MUST CHANGE YOUR
The houses line the edge of the basin and a road runs along its lip. Public buildings rise from the water's edge in terraces and at the highest point a large statue looms against the skyline. Tunnels lead from underneath it to a small artificial island in the centre of the lake. The island has a cistern which houses the mechanisms whereby the flow of water is controlled. For centuries, however, the rock basin was empty and no river flowed out of the terrain to water the surrounding lands. During those years the basin appeared to travellers as a gigantic construction built for some indecipherable purpose.
Ideal Scene Number 78

It is the afternoon and I am at my desk in the studio, the window which overlooks the garden is open and a thunderstorm has just started, the sound of the raindrops are quite dispersed, each drop audible as it falls onto the glass panes of the skylights above. A "crack pop" sound.

The thunder tears and crackles and the church bells ring, a dog barks, it might be Ferro. A bird chirps in the garden. The air is still and dense with moisture, and the scent of the pines wafts in through the open window.

I, who is writing at a desk at the other end of the studio, moves across to the bookshelf and takes a book from a shelf and mutters something in another language to mine and whistles softly.

More thunder, Ferro barks again and the rain stops, the church bells ring and there is more thunder. A car drives up the lane.

This is a particularly spatial encounter with sounds, each one subtly describing their distance.

I am an open channel of creative energy.

I am the creator of my life.

I am a successful creative being who is able to express my ideas clearly.
On the main square stands a huge carved figure of a horse, the only indication that the people of the city have any traditions or knowledge of art. It appears that the idea of constructing an equestrian statue to honour the famous was introduced from abroad, but no one was able to decide which public figure should be shown riding the horse. It finally became apparent that, if all worthy citizens were to be honoured in this manner, an almost infinite number of equestrian statues would be required and the entire project was abandoned. The horse was left standing as a reminder of the project. As the next ruler demanded that all countries build monuments to him, the city compromised by preserving the wooden horse and having a living man sit on it to represent the ruler. The compromise solution has been retained and every time an important visitor comes to the city, a man takes his place on the wooden horse.
Title: *Three Studies: PeeWee, Meat, Billy.* (some textual fragments towards an interpretive study)

CHANNEL 1: PEEWEE

A context: Billy and Tommy introduce Cherry Forever who inspects the naked young men; Steve, PeeWee, Tim, Frank Bell and Meat.

Tommy: And ah Cherry, this is PeeWee.
Cherry Forever: I'll say. What do you use for a jackstrap kid, a peanut shell and a rubber band?

PeeWee: Hey!
Cherry Forever: (am conspiratorially over Tommy's shoulder) We're gonna have to tie a board across his ass, he's liable to fall in.

All: laugh

PeeWee: Bastard, Tommy.
Cherry Forever: (holding PeeWee's chin) Save your energy needle-dick. You're gonna need it.

PeeWee: Ok
All: laugh
Page 2:

CHANNEL 2: MEAT

Cherry Forever continues the tour.

Tommy: This is the pride of Angel Beach, Anthony Tuparello, affectionately known as Meat.
Cherry Forever: My God, the boy’s deformed...
(Tim and PeeWee exchange glances, suppress laughter)

Page 3:

CHANNEL 3: BILLY

The scenario continues in the bedroom.

(Billy jumps up and down on the bed, the bed squeaks rhythmically, Cherry Forever sits on chair)
(Tommy and John Conklin laugh in background. In ‘waiting’ room PeeWee and others listen transfixed)
Cherry Forever: C’mon. Yeah. Oh. Oh yeah. Oh Billy you’re so good I can’t stand it. C’mon baby. Oh. Oh. Don’t stop. Oh (several long moans follow, increasing in duration and intensity, at height of which she indicates to Billy, is handed a stick, breaks nearby window glass)
John Conklin: (shouting) What’s going on you mother-fuckers. I’ll kill you white-boys... you’re both dead men... I’ll kill you all, you mother-fuckers...

Later, in a makeshift bedroom...

Cherry Forever: That boy really is deformed.
Billy: I know.

In the ‘waiting’ room:

PeeWee: (exclaiming) She touched your nuts!

