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TESTAMENT

Entering 2022, as the UK navigates seismic shifts triggered by the Covid-19 pandemic, the Black Lives Matter movement, environmental crises and Brexit, the role of monuments has been brought into sharp focus, becoming the centre of public debate. The monument has become symbolic in its representation of a troubled history, and the discussion of a redemptive future.

Testament is a large-scale group exhibition across the entirety of the CCA building, staged in response to this tumultuous period, and includes 47 exceptional artists who are in or from the UK, and have contributed to this conversation about what it means to think about monuments today.

Artists have been invited to make proposals that consider monuments – their removal and installation – and what it might mean to rethink the idea of the monument at all. Are they defunct, illusory statements of permanence, continuity, and manifestations of power? Whose narratives do they preserve, and whose do they suppress? Can they still play a vital role in mediating communal grief and providing a locus for memory? Is there space for them to be re-envisioned?

The exhibition features ‘proposal’ artworks by 47 artists. Their contributions – both ambiguous and direct, joyful, satirical and mournful – address the idea of a monument, or allude to the treatment of monuments in the UK in 2022, and seek to magnify a multitude of conversations, from decolonising institutions, fallism, dislocation, memorialising, remembering and forgetting, and our current relationship with history, along with many intimate and personal responses. Submissions incorporate drawing, instruction, sculpture, painting, film, performance, sound, and text, and include critical, satirical, and celebratory positions and conversations about coping and surviving, ranging from the individual to the universal, and the local to the national.

We are hugely grateful to the artists for their time, work and imagination: Saelia Aparicio, Phyllida Barlow, Alvaro Barrington, JJ Chan, Monster Chetwynd, Rabiya Choudhry, Jeremy Deller, Adham Faramawy, Navine G. Khan-Dossos, Ryan Gander, Carl Gent, Holly Hendry, Roger Hiorns, Sam Keogh, Scott King, Phillip Lai, Lawrence Lek, Ghislaine Leung, Lloyd Corporation, Paul Maheke, Stuart Middleton, Oscar Murillo, Nashashibi/Skaer, Olu Ogunnaike, Hardeep Pandhal, Yuri Pattison, Elizabeth Price, Laure Prouvost, Aaron Ratajczyk, Tanoa Sasraku, SERAFINE1369, Tai Shani, Peter Spanjer, Jay Tan, Tenant of Culture, Edward Thomasson, Jala Wahid, Mark Wallinger, Dominic Watson, Alfie White, Gray Wielebinski, Bedwyr Williams, Cerith Wyn Evans, Zadie Xa & Benito Mayor Vallejo, and Abbas Zahedi.

This is a guide to the exhibition *Testament* in its truest sense. It is laid out in the order of transition through the galleries, and will guide you from work to work.

SERAFINE1369

I've been looking for things that last

Something about memory

Something about markers

Something about territory

Something 'in the way'

Something about monoliths

Something about rocks

Something about stone and time and bodies forged in earth-fire

Something about devotion

Something about obstacles and public space as a kind of archive of propaganda that works subtly on the subconscious by way of being so conspicuous, or large, that bodies are written through their navigation of these objects [a choreography]. A re-writing of memory. Presence acknowledging absence absence begetting presence. Ghost work

I've been looking for things that last

Something that happens in the encounter and the witnessing of the encounter and the way this thing might be a place of rest a stage a landscape a scene or something to be mounted. Like an aura, what happens in the tension between things is just as much the thing [the object]

Nothing in isolation and everything is haunted

Presence is always multidimensional. Resonance produces forms. This is also how I think about dancing

PAUL MAHEKE

A Tremor Between Us

This is a space for you to experience your sound.
Place yourself within good reach of the speaker.
Tune into the sound and make a first attempt to harmonise with it – along with anyone who may join you.

Make the sound, the note, the hum last for as long as you want.
A vibration will arise.
Follow its resonance and its flow.

A Tremor Between Us is a monument without a visible existence.
It only exists intermittently between you and the sound; through you as an individual or a group.

ABBAS ZAHEDI

Police Book Exchange

This national project, already staged at the Whitechapel Gallery in 2021, invites visitors to the exhibition to donate or suggest books that they would like members of the police force to read, and vice versa. The aim is to create a form of dialogue between the police and the community, through the artist leveraging the gallery's *institutional voice* – thus making an invitation from one public body to another.

During the previous iteration of the exchange, there was no response from the police and so the work was only fulfilled from the side of the public. Taking this into consideration, the artist became aware that the logic of creating monuments tends to rely on the fabrication of social binaries that are made apparent from a single side of a conflict. Whereas in the case of the *Police Book Exchange*, they have tried to extend a genuine invitation that will result in a mixed artefact – the desire of which stems from the sentiment: that monuments should not be left as one-sided.

Throughout the course of the exhibition, a selection of books already donated by members of the public will be available to read in the gallery, in addition to an invitation that we have made to our local police station in Lewisham. We are also inviting you to participate by thinking about what books you would like members of the police force to read?

If you would like to participate by donating a physical book, please drop these off at Goldsmiths CCA and mention the 'Police Book Exchange' during our opening hours.

You are also welcome to suggest a book to add to our public reading list (policebookexchange.org). Upon donating or making a suggestion, individuals are welcome to share their name and the first part of their postcode, or for their contribution to remain anonymous.

Please email goldsmithscca@gold.ac.uk if you would like to make a suggestion or have any further questions.

NASHASHIBI/SKAER

Lamb

Bear

In 2019 we made a film titled *Lamb* that was shot in the lambing shed near my house on Lewis. It's a short film of the matrilineal drama that lambing is. And it recurs year after year.

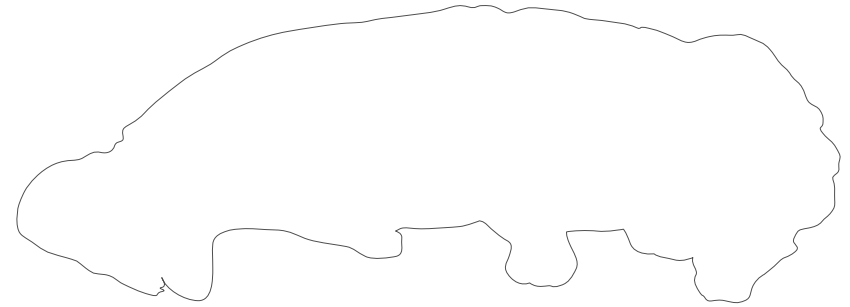
In 2020 I shot the lambing again, and this time we made the film *Bear*. We drew animated bears over the lambs, as if the ewes and lambs were possessed by another species or spirit.

Our idea is to think of the yearly lambing as a monument, emotive and able to shift and transform. These two films could be seen as the first steps of a monument, whereby each year the lambing is filmed, and each year the footage embodies a different idea.

RYAN GANDER

The thermals made me lazy, or The squatters (Smoky meet Monk's Deflated Sculpture II (2009))

In 2013 I was invited to make a submission for a Public Art competition called Vågestykke, held at the University College in Bergen (HiB) to mark the redevelopment of its campus. Sissel Lillebostad was the curator. I proposed that the entire budget be invested, and that the resulting endowment be used to grant an annual scholarship to a student at the university that found themselves in financial need. At the same time a Norwegian Forest Cat would be introduced to the university building and allowed to live there, roaming the buildings freely. The scholar in receipt of funds to aid their study would be responsible for the Cat – caring for it, feeding it and taking it to the vet. The scholar would be known as the KORO's Cat Carer and, when in college, could be identified by an enamel pin showing a motif of a cat wearing a mortar board. The scholarship would be awarded to a new student every year based on need and potential, selected by a committee, redistributing wealth in an overtly democratic way; whilst the Cat would transform the sterile and institutional architecture into something more domestic, familiar, comfortable and relational; an antidote to the institutionalisation of learning. Needless to say the idea wasn't commissioned, despite great enthusiasm and help with development from Sissel the curator. It is the one work for which I harbour the most regret for having not realised.



Transcript of a conversation between Sissel Lillebostad and Ryan Gander, 4 November 2021:

RG: How are you? It's nice to see you after so long.

SL: I'm fine. Apart from that fact that everybody's getting older, that's part of being alive I guess.

