 1. You will observe a facsimile of a human hand while your own hand is concealed. 2. Both artificial rubber hand and the invisible hand will be stroked synchronously with a brush. 3. Gradually, the felt strokes will become aligned with the seen strokes of the brush. The rubber hand will 'become' your hand.

During this illusion, in the words of 'neuro-philosopher' Thomas Metzinger, the conscious model of the "organism-as-whole", or our "phenomenal self model (PSM)" is shown to be distinct from the actual limits of our body. The PSM is a relatively autonomous product of neural activity - a 'system' that might be tricked... The rubber hand illusion creates a lacuna, drives a wedge between the apparent immediacy and accuracy of our direct phenomenal experience and reality; we don't *really* grow a phantom limb.

Leafing through some boxes of ephemera held in Chelsea's archives, a process of touching, holding, examining – an encounter of tactile immediacy – reveals a collection weighted towards Conceptual Art. Text predominates, 'Instruction pieces' are common. This genre of art can be seen to question the phenomenological presumptions of Minimal and Post-minimal art. Instruction pieces, carefully formulated in precise sentences, need not be rendered spatial, need not be experienced by a present and mobile body. A lacuna is introduced here too, between art and the necessity of its bodily reception.

My contribution to the exhibition will be to overlay these two lacunas: to create an instruction piece, which - if realised – results in a bona-fide scientific experiment, an experiment that itself casts doubt on the presumptions of phenomenal spectatorship.

Steve Klee is an artist, writer and teacher with a current fascination for the question: what can science do for art, and art for science?

ANNE GURO LARSMON

RIDE (Freeway signs I-III), 2013. Welded steel.

Anne Guro Larsmon b. 1981 is a Norwegian artist based in Oslo and Los Angeles. She graduated from California Institute of Arts in 2013. Exhibitions include, "The Remains of the Day" Michael Thibault Gallery (LA), "Pool/Heat" Kunstforeningen Verdens Ende (NO), "FREEWAY" at IAC Malmø (SE), and "The Spring Exhibition" Charlottenborg Kunsthal (DE).

KIM SCHOEN

Kleine Enzyklopädie (grey), from *The Empty Library* Light-jet print, size variable 2015

Kim Schoen is an artist, writer, and co-founder of MATERIAL Press. Her work in photography and video installation focuses on the rhetorics of display. Recent exhibitions of her work include Have You Never Let Someone Else Be Strong, MMoCA, (solo show), IAAWTTCN, (Camberwell Space, London) Remembering Forward: (LAXART, Los Angeles), Objective Considerations of Contemporary Phenomena (MOTInternational Projects, London), Stupidious (South London Gallery, London), and Unsparing Quality (Diane Rosenstein Gallery, Los Angeles). Schoen's work has been written about in the Los Angeles Times, Art in America, and her essays on repetition and photography ("The Serial Attitude Redux", "The Expansion of the Instant") have been published in X-TRA Quarterly for Contemporary Art.

ANNABEL FREARSON

Wollstonochlincraft 1791-1971 is a new work that presents compound words amalgamated from 'A Vindication of the Rights of Woman' (Wollstonecraft, 1791) and 'Why Have There Been No Great Women Artists?' (Nochlin, 1971).

Annabel Frearson rearranges existing cultural objects into new relationships. Projects include expanded spectacular reworkings of complete books from Baudrillard, through 'Frankenstein', to 'Mein Kampf'. She is based in London, UK, and has exhibited internationally.

CHRIS CAWKWELL

Buy the World a Coke

The Coca-Cola bottle is an everyday object of mass consumption; for some it represents a symbol of imperialism and it has become, globally, a symbol of capitalist consumerism. *Buy the World a Coke* was initially conceived as a series of interventions on Coca-Cola bottles being sold within the public domain: QR codes adhering the side of bottles link to a web page displaying an online counter – continuously counting up at the rate at which Coca-Cola products are bought and consumed on a global scale. As the bottle progressively empties of dark brown liquid, the barcode printed in white becomes increasingly invisible, to the point where the link is no longer functional. The work, as intervention, goes beyond the viewer in the gallery or museum, and extends to a wider public who may be unaware of their contact with art. This act, through which the product is consumed, is mimicked within the gallery space, as audience members are invited to take a "refreshing" Coca-Cola from a fridge located within the gallery. And, either leave the product and QR code intact as an art object, or use a bottle opener located upon the gallery wall to open and consume the liquid that helps comprise the link. The work is re-presented within these pages as an ongoing archive to our consumption of a product that has become completely engrained within social constructs of everyday life.

Born in Leicester 1985. Lives and works in London. Cawkwell's work explores the relationship between global marketing and consumption; utilising contemporary technologies, performative and interactive elements to critique the social systems and processes which operate around us, and highlight the rate at which products are consumed and commodified.

SINÉAD BLIGH

Retained original, discarded copy, 2015, thermal fax paper correspondence, 21 x 32.9cm

Sinéad Bligh's area of study is in the possibilities of varied knowledge-sharing and collaboration amongst those in different roles of art, scholarship and exhibiting, and particularly the role performed by the archive in this interplay. Bligh's practice explores these collaborations between space and its agents, addressing the nature of interconnectivity between object and situation and questioning its by-products knowledge and perception.

Current Archive Assistant and Researcher for the Barry Flanagan Archive and recent Chelsea Arts Club Trust Research Fellow at CHELSEA space (Sept 2014 –Sept 2015), Bligh continues to explore archival methodologies through the media of sound, text and installation, often deployed through curatorial and artistic collaborations.

Publication design - collaboration between Kirsten Cooke and Matthew Durant