Page 4:

Some precedents:

1. Right is not duty. Nothing forces anyone to enjoy except the superego.

2. by being filtered through the sieve of the signifier, the body is submitted to castration, enjoyment is evacuated from it, the body survives as dismembered, mortified... the order of the signifier and that of enjoyment are radically heterogeneous, inconsistent; any accordance between them is structurally impossible... as soon as the field of the signifier is penetrated by enjoyment it becomes inconsistent, porous, perforated - the enjoyment is what cannot be symbolised, its presence in the field of the signifier can be detected only through the holes and inconsistencies of this field,
RULES TO HOLD ON TO... APPROPRIATING APPROPRIATE APPROPRIATION ORGANISED BY NEIL FERGUSON. GALLERY DISCUSSION RECORDED 10/02/08: NEIL FERGUSON/ ANTHONY GRIFFIN/ CHARLES HARROWELL/ MATTHEW VINCENT-TOWNEND/ EDWARD DORRIAN

N. When a show or event finishes there always seems a sense of anticlimax... before the work is removed. That's why when we spoke about the possibility of doing something at the end...I thought having a form of discussion about some of our attitudes towards the show and this thing about using and applying rules might add to the event. I have been flicking through the stuff that people have written regards holding on to rules and perhaps that's also where the inappropriateness of rules may come in. I would like to open up and ask about what aspects of rules are appropriate to what they are doing. It seems to have made people discuss them and talk about the subject and that is interesting.

E. Many pertinent questions we may be unable to answer. N. Regarding what you have talked about Charlie... it seems you needed rules in setting rules up to try to break down what were appropriate rules. Rules exist and they are appropriate and inappropriate at the same time, both explicitly and implicitly. So therefore is it a viable question to ask about rules?

C. I think it is a viable question and it is an appropriate question. I think that often when you pose a question about art in general, but also within what I was doing... it's possible to think back to and then in some way get some insight into what you are doing... and in another way you have to be aware that in a way you invent frameworks to fit in with what you might want to call rules. If you want to talk about appropriateness... I can do that. If you posed a different question I may well come up with similar answers. These are not issues that I don't think about... stuff about what I am doing... but it is interesting and intriguing to think about them in a sort of post-work way.

I think what is interesting is that you are continually aware that you are framing because although no direct brief is given... there is a kind of brief suggested by the words and the language... and inevitably you are influenced by these things and the words you actually use... these words create a framework in themselves... So I certainly do agree with the idea that rules are there and not there at the same time.

N. If you are putting an event together with four people... and rather than give them a title as such... or a theme... what has actually ruled or held this show together? Without giving it a name I was just wondering what type of structure might emerge. And then... I just wondered if it was structured around rules... how the show might bend rather than be ruled. Because people seem to be operating through "acts of doing something"... and these seem to be quite important and therefore what kinds of reflection on thinking does that generate... perhaps aspects of "doing something" opens up another agenda of how you choose to try and describe what you do.

C. So, let me ask you then... I feel that certain pieces work really well together but I couldn't tell you why and I don't understand why rules or appropriation are the themes that you picked for these four artists. I am not saying it is wrong. I think it works very well... but I don't actually understand why.

N. I think that appropriate appropriation... I realise is very open to interpretation... I think artists need be responsible for what they do... and by actually framing and acknowledging certain attitudes towards borrowing from other disciplines... or manoeuvring within our own discipline involves selection... and selection involves rules. What we think we are borrowing from or what we are taking rules from requires general openness of agenda that I wanted to engage with. I think rules take away a lot of mystery... where you take two kinds of activities from often disparate disciplines and merge them together and you have this thing produced... I think that is really exciting and interesting. Decisions have been made, rules applied so I don't think it is as mystical as people try to make it out to be.

E. Who is saying that it is mystical?

N. I am trying to hang on to what it is you are saying but there seems to be quite a few things that are going on...

1. Rules that are being either applied or not applied and there is a response to these rules either before making the work or after making the work and 2. There are also ideas about appropriation which may or may not necessarily be relevant to the idea of what a rule is.

There is also this ideal that there is a critical insight of critical responsibility regards where you stand if you do appropriate work whether you call it kleptomania or whether you call it kleptomania there is this notion that to borrow or to put a piece together must somehow... as I say... must be at a critical level. Is that at all what you are saying?

N. I think I am interested where in a discipline... if you understand about the nature of putting paint on a painting or making an object by accepting what the discipline stands for... you start involving things which may not necessarily be part of that discipline. I think it is very interesting to look at what it is that you are taking in and where it is being borrowed from... the rules that structure what it is that you are trying out.