RG: Yes, it is, isn't it? Actually, last night my two eldest daughters were awake in the night worrying about dying, because they'd watched a film together and my 12-year-old said to me, 'I've only got 88 years left!' I said, 'Imagine how I feel...'

SL: Well, it's nice to see you.

RG: We haven't spoken since you invited me to contribute a proposal for a public artwork for a series of commissions that you curated called Vågestykke at the new development of the University College in Bergen (HiB) in 2013. Almost 10 years ago! I wanted to talk to you a bit about the pitfalls and successes of Public

Art commissioning, and just to find out a bit about why my proposal didn't get commissioned.

I've been invited to participate in an exhibition about the idea of 'the monument' at Goldsmiths Centre for Contemporary Art, which made me immediately think about my KORO's Cat Scholarship that was never realised.

Like many artists, I have a difficult relationship with Public Art. Mainly because of the way that commissions are logistically organised, based on competition. They can be incredibly wasteful, uneconomic and more often than not, they deliver works that have very little to do with context or the true public. Most 'Public Art' is art in public space as opposed to art for the public, and is more concerned with 'place-making' and the commodification and gentrification of real estate and the space that surrounds it.

I've been lucky enough, as you know, to have done maybe 20 or 30 public artworks now, all around the world, but the reality is I've made proposals for maybe 150. So I've spent a long time and a lot of energy on the 100 or more that haven't been realised. So yeah, many artists have a problem with the 'competition' process of Public Art commissioning because it's wasteful, not in terms of money, necessarily, but economically, in terms of time and ideas. If an artist takes the opportunity of delivering a proposal seriously, then in my mind they deliver something that is site specific, and so you can't necessarily use that idea in another context, so it just goes in the bin. I find the usual Public Art commissioning process of a competition quite irrational and illogical.

So... I wanted to talk to you, because every time I think of Public Art, the best public artwork I made, or didn't make, was 'The Cat'... by far... and we've never spoken about it.

When I try to pull an idea out for a work of Public Art, I always start with the idea that you shouldn't make Public Art, you should make art for the public. Because it should belong to the public. There has to be a real moral and ethical balance in that, I think. So I can't make work in a public space that I would make for a museum or a gallery, for example, because I think it's too selfish, because I would be making that work just for me. So I treat it differently, like a designer or something, or like an artist with a moral obligation. And I just think the Cat was perfect, because it was beautiful. It was beautiful optically. It was beautiful emotionally. Beautiful in its description, in its storytelling and rumour. It would have touched people, created relationships. It was domestic, and familiar, and

casual, and most of all, it was democratic. And the best thing was that it recycled the money. So I wasn't taking a big fee or anything. It made me feel like a modern-day Robin Hood.

I think you really liked the work as well? ...from our conversations, but it was very difficult to make it happen. I just wanted to ask what you thought, maybe it is politically problematic for me to ask you because you need to be neutral? And I don't actually know what was commissioned in the end... I never found out what was chosen... I never asked.

SL: We made a book about it, I can send you the book. But I would like to say that the Cat still exists sort of as a reference. Because every time we talk about the art at campus, the Cat is brought up. It is a vital point for reflection actually, because we have the same discussions as I imagine that you have every time you move into art in public space. The Cat failed because of what I would call an intervention from the government, because of the apparatus of the building, you know it's the state that owns these buildings and they are also responsible for the caretaking of the buildings. The representative from the state was very worried that the Cat would destroy technical parts, especially since the Cat was given permission to move around the entire campus which includes technical space. And then of course, all the other issues connected with having a live being at the campus to take care of. So it was basically fear of the unknown that made the Cat move out of the programme. But, of course, these discussions were raised because we really wanted it to happen and we went through a lot of meetings with the Asthma and Allergy association with the hospital, we tried to overcome every type of obstacle for having a cat at the campus.

So none of these reasons had anything to do with the quality of this work. In the end it was only the state-owned company that runs the building that was putting it down, but also because we would have had to use almost two-thirds of the budget to install a GPS system everywhere around the campus to monitor the Cat so it could be easily located. Unfortunately, one of the technical spaces, the ventilation room for the building, did not have any reception. So we would have had to build an extra mast that consumed a great deal of the budget. So we ended up saying, okay, we love it, we want it, but we can't, so instead it's starting its life as the first reference for the rest of the programme and whatever we did at campus.

And that is why we made the book, which also mentions the Cat project and acknowledges the Cat as one of the changing points with which we worked.

So in the process we also came up with, as you probably know, a two-tiered programme. We have this permanent art which is connected to the architecture, and then we also have something we called Temporary Art that was connected to the social, and did not necessarily render itself physically. So in that Temporary Programme, we allocated €200,000 as a budget. Which is quite an amount of money that we use to invite in a lot of people based on an international competition, which has produced performances, happenings, podcasts, seminars and residences.

Also an exhibition we developed together with Palestinian and Israeli artists that was based on an exhibition that took place in 1943 in Jerusalem by a group of artists – something that would be difficult to happen today, you know, given the political circumstances. So for these two artists, that was a revelation of form, of collaboration, and it ended up being transformed into a Masters degree for one of the artists in New York. So what I see is that the Cat project triggered a lot of these other projects, because we all saw that the limitations around the idea of what can and should be Public Art is basically in our heads.

RG: It's actually really nice to hear, thanks, it makes it seem less wasteful. I think now perhaps the worst thing about Public Art is the realisation that all the ideas I've had that defy expectation and defy those limitations in our head, that you speak about, nearly always get rejected. The thing that usually is selected is just very traditional conservative art: sculpture, paintings, wall murals, mosaics.

And so I guess the problem is that I feel like I'm in a cul-de-sac, at the end of a road with it all. Because I know I could have lots more of my public sculptures all around the world, if only I compromised more and proposed something conformist that a privileged selection panel would want to see. Some of the things that I present provokes that fear of the unknown in their heads that you speak of. Art – by definition – is meant to embrace the unknown. It feels like there is little logic in me proposing the best artwork, an artwork for the public, when you know that the best artwork won't win the commission... Sorry. This is like a counselling session! It's like you're my psychiatrist now.

I don't know what the solution is. And every time a commission comes into the studio I think of something that I think would be an incredible artwork – like the Cat piece or the wind piece for dOCUMENTA (13) (2012) – ephemeral things, non-physical but with huge stories, things that have a bigger impact than a shiny sculpture. I get super excited. But so often it's a waste of my time... I think that for the most part, the best public artworks that I've done haven't been

for competitions. They've been direct commissions. No jury or board made up of people who know nothing about art. There's just a curator with energy, insight and ambition for an idea, who has all the power, as well as a very clean definitive idea. That way they can support the idea 100%. Things like the Public Art Fund in New York, or Creative Time, Artangel, dOCUMENTA, or other biennials.

There is an alternative... to simply do studio visits with artists, then they just pick an artist to develop an idea with, on the understanding that that could change dramatically. And there might need to be several ideas, a simple process of experimentation and negotiation. That's how all good art is made. That way, I think, everyone ends up with a better evolved artwork. Forcing artists to compete with one another and to conceive of artworks that will never be realised is a reflection of accelerated capitalism.

SL: Our society's so efficient, we want something to come out of every minute... There are a lot of issues you have to deal with as soon as you do art in public space; usually I say that there is an element of violence to this, because most public space is already filled up. So the artwork has to kind of jam itself into a space that does not really allow for it.

That's the starting point. So already there the artwork is on the losing side. That's a beautiful idea, though.

And I think that quite a lot of artworks that come into public space have already lost before they enter it. And they have a section on the pavement or they are given a spot in front of a door or a wall in an entrance hall somewhere, a place they do not really know what to do with. So the commissioner says, 'Okay, we need something here, so let's put up an artwork there...' This is often the case. The other big hindrance is that the commissioner often thinks that the artwork has to celebrate something or somebody. So it's either a monument for a long-dead politician or a celebration of an author, an artist or a past event. Other times the work is a sign or motif saying: 'We will venture into the future and we are going to lead the trend.' So they want an artwork from an artist who is recognised as a rebel, or is very fashionable at that particular moment. It is not easy for good artists to work under those conditions or circumstances because the artwork often becomes a sort of sign with a singular meaning, instead of a point of reflection, you know, where people actually can be consumed by lots of differing thoughts. When we were working with the campus we were acutely aware of this, which is why we transferred quite a large amount of the budget to temporary projects. We realised that this is more how artists actually work in

reality. They work temporarily, they work socially, they work within the fabric of people and relationships, as opposed to making singular isolated items in front of an architectural backdrop. Another hindrance, which I should have mentioned earlier when we were talking about violence, is that often there is so much visual competition in these spaces that already exists that you don't pay attention to the art, it's invisible, it becomes a sort of obstacle in the way. So as soon as you introduce more conceptually demanding works, they need mediating and explaining to a massive amount of people – for example, at a campus, there are at least 7,000-9,000 people passing through this area every day. And they are all busy, they have their next lecture, they have their next task, everything is happening. And in addition, they are, you know, 22 and looking for their mate. There are a lot of things happening around them, and that does not really give space for understanding the art either. So they often don't really bother to look or engage. That is also the beauty of the Cat project because it didn't ask to be seen as an artwork. It was a completely different type of engagement, which ironically is also why it still exists... even though the Cat never happened. I must say, we cannot talk about art in public space related to the campus without referring to the Cat.

RG: That's beautiful. It makes me feel a lot, lot better.

SL: So even though it didn't come through as a project in itself, it exists conceptually, as an important point of departure for any discussion. So I wouldn't say that it's in vain for you to deliver brilliant projects. I think they're quite important even though they did not really get fulfilled. And I say this because society changes really slowly. So every little pebble that can make that path is very vital. You will have to just see this Cat as a pebble on that path. It is actually a little tiny thing, but it's changed a lot of thinking for a lot of people.

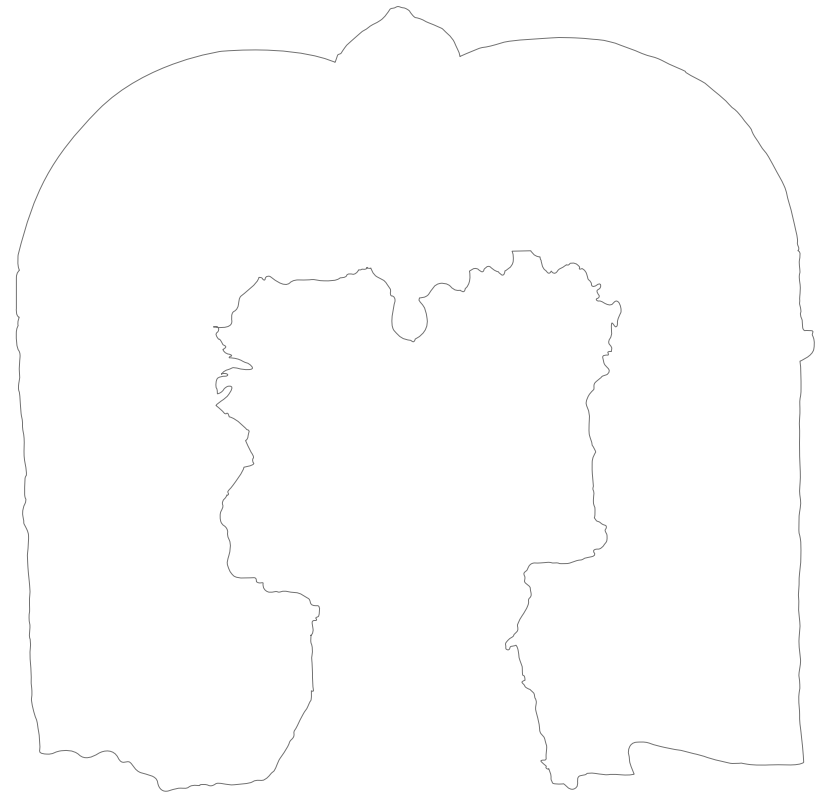
RG: That's beautiful. It's important for me to see that from your perspective, and for you to tell me that.

SL: But your work at dOCUMENTA – the wind piece – did leave a huge impression on me and I believe also a lot of other people. So these works exist in people's imaginations in a way and I think that that is an important place to be. I know for sure that if we met the Cat at the school, it would be a very good thing, you know, but the fact that it was not possible to realise makes you see the friction between what we allow, and what we need.

LAURE PROUVOST

Let's Start Again

go through this gate and be free from it all, hole, there you will levitate into a lighter world



RABIYA CHOUDHRY

The Lost Ones

The Lost Ones is a 14ft candle-shaped light sculpture. It is a testament to all the people that have lost loved ones or feel lost in the world, and the aim is to light up the darkest places in cities or towns. The idea originated from all the shortcuts I've been through whilst walking home at night, and how unsafe and vulnerable these places make you feel. The monument has two functions: to commemorate lost ones, and to act like a vigil in the dark, making an unlit space feel safer. I want people to feel safer and less alone in the moment of encountering the piece.

The light sculpture is inspired by American roadside advertising. *The Lost Ones* is the first in the *Lost Lighting Projectz* catalogue of lighting artworks for public places. The candle would be made from steel, fibreglass, neon tubing and polycarbonate. The flame head would rotate and project a flickering light and move like a lighthouse's search light.

SAM KEOGH

Untitled

Bags of plaster, food colouring and powdered mica are piled up in the centre of a blue tarp. Over the course of the finissage, Keogh skulks around the galleries and its environs collecting liquid. Half-finished drinks, bottles of wine, toilet cleaner – anything which can be poured he takes and deposits at the edge of the tarp. At the end of the evening, he opens the bags of plaster and proceeds to pour his collected liquid into the powder, mixing it with his hands into a blob. He tries in vain to form it into an object with a definite form but the ratio of powder to liquid is tricky to get right – it either crumbles into a dry, powdery mess or slumps into itself as a semi-solid sludge. What's left behind is a slowly drying brown abject lump. It smells of stale beer mixed with lemonade, toilet cleaner and wine and is surrounded by a faint sparkly aura of mica.

PHILLIP LAI
Untitled (inside bell)

ZADIE XA
& **BENITO MAYOR VALLEJO**
Proposition for Earth Prosperity

Our monument is for all the tricksters, the rebels, Earth critters and storytellers. For those who dare to defy convention and challenge the status quo. For those who seek transformation and the remembrance of hidden truths so that we may move forward with a fuller vision of who we want to be and where we want to go.

Our monument is an erected wooden pole with extended branches, growing upward from the top of a spiral conch shell. Upon four branches sits a fox, seagull, orca and cabbage. Each character represents an element of the planet – fire, air, water, earth – while the base of the piece, a spiral shell, symbolises communication and oral storytelling. These characters are also found within previous presentations of my work, carrying specific meaning relating to ecological concerns and themes such as land sovereignty, pollution, but also collective struggle and kinship.

Our proposed monument references a traditional Korean folk pillar known as a 'Sotdae' or spirit pole. At the top of these poles sit hand-carved wooden birds, sometimes in the form of gulls, geese, sparrows or magpies, but usually ducks. Ducks were thought to be able to travel to the underworld, and their association with water was tied to a belief that they could control storms and flooding. These poles were erected at the entrances of Korean villages to ward off evil spirits or represent the villagers' wishes for prosperity and wellbeing. They later held the significance of being commemorative or celebratory symbols. Their vertical structures were thought to be positioned on 'the world axis'. In North Asian shamanism there are thought to be three realms: upper, middle and lower, which are linked together via the world axis. With this in mind, the wooden poles were thought of as pathways for spiritual beings to travel down to Earth.

Working from my interest in interspecies connectedness, kinship, and solidarity with animals, beings and non-humans, this monument acts as a reminder of these connections. The monument serves as a watcher, protector and communicator. This monument would be positioned in water – possibly in the Thames – where at low tide the entire structure would be visible while at high tide the spiral conch base of the work would be hidden under the river.

ADHAM FARAMAWY

A proposal for a parakeet's garden

Please support:

The Royal National Lifeboat Institution (RNLI)
<https://rnli.org/>

Lewisham Donation Hub
<https://lewishamdonationhub.org/>

South London Refugee Association (SLRA)
<https://www.slr-a.org.uk/>

Lewisham Refugee and Migrant Network
<https://www.lrmn.org.uk/>

Southwark Day Centre for Asylum Seekers
<https://www.sdcas.org.uk/>

North East London Migrant Action (NELMA)
<https://nelmacampaigns.wordpress.com/>

Lesbians and Gays Support the Migrants (LGSM)
<https://www.lgsmigrants.com/>

NAVINE G. KHAN-DOSSOS

BLE

BLE is a proposal for a sculpture in public space that is a monument to contact-tracing, a method of communicable disease control used in many public health systems. This monument can be read as both a celebration of a means of minimising the spread of viruses, but also as a warning of how recent developments in tracing technologies might still be a real threat to our privacy and personal data.