When a thought is formed... "That is interesting, I'll just drop that in"... I think there is a kind of structure of ethic that I am interested in. It is not from a particularly moral status... it is simply being aware that I am taking something from another action or structure... that seems to lend itself to the way I like to think about making particular things. N. I think that is often left as a vague notion of feeling or a negated area of understanding that I think could be better defined or described. The kinds of results from merging this with that... I think it is pretty difficult in many cases. So often the spectator has to come in and work it out... clarity of rules may help.

E. Is this an extended theory of montage that you are talking about? Sorry, just that particular aspect of saying that there is something that comes from somewhere else and it is placed within this other context. N. I think rules are about a situation where you track things back... so that the sense of something working or feel that is working can be recognised and evaluated... and in the same way... how to start again or move on if it doesn't do what is expected.

E. The emphasis is on works isn't it? N. Yes. It strikes me from the things that everyone has written about... that it is very important that the emphasis on the work working comes into it.

E. You say and I am not quite sure how this is put... but it seems to work... is that there needs to be some underlying meaning which needs to be either spoken about or is just part of it?

C. It certainly is that the exhibition as a whole is a work. When you put things together they are different than if you just have them individually... and they are made up of work. I think one of the things that holds them together is perhaps an idea of craft... but I find it very difficult... when we talk about appropriation... to see any kind of work or creation or art as being anything other than a series of appropriations on some level... and it is not possible to say...
I think that by deciding to make something you then set processes going that then lead to the end result or what you think is the end result.

N. What I am interested in is whether there is or is not the nature of crafting is becoming popular again through a closer analysis of what we do. Whether it comes through people being interested in the arrangement of forces…

E. It is a Jackson Pollock kind of thing isn’t it?… and I think that… although we are working on something you may not know. I mean that the rules that make you actually think about what processes you are using… rather than inventing the imagined image. And what you invent actually is coming from imagination… and being this kind of mystical starting point… rather than forcing it to happen… actually taking it from imagination…

N. This is a situation that a work can move either way…

E. It is a bit of a contrived activity. They might look like it is meant to be part of a drawing… and placed there to get a reaction… whereas I think if you were to put it somewhere… on one of those more nowhere places… it wouldn’t look right. It’s as an alien object. They might look like it is meant to be part of a drawing.

V. Yes, but I think that it is within a gallery sense. I keep thinking of it as a “craze park”… a like a farm house type thing, by crawling into it. It is childish in that sense but I mean… if it was to be put outside in the landscape what is the reaction that you would react to it if you saw it, how you would interpret it?… and unless you know about it… how you would actually enjoy the work in the future… and what is the end result that you are going to perform some protection of my activity… and whether that conforms itself to some research question or not. But I think the simplicity of the stuff is quite accessible… and… but may become clearer by asking… well is there any kind of an agenda… and… but the plastic works with me… this is an intriguing kind of dialogue about crafting and the aspect of getting things back.

N. The time spent, yes…they are drawings as a time related point…here is a set of instructions…here is a set of instructions… make up your own sense. I think that’s this is the result...make up your own sense. I think that’s quite interesting… it is because they are so systematic, they are so rigid and that there is a space which is recognised from your personal beliefs and the person that makes it which is going to perform some protection of my activity… and unless you know about it… how you would actually enjoy the work in the future…

E. I am not sure whether I just sidetracked certain responsibilities… but I don’t think it is necessarily the responsibility of saying this is what it is doing that’s problematic.

N. Perhaps it may be more interesting to set out to describe what a work is trying to do.

E. No, it is not really that I am not walking backwards because your previous response was… well I did this and then I have got to think about what it was, and I am not really that good at working and making things, rather than thinking it will be this loud, it will be this long, it will be of this…

V. Yes, but I think that is within a gallery sense. I keep thinking of it as a “craze park”… a like a farm house type thing, by crawling into it. It is childish in that sense but I mean… if it was to be put outside in the landscape what is the reaction that you would react to it if you saw it, how you would interpret it?… and unless you know about it… how you would actually enjoy the work in the future…

N. But I think the simplicity of the stuff is quite accessible… even as doodles…

E. Much less explicit than is the case. Perhaps a lot of people, because of the notion of self expression, this notion of self expression, this notion of “Too much”…

N. I don’t always what the work is about… individual the individual work there are rules but they are much less explicit than is the case. Perhaps a lot of people, because of the notion of self expression, this notion of “Too much”…

V. You must be trying to avoid drawing anything.

N. Because the feel of drawing is far more interesting for me than anything else.

E. When I doodle I kind of doodle like this. When I doodle I draw faces.

N. The method of working is something that really anybody can do and you can’t just take up the opportunity and do it. I find it important to me and it becomes as enjoyable as reading a book or watching television… and making things… or playing the piano or doing whatever they do is important to them… fine… drawing is the same for me.