Contact-tracing is a method of prevention that has been used since the 18th century, most notably in controlling the spread of smallpox and typhoid. It was originally performed by local health workers through house-to-house visits, isolating contagious patients from their communities. In the 20th and 21st centuries we have seen the emergence of more technological approaches, from electronic reporting by computer, through to the most recent developments during the Covid-19 pandemic of mobile phone applications and the use of Bluetooth Low Energy (BLE).

But low participation rates, privacy concerns, and technology glitches have plagued the rollout of such tracing apps around the world. In June 2020, the Norwegian Data Protection Authority said that the Institute of Public Health's app presented a disproportionate risk to privacy, given low download rates estimated at only 15 percent of individuals over 16. The app was suspended, and all of the data collected by the technology was deleted. Norway's decision came not long after Lithuania suspended the use of a similar app for suspected violations of EU privacy laws. We must also consider surveillance technology companies such as Israel's NSO, who turned their hand to Covid-19 contact tracing, releasing 'Fleming', a product that clearly builds upon their existing methods of tracing people, already demonstrated by their infamous 'Pegasus' spyware.

YURI PATTISON

Decommissioned Border Force immigration and passport control desk (Heathrow)

Sketch for an unrealised work on the invention, history and violence of borders – an anti-monument.

JAY TAN

Sojourners Settlers Sponge

George Alaghiah made a documentary in 2011 called *Mixed Britannia*: a tracing of various interracial communities in multiple cities across the UK throughout the 20th century. Before watching this programme, I had no idea the first Chinatown in London was in and around Limehouse.

The cakey-ist part of the model is a mash-up of architectural features from Chinese limestone column bases. I've added my own repeating worn-down motifs of dragons and phoenixes – not only symbols of unity and matrimony, but also the best creatures ever. The other decorative elements, like the ribbon, string, lotus flower lamp petals and sweet wrappers, are things I've collected from Malaysia (where my dad grew up). The fake flowers and bangles are from plastic-treasure-homeware + second-hand shops in Europe selling cheap goods mostly produced in East and South-East Asia. There are many geographical time-jumps which mean that Chineseness looks n feels different in different places and that 'tradition' is always being reinvented and relearned.

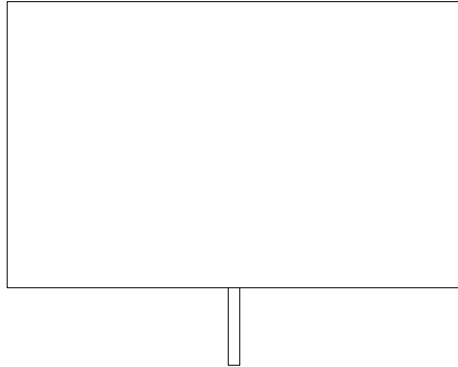
Behind a school and through a residential estate between Canton Street and Pekin Street in E14, there is an already pretty cakey spiral of grass. If the maquette were to be made life-size, this raised piece of green would be my chosen location – so long as the people who currently enjoy the grass spiral would be into the idea.

Sojourners Settlers Sponge is dedicated to the mixed unions and families of Chinese sailors and travellers who settled in London in the 1910s and thereafter.

Compiled by Christopher Green and designed by Jess Woo,
limehousechinatown.org is a great resource to find out more about the area's Chinese history.

ROGER HIORNS

Pathways



A memorial to the victims of vCJD

I've known Christine Lord, a journalist and mother of her son who tragically contracted the rare human brain disease vCJD in 2007, since 2015. We got to know each other when I presented a sculptural work at the Hayward Gallery on the aesthetic, cultural and political implications of the BSE and vCJD crisis of the 1990s. BSE is an animal prion disease that crossed the species barrier, leading to the grim conditions for the human brain infection vCJD (variant Creutzfeldt–Jakob disease). Christine was invaluable as a guide to the sensitivities of the subject, and to understanding how it affected the young. The disease is fatal; a diagnosis is a terrible sentence of 100 percent certainty. Both the patient and the family bear unknowable pressures. For the family, it leaves the harrowing memory of a slow loss to a rare but cruel brain disease, and of an unknowable torment for the patient.

I hoped that Christine would find a platform within the Hayward artwork to represent herself, her family, and as an advocate for the families of those young people who died from vCJD. I hoped that the artwork at the Hayward would present a place from which to organise, to use as a point of re-remembrance, a place to explore and re-read the political, scientific and social conditions of a historic but buried period of deep dread, entrenched in political failure.

The Hayward artwork proposed an unearthing of materials and information from a time now passed by some 20 years, but still with long residual trails, biologically and politically. As we now are beginning to understand through our collective experience of Covid-19, these events take time to process, but never really fully resolve into a single sense of experience. In his *Art Monthly* essay, *Looking Back in Anger: Part Two*, Morgan Quaintance wrote: 'Hiorns's formidable project provided a magisterial exhibition blueprint for the comprehensive exploration of significant, national-scale events – a blueprint that should be referenced and replicated when it's time to examine the pandemic history of Covid-19.' The work elicited the novel experience of being reviewed in the *Lancet Neurobiology* and the *New Scientist*. It was an influential and culturally significant artwork – save for the *Telegraph* (of course) and an attempt at censorship from the BBC's Head of News, James Harding.

With Christine, we spoke again recently, on the subject of a memorial for the 177 young deaths to vCJD. A memorial plate does exist: a simple bronze plaque that is more a marker of the grim event – a full stop even? – a reluctant gathering point. You can see it in the recent photos widely circulated of the 'National Covid Memorial Wall' on Lambeth Palace Road.

My new proposal for a proper vCJD memorial is simple: a single sheet of sterling silver – a material of some value, but not obviously so – measuring 50 x 100 cm, 5mm thick. It's a piece of material of some weight, and is simply mounted onto a wall, in portrait and at a low elevation. The mute silver surface is there for the families and mourners, and is a surface to focus on. Importantly, it will retain a scent. A scent that the visiting mourner will provide – a scent of perfume, of deodorant, a scent of a memory of those lost. The silver will do its job of tarnish, its job of retaining the mark left as a marker of a visit, and it will do this over years and decades and longer. 177 families and others can apply the material of memory onto this material that chemically records, and the surface will report back over time, becoming over decades a deepening, meaningful surface.

Perhaps this memorial is an arena to capture the experience of human ritual, a kind of purified filter to capture the actions of time, of residue and human activity, to capture the 'taking a stand on being' that life's duration requires when we're up against it. The simple idea of the silver sheet, attracting the staining of time, presenting the rituals of presentness.

The idea originated as a 2005 proposal for a work for the new Home Office building, a postmodern building built with no mystery, and very empty of the

incarnate ritual of typical state buildings in Westminster. I proposed that a silver sheet be installed and cleansed once a day with cleaning products, that would over time mystify and help adjust the occupants towards an attunement – to ‘pay attention’ to the human performance of internal mystery before executive decisions are made. The work was rejected for its implied critique.

The placement of the sheet of silver – that’s an important part of my proposal. Can we, should we, place it within the domain of the established powers that drove the complicated apparatus of state at the time of the events we seek to record? There is no doubt that the machine was driven badly, recklessly on the part of some political figures. A complicated but familiar story of men out of depth, economic priorities, institutional reluctance, class, class again. If we want to place this quiet, internal memorial in Westminster, we must place it within the political estate of governance, so that it becomes part of the materials and texture of remembering the systemic fault lines and limitations of governance. So, a quiet place. A place of measured public distance, and in that we consider Dean’s Yard. A quiet and enclosed London square, a place where we hope Westminster School, St Luke’s Healthcare for the Clergy et al. might share a quiet portion of wall.

(So a proposal, to some degree, formed in the proximity to bent ideas and deceptions within the British establishment and its grip. So, it seems, the proposal of a memorial I present with Christine, is a paying-attention to an underlying need for vigilance that we all must have if we choose to live in a country like England.)

HARDEEP PANDHAL

Da Bonez to Pick

In the ellipses... is the work of the dead.