N. I am sure you reject and do you reject them because you think bloody hell I have just recreated the Venus de Milo or something?

N. I don’t throw any of them away. I just as an exercise, I don’t look at them. I have that as a rule.

N. I have that as a rule.

V. What is the point of having this sort of supposed rule? I don’t understand the point of having a supposed rule to change things like these in some form to make it better? Better than what? What is this based on? I think it is with the individual work…

N. Those are the “of the moment” and that’s what they were always be. They are time based pieces. In many ways we would really record the date, the time that defines them as well.

E. It is a kind of classic sort of modernistic aspect to almost get this sort of anthropological kind of thing… to dictate… but it is much more of this notion of self expression, this notion of self expression, this notion of “Too much”…

N. I don’t always what the work is about…

E. As if the work is there… and there is your hierarchy… My rules are much more in that vein than, if you are saying about this sort of idea of creativity coming from imagination… and being this kind of mystical starting point… rather than forcing it to happen… actually taking it from imagination…

N. This is a kind of dialogue about crafting and the aspect of getting things back...
out of it … so it is something that is familiar to these kinds of places with a sort of changing landscape.

For example while this is what I went out to do some photography around Hanger Lane … the place isn’t important so much as the landscape is … just off the North Circular … it’s suburban, it is a car based culture etc…

But there are lots of traffic islands and stuff which have objects not dissimilar to this. I surprised by the number of them… they are kind of like substations with a wooden box containing a few power boxes and some power cables. E. They would be a temporary sort of structure … so if they were in the middle of Winchester something is being dug up … it is obvious that you are talking much more about the etiquette of engaging with things … Should I get on my hands and knees and crawl underneath this?

V. When I was thinking about it in the gallery space … the only thing that spring to mind was it being in a show room or something because it is proposed like a combinum or something with those kind of models where someone round the corner is going to be going to be like… and this is it … before it gets somewhere.

E. I think there is a lot of work which kind of looks like it is taken from real things … it is obvious that you are talking much more about the question about the object is or is this about sculpture ?. That’s almost something from the 60’s or something like that. It is a good idea of this is to do with what it is it is engaging with. What is this? What does this object belong to?

V. The text … which again … looks like it is out there in the world … which again you are asking what they are doing. So you put it on the wall. Why is there? Is it because it goes beyond the marketplace and then stops, the road just stops … all spaces that have been prepared and they are ready they are for something but nobody actually seems to know quite what they are ready for.

E. Are not they about context ... so where do you put that information … so you have got them all here … or your pho…”

V. It is obvious that you are asking the things that go on your website. I don’t know … how do you relate to them? I think this is a classic avant-garde type of problem about where do you place a thing so I want to have one that exists at a moment. It is institutionalised regardless … that’s why it is such a dilemma. Where do you escape to?

C. When you come from … wouldn’t they? It would get too hard but to work out whether it is sculpture or not in the gallery that’s what we want … that’s doesn’t mean compromise. After that it doesn’t matter whether it’s a sculpture or a lamp or what.

V. I suppose there is also the consideration of how well I made them.

E. Because if you are made out of cardboard like the model then it is for this one when I was working out how to make it. It was a sort of huge box of pizza box.

V. Well it is for… I was saying that if it is a sculpture cults rather than a cult page.

E. I am not sure it is doesn’t look beautiful! I am not an expert.

V. The thing I mean to come back to about rules or something is that if I continue making boxes and I wouldn’t want them to be more inventive than an interesting kind of architectural object … my understanding is that they are made to be objects for a sculpture project and left obviously somewhere.

E. The object is a photograph really. It works in with all these problems that have been set.

V. From something else it does you have come up with an idea and made it. Was it the idea of the whole project for you to come up with and work something out or is it rather something that you could rather to the kind of social areas that interest you…the path that I made for this one when I was working out how to make it. Because if they are made out of cardboard like the model then I hadn’t taken any photographs. So what I had to do was build the shelter and bring it in here and put it in a gallery so that the view was there and we could see an object that someone can get into and seems to work well in a gallery.

E. It works in with all these things you do. It is quite poignant.

V. I am sure that most cults are just…there are a lot of them. One person forms a system, because a photograph characterises what it is.

E. It is an incomplete process that we are in the middle of… a longer debate somewhere and now around the middle point i.e. it hasn’t actually been built and I hadn’t taken any photographs. So what I had to do was build the shelter and bring it in here and put it in a gallery so that the view was there and we could see an object that someone can get into and seems to work well in a gallery.

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E. It works in with all these problems that have been set.
how they operate. I knew what these people do but I was not quite sure what it was going to look like bringing them together... but whatever... I was going to allow it to happen together.

E. Is that fairly classic role?
Or maybe classic is generally the wrong word to use but the way that curators like to imagine themselves as fantastic assemblers of creative talents...

N. I maybe think of my situation as being a facilitator of a situation. I don’t feel I have never set out to be the director of the show and nothing was ever absolute about how the show would look... I asked for certain questions to be addressed or considered and this was the agenda. I think points you make about setting a rule rather than addressing ones own system of rules about rules of beauty and rules to play around with would require a different organisation.

I feel that this event was about highlighting one’s understanding of personal rule sets and structures. I take the view that you can pull things together through a commitment to considering a general aim and I know that it will work because I can look at it and there have been any number of exhibitions doing events that were not totally dissimilar to this...That’s ok.

What has been quite interesting is that the lack of huffing and puffing...in essence I would still regard this as being quite a simple event.

V. I think it works. I don’t know why you think it works as a collection...but I think there is some sort of harmony if you want to use that term. I am getting back to my happy vibe. I thought there was this vague hallucinogenic quality to the whole thing.

C. Yes...it is very interesting
V. A vague hallucinogenic quality... well I suppose anything hallucinogenic would be vague... That’s probably just me projecting what I want.
C. That makes sense with me. Of all the words that you use to describe the sort work...and sticks them together... I think that is quite a good one... I like the notion of “vaguely hallucinogenic”.

N. We have all completed art work and I think that’s all we wanted to do.
One of the reasons that I have tried to ask people to put pieces together...and we have texts...was done in the spirit of my interpreting what 5 Years may be trying to do ...

I think any discussion or dialogue offers positive opportunities because for with every show or second show that somebody sits down and says something even for five minutes...might provide greater insight and therefore real pertinence to the event.

E. There are always ongoing discussions about just when or how things are documented and in what manner documentation is used. Whether that becomes part of your process of working...well...I mean what we are doing is asking you to do something that you are doing anyway... is to contribute to a debate and our journal...as well the blog... which is obviously something you can continue updating and putting stuff on. So even if the show itself is on a relatively short time it tries to extend and change the way that we think... so it is interesting in what you are doing.

N. I think kinds of debate taking place here regards our various differences in crafting and making taking place offers wider debate about what we actually think we are doing... and I think people want to know more about this. That in itself frames the kind of questions we need to address...
The last 3 or 4 years (or the last two for Mac users like myself) have seen a noisy and relentless explosion in geo-locative data mapping. Google Earth, through its various iterations, has established itself as a stable, widely accessible platform with a huge variety of APIs delivering a vast amount of commercial and cultural data, from Californian real estate, to excerpts from Google Book Search and embedded YouTube video. As the accessibility and near ubiquity of the interface has grown so has the sheer diversity of information presented on this platform.

Since almost every explorer of this virtual world is also capable of contributing to its authorship the experience of using Google Earth, with multiple layers and KMZ files enabled, is already one of sheer data overload. Layer upon layer of information is presented to the user in a disorientating matrix in which various narratives, agendas and subjectivities collide.

As we move inevitably toward the full integration of social networking sites and local e-commerce, it seems sometimes that our impulse to map the territory, to overwrite it with reams of information (a process already automated by the Application Programming Interface) is a kind of virtual land grab. Inevitably as data is added it is also erased.