Inspired by the words of a preeminent anthropologist, *Da Bonez to Pick* celebrates monuments’ propensities to hide in plain sight. If flags enable us to sense the wind, monuments equally reorient our attention to the eroding effects of the natural elements, as well as the work of despoilers such as graffiti artists and dogs.

Taking the primitive architectural form of a heap of human and animal remains, *Da Bonez to Pick* ossifies its unique monumental power by means of accretion. Its conception comes to fruition through the building of layer upon layer of meaning over time with bones.

LAWRENCE LEK

Nepenthe (Monument for Forgetting)

I've been thinking a lot about the link between gaming and healing, and between simulation and mental health. Right now we spend our waking lives with our mind equally split between real and virtual spaces, processing experiences that happen in both places at once. Monuments are usually about remembering. But given the last couple of years, I feel everyone has a lot that they'd like to forget.

There's a fictional medicine from Greek mythology called 'Nepenthe' that's a drug for forgetting, and I thought it would make a good metaphor for a virtual monument. So my monument isn't really about a physical object but rather about a kind of experience. I read about what psychologists call the 'doorway effect', which is when you find yourself in a room, but can't remember why you're there in the first place. Apparently it's because the change of environment you get when you move through a gateway shifts your attention to your new surroundings, which throws off the goal-driven part of your memory.

The video I made is part of an ongoing site-specific simulation that explores this idea. It's set on this video game virtual island with two locations. The first is the original site of Nepenthe, a room at last year's Ljubljana Biennial, and the second is the Oak Foundation Gallery in Goldsmiths CCA. I made the CCA space as a repeating unit that's stacked on top of itself, and you can walk up to see the space from above. The game mixes photos of both venues with the virtual version.

In the video, the first-person character goes on a walk through these two buildings, looping around three times, along with an ambient soundtrack I recorded. The repetition of the music, journey, and text is meant to create this hypnotic vibe where you don't really know if you've been to this place before, or even why you're there in the first place.

MONSTER CHETWYND

A Monument to the Unstuffy and Anti-Bureaucratic

It's a monument to 'authenticity'. To emotion in art, and to spiritual connection.

The film *Andrei Rublev* by Tarkovsky is one of my 'go-to' culture points when I feel disillusioned. Andrei Rublev's relationship with 'people/humans' is so saddened as it is exposed to so much hate and cruelty that he can't paint any more. After long years under a vow of silence he witnesses a young lad taking the responsibility for a community to cast/build a huge bronze church bell. The youth orchestrates the build, in a 'fake it 'til you make it'-type faith. The youth 'pulls it off' and enables the whole community to be fed and paid and their morale is boosted. After the moment the bell rings out with a clear sound and is undoubtedly successful, he crumples and weeps in the mud out of sight of all but Andrei Rublev's compassion. (By witnessing this youth's courage Andrei Rublev is rekindled to paint his masterpieces. It is witnessing the effort of another human bringing untold amounts of good into the world with huge strain that he recognises the right path to take himself. It is not cynical, it is not disillusioned, it is not naïve – it is aware and resolved.)

This is a monument to: radical laughter, and nonsense and spontaneity, unbridled enthusiasm, lust for life, the 'hand-made', the 'non-professionalised', the authentic. The calm, self-assured mind that determines to make the journey to create the work is sincere.

STUART MIDDLETON

Motivation and Personality

The work I have chosen to exhibit for *Testament* is called *Motivation and Personality*. It is a continuous roll of fabric made from clothing and domestic textiles that have been unpicked, flattened and stitched together.

Made over the last five years, it includes my own clothing and items donated by friends, family, schoolmates, acquaintances and colleagues. It also now includes clothing donated from museum and gallery staff, technicians and art handlers who have come into contact with the work as it has been installed, transported and exhibited. For this iteration Goldsmiths CCA staff donated items which have also been included.

The clothing has not undergone any selection or arrangement for aesthetic value. It is added directly in the order that it has been received. It represents a chronology – each addition is a bit like a sedimentary layer of the person who donated it. Turning points in life are a common trigger for wardrobe obsolescence. As such many of the items have stories attached to them; a glut of officewear from a redundancy, curtains from a home now sold to pay for care, careers charted in school, work and military uniforms. Other changes are more incremental, self-image changes as we grow older, as styles and technologies change.

Initially exhibited in KM Graz, Austria, in 2018, and then again at the Towner Eastbourne in 2021, it was originally conceived to be stretched around a wooden frame that replicated a full-scale livestock handling system. For this exhibition I chose to show the fabric alone.

From its manufacturing to its disposal, clothing is a business of humans and bodies. I was interested in the opportunity to reframe this work as a monument to Human Resource. It forms a recording document, a ‘testament’ to the bodies, relationships and networks that constitute the extended human infrastructures around it, seen and unseen.

I also thought about it as a monument to contact. The thing that unifies all of these textiles is that they have been in contact with someone who has been in contact with the work, worn or drawn or wiped over the skin. When it is unrolled after being wrapped up the smell of old clothes is quite powerful, that is to say the smell of skin, dust, old cells decomposing.

Sewing help from Georgia Horgan and Reece York.

OSCAR MURILLO

Collective conscience

White plastic garden chairs are objects I have used repeatedly within my work over many years. A low-cost furniture item found in numerous countries, for me they are evocative of community or family gatherings. At the same time, they are treated as disposable or easily discarded. In this respect they are the antitheses of the monumental. These garden chairs function as a starting point for thinking about what it is to be working class, which to me is not merely an economic question, but one of culture.

The chairs serve as a reminder of something that has been lost; a communality and a spirit of living collectively which has been depleted. Over decades and decades, working class communities the world over have been extinguished by a monolithic, homogenising order; from cities in the UK such as Hull, Liverpool and Manchester; to former Soviet-era geographies; to territories in Africa, Asia, the US, and of course Latin America.

This sense of oppression is symbolised by the objects placed on the chairs: sculptures made from corn and clay – materials that I have incorporated into my work for a number of years. These ‘rocks’, resembling bread and made using corn – a staple food in many countries – are symbolic of small daily acts of labour and

sustenance. However, we see them here burnt, heaped, discarded and useless. This for me is the poetics of this installation, its sadness; the image of the energy being sucked out of the human spirit, leaving something formless, perishing and totally lifeless.

Can these objects function as monuments? Traditionally, a monument is a reminder of a triumphant moment. This work, conversely, is a reminder of the current time, of the peril society is in, what we have already lost, and what we continue to lose. It is a reminder of the work that needs to be done before we can celebrate, and the need for a communality, irrespective of difference.

If the impulse of the current moment is to destroy or remove the idea of the heroic, historical figure – one that is colonial, phallic and patriarchal – the solution, to me, is not to replace that with an alternative, singular figure which is supposedly more inclusive. What is needed is the ability for us to heal as a society. My work does not propose a solution; instead it makes an observation about the present reality, the sense of community needed to begin that healing, and the seeming impossibility of even beginning that work under the conditions of neoliberalism, which turns every conversation into an echo chamber.

CERITH WYN EVANS

however

the plane of immanence is not a concept that is or can be thought, but rather the image that thought gives itself, of what it means to think, to pause for thought, to find one's bearings in thought.

GRAY WIELEBINSKI

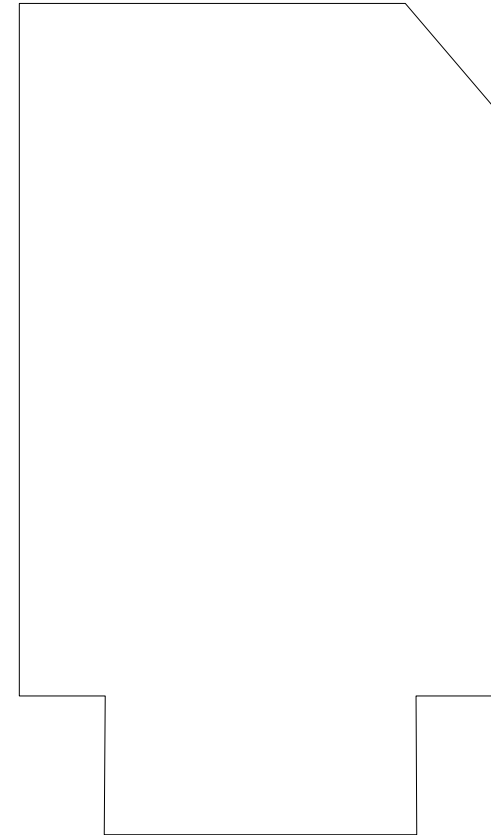
Blind Item

Gossip does not want to be monumentalised. It slides between mouths, leaving no permanent mark, its authorship always unclaimed. At the same time, its residue is everywhere: in systems of belief, turns of phrase, and the physical infrastructure of information systems. Copper plates used for newspaper printing are one of the most tangible traces that gossip leaves behind, yet even these were generally melted down for reuse after their fleeting task was done. *Blind Item* imagines one such plate being preserved, not as a record of any particular piece of information but rather as an archive of the notion of rumour. The text and images engraved on it are signs with no referent, an assemblage of glitches dedicated to rendering gossip as an end in itself.

TANOASASRAKU

Part and Proposal: Storr

Within the work *Part and Proposal: Storr*, Tanoa Sasraku presents a *Terratype* comprised of bound, soaked and torn pigmented newsprint. The 20 sheets of delicate paper held within the *Terratype's* structure are hand-rubbed with red ochre, foraged from beneath the cathedral-esque, basalt rock formations at Storr, on the Isle of Skye, Scotland. This work harnesses the power found on Skye by Sasraku during a month-long stay, as stencilled, geometric patterns representing energy flow are rendered in pigment formed in the soil of the volcanic Scottish terrain over hundreds of millions of years. Constructed as one part of a proposed, monolithic, composite structure – as illustrated on graph paper – each *Terratype* part must undergo a process of destruction in order to reveal its true character, as layers of meticulously worked, sea-soaked newsprint are torn and discarded, to reveal the complex tones and structures that lay within. The proposed monument, comprised of tens of *Terratype* parts, would stand as a geological map of the British Isles – a monument to the immense beauty present in the British rural and a venture towards constructive self-destruction.



ALFIE WHITE

Portrait of Britain

This is Britain, a fragmented thing. A broken place, never really once whole; its cracks are deep and dark, and at the bottom filled with blood. The young are born into them whilst the old watch from islands above, wondering how they fell through. They hop from one to another, never looking down, never once recognising our own decay, the corpse of a land.

Hopping. Islands of years before austerity, affordable house prices, a state clung onto the supposed glory of its past. It continues to cling, but its grip is weak, slowly finding itself clutching onto something that never really existed, was never really whole. Unfamiliar faces walk the streets as homes become accommodations and the local economy an amalgamation of trust funds and six-figure incomes. Unfamiliar faces walk the streets as home itself becomes unfamiliar. We are inching ourselves petition after petition towards our demise, mouse button clicks and phone screen taps acting as our last heartbeats. They said what makes Brixton special is the lack of high rises. One day, that will be 'said'. One day, it will all be gone, us too.

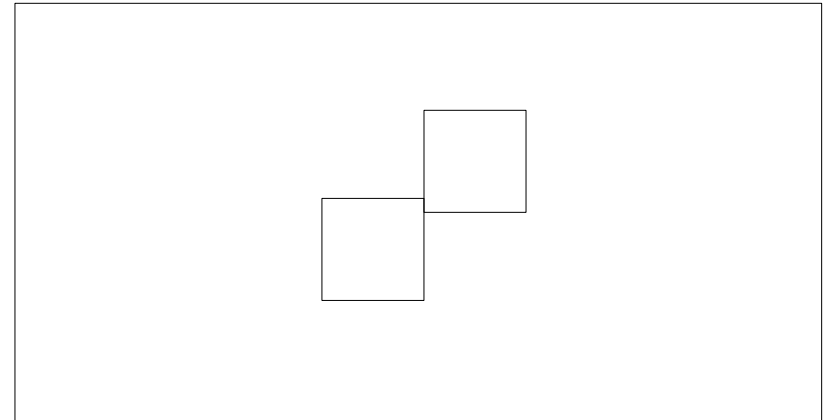
This is a collage—a mural, a monument—of images from the past couple of years, all taken here, in Britain, on one fragment or another. Most from day-to-day observations, some from dedicated projects, all in some form or another a result of those cracks. Within can be seen those who have lost loved ones to our government's inaction towards COVID-19; others who continue to suffer from the effects of the virus, of said inaction; others who found themselves alienated victims of the once quieter, then suddenly amplified, violent racism of this country; others protesting for their human rights, others for their safety, others for the right to protest, for even that is being taken away from us.

In the time it took to make this, 11,218 people died from COVID-19 in the UK. The day it was finished, the UK recorded its highest number of cases so far.

More will continue to die, more will continue to suffer from the consequences, and more lives will be forever changed, forever ruined. And if not by that, then the state, then Britain.

Mark Duggan, Sheku Bayoh, Christopher Alder, Smiley Culture, Jimmy Mubenga, Michael Powell, Leon Briggs, Ricky Bishop, Brian Douglas, Joy Gardner, Sean Rigg, Leon Patterson, Cynthia Jarrett, Cherry Groce, Derek Bennett, Kingsley Burrell, Sarah Reed, Roger Sylvester, Azelle Rodney, Habib Ullah, Faruk Ali, Adrian Thompson, Jean Charles De Menezes, Demetre Fraser, Aston McLean, Seni Lewis, Anthony Grainger, Rocky Bennett, Alton Manning, Mark Nunes.

And so, so many more.



LLOYD CORPORATION

The Lights are going out all over the Western World

Messages and calls are end-to-end encrypted. No one outside of this chat, not even WhatsApp, can read or listen to them. Tap to learn more.

[17/08/2021, 17:45] *Refugees Welcome Bring Your Families*

[17/08/2021, 18:02] That's in the town? See that sticker all over Athens

In other town, nearby... with the AfD one next to it [17/08/2021, 21:07]

And FCK CVD [17/08/2021, 21:07]

[17/08/2021, 21:53] Yeh really crazy

[17/08/2021, 21:53] But not surprised

[17/08/2021, 21:53] Make sure to get a few of them physical?!

[17/08/2021, 21:54] Sure the city got loads of good pieces

[17/08/2021, 22:13] Need to keep an eye on what's happening with the regulations now for coming to Amsterdam

[17/08/2021, 22:14] Should be fine, but gone call the embassy now.

[17/08/2021, 22:14] As the EU health body has placed the whole of Greece on red now

...

A Lot of covid deniers here boss [25/08/2021, 16:52]

The poles are actually full of stickers [25/08/2021, 16:52]

Daddy what were you doing when the government took all my freedoms away?

[25/08/2021, 16:52]

[25/08/2021, 17:02] It's packed with them in the Netherlands!

[25/08/2021, 17:02] Remember they had all these riots because of it

[25/08/2021, 17:02] Both them and Germany

[25/08/2021, 17:03] I personally think we should mobilize that aspect a bit

[25/08/2021, 17:03] Freedom of speech

Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?

[25/08/2021, 17:12]

Literally all over town. The White Rose [25/08/2021, 17:13]

I think is the same crew from UK outside of parliament [25/08/2021, 17:13]

These stickers are everywhere so they must have some operational capacity [25/08/2021, 17:14]

[25/08/2021, 17:17] It's so interesting that people are on this freedom trail

[25/08/2021, 17:17] Guys you signed off miles ago

[25/08/2021, 17:17] The world of technology

I know not what course others may take, but as for me, give me liberty or give me death [25/08/2021, 17:18]

[25/08/2021, 17:19] The name White Rose is the leader of the Chinese dark web hacker group

Also an anti-nazi group [25/08/2021, 17:19]

[25/08/2021, 17:27] *Extinction Rebellion protesters block Oxford Circus in London*

[25/08/2021, 17:27] *Female activists claim police officers trampled them as they rushed to secure cordon*

Resistance brother [25/08/2021, 17:29]

...

[11/09/2021, 18:37] So crazy Dutch guy with a Los Angeles county jail jacket on

[11/09/2021, 18:37] didn't know you need a lot of paper work to enter America!