We have already seen and forgotten the creation of a Smere high real-life Google place marker in Gliedner Strasse. The virtual and the actual have a tendency to bleed one into the other, just as the symbolic aspires to the real. Perhaps in the strange new discourse of simulation we risk forgetting that the map is not the territory.

The Invisible Kiez proposes no antidote for this emergent condition of data density fatigue. Virtual space is already colonised to the point of overpopulation and the nightmare of infinite regression described by Borges in "On Exactitude in Science", in which he imagines an empire where the science of cartography has become so exact that only a map on the same scale as the empire itself will suffice, seems, already, to be at hand.

Rather than propose a cure, The Invisible Kiez seeks merely to observe correlations in these laval flows of constantly written and overwritten data sets in the hyper-local. It seeks to explore narrative as a three dimensional "virtual text object". A narrative structure that has multiple points of entry and exit, a secret, subjective psychogeography of a specific Berlin neighborhood.

1. The Invisible Kiez observes these territorializations of both real and fictional space at street level. Specific evidence of claim and counterclaim are sought in the emergent language and counter texts of the graffitists, taggers and fly posters.

2. I first visited Wrangel Kiez in 1993. Then its geography, along with that of the rest of Berlin, had only recently been subjected to a violent upheaval after the fall of the Wall. Wrangel Kiez’s geographical situation had been an extreme one. Virtually surrounded on three sides, the Oberbaum Brucke closed off, along with Trepтов to the South East, the area between Bethaniend Damm and The Landwehr Canal was a forgotten corner of what was then SO36.

3. In the history and mythology of Berlin, themselves violently re-written any number of times, this small corner of the city is further subdivided by ghost architectures.

The route of the Luisenstädtische Kanal still provides a boundary as does Görlitzer Park, in the nineteenth century the site of a station which provided the city’s first connection to Vienna and the reason for Wrangel Kiez’s coming into being. The line of the U1, which in ’93 still terminated at Schlesischer Tor, follows in part the line of the old city wall and all these geographies and their various erasures continue to contribute to a sense of place.

Since 1993 there have, of course, been many changes but the relentless gentrification and renovation that has swept some other parts of the city seem here to be occurring at a, slightly, more benign pace. Nonetheless it is the nature of ghostgeography that it is fragile. Constantly subject to erasure, memory loss and overwriting. The MediaSpree poses a threat to the thriving but delicately poised community of Wrangel Kiez as rents rise and the inevitable displacements of renovation and aggressive new property development become apparent.

The Invisible Kiez is, in part, a plea that the texture of the cities of the future will contain no useless garbage of trees and flowers or loathsome promiscuity of animals, but geometrical buildings in glass and armed cement.” In the 21st Century surely it is imperative to escape the false inevitability of this teleogy, to foster flatter economies of re-use and re-appropriation. New, virtual, low-footprint architectures, temporary, improvised and contingent, as opposed to yet more redundant office space. These architectures can be as ephemeral as words and images, mini city states of data rather than bricks and mortar.

The writing is already on the wall.

David Selden. Berlin 2008

The Invisible Kiez is a KMZ project for Google Earth which will be presented at Art Claims Impulse on Lübberer Strasse, Berlin. You can follow its development at invisiblekiez.blogspot.com.
YOU MUST CHANGE YOUR LIFE  Louisa Minkin
PRESENT STATE  Jasmina Cibic (p7&10) Pete Moss (p8&9)
GLITCH  Simon Wells
THREE STUDIES: PEE WEE, MEAT, BILLY.  Francis Summers
I DON'T THINK I CAN FIT IT IN  Alex Schady
PORRIDGE WOGS
Rabiya Choudry, Andrew Gilbert, Astrid Sourkova (curated by Cedar Lewisohn)
RULES TO HOLD ON TO...APPROPRIATING APPROPRIATE APPROPRIATION  Organised by Neil Ferguson. Discussion took place on 10th February 2008 at Five Years. Participants: Neil Ferguson, Anthony Griffin, Charles Harrowell, Matthew Vincent-Townend, Edward Dorrian
THE INVISIBLE KIEZ  David Selden

The purpose of this periodical is to provide a parallel space to Five Years gallery: artists who have exhibited at Five Years are invited to publish new work relating to their gallery show. Five Years will publish four times annually. Each issue will cover three months in the exhibition programme and will include a written piece by a guest contributor. For further information and documentation of the exhibitions programme please refer to the website and blog.