And a test

[11/09/2021, 18:37] So all went loco

[11/09/2021, 18:37] Started praying, with five check in bags

[11/09/2021, 18:37] Totally mad

You're missing a test. outcomedx.co.uk. You may be fined up to £500

[12/09/2021, 13:12]

It's like spam mail, same vibe and energy [12/09/2021, 13:13]

**Welcome to SimpleAnd Sensible Loans* Your loan invitation for up to \$50,000*

[12/09/2021, 13:13]

[12/09/2021, 13:20] Completely fucked up

[12/09/2021, 13:20] I really really hope they start making a wash up in this

[12/09/2021, 13:20] Basically a scam

[12/09/2021, 13:21] A complete corrupted system

Yeh it's totally idiotic and just lining the pockets of some Mike Ashley character
[12/09/2021, 14:41]

[12/09/2021, 15:06] Worst part is that it's too late in many ways

[12/09/2021, 15:06] *The Lights are going out all over the Western World*

[12/09/2021, 15:06] Hope you're enjoying the last day in freedom county

...

Surviving Squalor: Britain's Housing Shame UK [13/09/2021, 11:26]

*ITV News Political Correspondent Daniel Hewitt uncovers the shocking conditions
being endured by some people and families living in social housing across the UK*

[13/09/2021, 11:29] That's crazy man

[13/09/2021, 11:29] You won't believe it

[13/09/2021, 11:30] But I went out last night with Derek Chisora best friend

WTF!!!@ [13/09/2021, 11:30]

[13/09/2021, 11:30] Yep!!

[13/09/2021, 11:31] Talked with him also

[13/09/2021, 11:31] So crazy

Did u ask about david haye ☺ [13/09/2021, 11:31]

[13/09/2021, 11:31] Hahahaha

His friend lives in athens? [13/09/2021, 11:31]

[13/09/2021, 11:32] No he's this Diamond dealer from London

[13/09/2021, 11:32] So strange

U serious? [13/09/2021, 11:32]

[13/09/2021, 11:32] No joke

[13/09/2021, 11:32] Came to the studio to look at a painting

[13/09/2021, 11:32] Asked him about the gypsy king

[13/09/2021, 11:32] He's hilarious. Just like you see him on tv

...

Just editing the scans [30/09/2021, 18:03]

[30/09/2021, 18:03] Like the ad with the advert from Rotterdam

[30/09/2021, 18:03] *Land is real estate to the people I hate*

Also a few I think we should try and incorporate [01/10/2021, 20:01]

Love Asian Food Stop Asian Hate [01/10/2021, 20:01]

Freedom for Palestine [01/10/2021, 20:01]

Liberte! Egalite! Fraternite! [01/10/2021, 20:01]

We don't attack, we protect and that's the difference [01/10/2021, 20:01]

[02/10/2021, 08:00] Also, the Greek one I sent you? It's a huge debate about it now

[02/10/2021, 08:00] A huge school riot up north in the country

[02/10/2021, 08:00] youth division of the golden dawn attacked the school.

Crazy footage

[02/10/2021, 08:00] Kids doing nazi salutes and all kinds of fucked up crap

[02/10/2021, 08:00] I'll forward you it on Instagram

[02/10/2021, 08:01] Kicking off big time because of it here in Greece

[02/10/2021, 08:27] Read the email. think that's the right way forward with this material.

[02/10/2021, 08:27] A more personalized entry point into each of the adverts

[02/10/2021, 08:28] Also, something that's got this type of geographic cite feeling to it

[02/10/2021, 08:28] Then in some ways it kind of echos some of the conversations we had

[02/10/2021, 08:29] Has a humble and approachable aspect to it

[02/10/2021, 08:29] I find that important

[02/10/2021, 12:38] *Tony and Cherie Blair bought property via offshore firm and saved £300,000 in tax*

...

[25/10/2021, 12:36] *The Media Is The Virus*

[25/10/2021, 12:36] Love these black and white ones

Shit mate I totally forgot, its today right?! Happy birthday [25/10/2021, 20:26]

hope u had a good dinner, try u tomorrow, enjoy! [25/10/2021, 20:26]

[26/10/2021, 06:37] Missed you last night. Dinner! Don't worry, can't remember everything in life.

[26/10/2021, 10:27] *The Global Virome Project, a major international collaboration estimates there are 1.6 million unknown viruses circulating in wild animals half of which have zoonotic potential*

[27/10/2021, 04:09] That's fright information

[27/10/2021, 04:09] Honestly think the reason why western society spearheaded to open again.

[27/10/2021, 04:10] Has mostly to do with global economics. The more I read about it, the more its starting to make sense. Even if there has been an enormous growth in spending capital. Certain sectors where starting to really feel it - and governmental funds didn't have the money anymore to keep filing up peoples pockets. Mainly because everything is becoming more and more private in terms of industry's. So they had to cut the tie to being responsible for peoples livelihoods.

Don't forget David. C speech - about the most desirable future for the UK

[27/10/2021, 04:14]

everyone became an entrepreneur basically meaning that the gov could tax you

[27/10/2021, 04:14]

And they'll profit from you - simple chain of money collecting

[27/10/2021, 04:14]

[27/10/2021, 04:15] It's more and more about less responsibility for your citizens of your state

[27/10/2021, 04:16] *Burn the Rich not the Witch*

...

[08/12/2021, 10:12] *It's during our darkest moments that we must focus to see the light*

[08/12/2021, 12:17] Honestly what a bunch of scumbags these British political figures are

[08/12/2021, 12:18] Proper shit heads

[08/12/2021, 12:18] Radox received three contracts by the Department of Health and Social Care without having to compete for a tender.

[08/12/2021, 12:18] I checked this guys out...Company house

[08/12/2021, 12:18] And you know the best!

[08/12/2021, 12:18] Based in fucking Isle of Man

Classic [08/12/2021, 12:18]

[08/12/2021, 12:18] They got a huge corruption case against them

[08/12/2021, 12:18] Danny Shaw, described as "the biggest forensic science scandal in the UK for decades".[15] Police forces have begun reviewing over 10,000 criminal cases that may be affected by the alleged data manipulation, including sexual and violent crimes

[08/12/2021, 12:18] That's your company mate

[08/12/2021, 12:18] Go and get your test kit

You thought about a title for the Goldsmith piece? [08/12/2021, 16:27]

[08/12/2021, 16:28] BoJo and Peppa Pig

[08/12/2021, 16:28] Radox

Hahahahaha [08/12/2021, 16:28]

Scam City [08/12/2021, 16:28]

[08/12/2021, 16:28] Christmas is cancelled

[08/12/2021, 16:29] Greatest hits!

All I want for Christmas is a Lockdown [08/12/2021, 16:47]

[08/12/2021, 16:51] Man watch out

Truth. The Mystery Unlocked. The Great Controversy [08/12/2021, 16:51]

[08/12/2021, 16:52] Great line

[08/12/2021, 16:52] *The Lights are going out all over the Western World*

...

Did you know that the UK government allows violent male sex offenders to serve their sentence in women's prisons? Meet Karen. [21/12/2021, 18:24]

My sister found these ones [21/12/2021, 18:24]

Crazy... in Chiswick of all places [21/12/2021, 18:24]

On a phone / electrics box. Woodstock Rd, mini Sainsbury's [21/12/2021, 18:24]

Says Local posters on poles have got more vehement [21/12/2021, 18:24]

[21/12/2021, 18:25] That's fucking mad

[21/12/2021, 18:25] Seriously dark

She has more [21/12/2021, 18:25]

School COVID Vaccinations KILL [21/12/2021, 18:25]

[21/12/2021, 18:25] Also look at this

[21/12/2021, 18:26] Think it's some kind of Illuminati

Crazy stuff... in a shop? Can u get hold of it? [21/12/2021, 20:51]

[21/12/2021, 20:52] Just hung on the street

[21/12/2021, 20:52] Flyposter

[22/12/2021, 14:58] *Tesco ad featuring Santa with Covid vaccine passport cleared by watchdog*

...

I think the close crop works best, where u almost lose a bit of the context [29/12/2021, 17:48]

Covid 19 + Fear = Modern Slavery [29/12/2021, 17:50]

And obviously these all become black white photocopy [29/12/2021, 17:51]

[29/12/2021, 20:20] Totally mad! 29.000 cases today

[29/12/2021, 20:21] two days ago 6000 est

[29/12/2021, 20:21] forget about new year's

[29/12/2021, 20:21] people are mega paranoid

[29/12/2021, 20:34] *\$10 MILLION DAILY WITH Arbitraging Profits!*

NeverWorkForPaper.com

[29/12/2021, 20:34] our man Simon Stepsys

[29/12/2021, 20:51] Honestly one of the greatest con men of our time

Hahah is he back in business?!?! [29/12/2021, 21:44]

[29/12/2021, 21:54] Big numbers

[29/12/2021, 21:54] multiple millions

[29/12/2021, 21:54] crypto
[29/12/2021, 21:55] was looking to see if he's been getting on the covid
[29/12/2021, 22:03] 'Wall of secrecy' in Pfizer contracts as company accused of
profiteering

...

[30/12/2021, 03:31] *The Truth About China Bill Birtles In All Good Bookstores*
[30/12/2021, 03:32] Recommend this. Great inside into China
[30/12/2021, 05:15] URGENT UPDATE FOR BRITISH RESIDENTS IN EU
[30/12/2021, 05:16] 3rd country
[30/12/2021, 05:20] *I can't believe I am tweeting this. Breaking into an NHS
facility, screaming at staff and calling them murderers, and stealing medical supplies.
Whatever you think about the vaccine. Or masks. Or frankly the NHS. This is not ok.
Why do we bother?*
[30/12/2021, 05:20] Man that the crazy guy from Goldsmiths!
Shit! We studied with him right?! He was on our course! [30/12/2021, 09:29]
He looks like a leader of the protest [30/12/2021, 09:30]

...

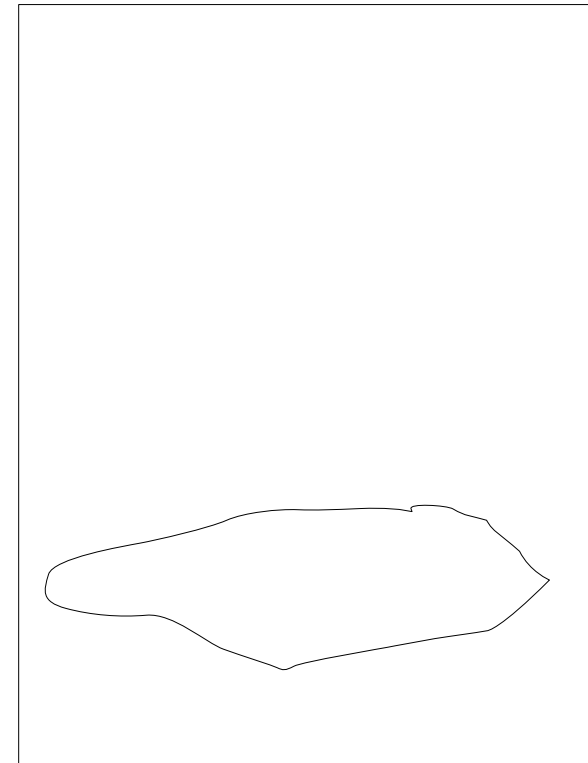
[30/12/2021, 21:37] Watched a great documentary on tv about plague. However,
thinks that what happening now is a conspiracy or a man-made event is a total of
the chart. Loads of focus on animals and human contact
[30/12/2021, 21:37] Super interesting aspect on inequity and the aspect of fear
[30/12/2021, 21:40] Underneath the London plague, they had a constant
bond fire saying that it would clean the air because of the fear of the virus going
airborne
[30/12/2021, 21:45] Honestly, think that media is one of the biggest issues in
what's accruing now
[30/12/2021, 21:45] It's no effort to educate and broaden the way of thinking
[30/12/2021, 21:49] Like the Spanish flue killed over 50m
[30/12/2021, 21:50] crazy to see as well how in Africa and certain parts of the
middle east
[30/12/2021, 21:50] There is a constant outbreak of pandemics
[30/12/2021, 21:56] Also how things are alternated by climate change and how
the human species are inhibiting urban space much more. Making it into a
melting ground

Great line - Cultural amnesia [30/12/2021, 21:54]
The Lights are going out in the Western World [30/12/2021, 21:56]

EDWARD THOMASSON

Sinkhole

A sinkhole is made when the surface layer of the ground collapses into the earth and leaves a wide, open space. This can happen anywhere, sometimes gradually, sometimes suddenly. I propose that this groundless space is left open. I imagine groups of people gathering around the gaping hole and looking down into the earth.



HOLLY HENDRY

Invertebrate

Transi tombs were common in the years following the Black Death, although they continued well into the 16th century. They reminded viewers of the transitory nature of life, and what they become after death. Transi tombs are a type of memorial that displays putrefaction as permanence, combining all the movement and process of consumption as a static statue. They suggest that there is an aliveness of dead matter processed through the things that consume it, such as the bodies of saints who might live on within the worm who eats them. The worms that undo the body in death can therefore become, in mortuary fantasy, a kind of preservation, muddling assumed hierarchies – spiritual and material, human and nonhuman. I like to think about the actions of worms challenging a material notion of sharp-edged self-sufficiency – a mulching of things together that breaks down sharp distinctions between animate and inanimate, and encourages an approach to care within which we are all implicated.

This proposal uses part of an existing work (*Invertebrate*) to deal with, and reference, existing problems and questions relating to sculpture and the monumental:

A question of how to undo what has already been done; a proposition to chew things up and spit them back out in different lumpen and bumpy shapes.

A question of the uselessness and usefulness of objects and of stuff.

A question of where to put the things we make – especially artworks – made for outdoors, made to last and made to outlive us. Should we still be making in this way?

How to question systems; what history and labour is visible and invisible, and what is revealed under the bare bones of structures and institutions, once the flesh is eaten away?

I would like to site the sculpture through each institution it is shown within, eating the building and getting fatter with each time that it is endorsed to devour. The worm is made from flood defence techniques like sandbags; the fabric contains sand and aggregate from the surrounding locality. Adding material to this each time therefore acts as a bore sample of exhibiting institutions, a geological record of its journey, and a physical manifestation of the weight of our complex approach to monuments and preservation.

For me, the worm oscillates between visible and invisible, endings and reversals of those endings. It is a tool to emulsify existing edges, morphing contours, offering an opportunity for re-assembly. The worm's association with undoing, redoing or sinking foundations suggests power in determination, in undermining: small actions with sometimes big consequences. Worms take what is on top and slowly submerge beneath the surface. Years of capitalism, colonisation and industrialisation have brought us to a metaphorical and literal compost pile, but worms know how to work with heaps of waste and moments of upheaval – they depollute our soil while we are contaminating it. Worms turn things over and overturn, churning back and forth, making and unmaking, inching things forward through this doing and undoing.

An England's Creative Coast commission in 2021 led by Turner Contemporary, originally presented with De La Warr Pavilion as part of Waterfronts, 2021. Supported by Stephen Friedman Gallery, London.

SAELIA APARICIO

Proposal of a monument to alien species

This installation is a prototype or model of a terracotta robot which, when finished, will be a walking garden that will walk around different locations in London. The mural depicts a shelter, the robot's home, a protective figure that harnesses solar energy to then charge the robot. In this installation the robot is in an idle position.

Each of the robot's limbs is inhabited by plants which have been categorised as invasive alien species. These plants were first brought from distant territories to be introduced as garden or house plants, and since then they have adapted, thriving and spreading to other places outside of human control.

When I first started looking at London plants, back in 2018, I wanted to do something relating to a botanical aesthetic of abandonment, creating hybrids with plants that thrive in the city of London. I was looking at the three derelict towers at the Carpenters Estate, where my studio is, and I noticed a buddleia growing on the facade of one of the towers. It was my first time actually seeing it, and I felt we were looking at each other – what's your name, where are you from, what are you doing here? I googled the buddleia to find out more information about it; considering how plants don't have agency until they get on the way, then they get framed and moralised, becoming bad plants that grow outside their pots, multiplying in irresponsible ways, destroying infrastructures and becoming aggressive.

Most of the plants I have been living with for years, such as the iceplants (sampled at the Lizard, Cornwall), the mother of thousands (sampled in Lisbon), the tradescantias (sampled in Galicia), and Oxalis (sampled in Whitechapel).

I wanted the body to be made of different interrelated individuals, more similar to the body of a plant, decentralised, so it can survive even if a significant proportion of it is damaged. The terracotta pots not only contain the plants but embrace them. The most sedimentary thought I had during lockdown was to make my practice a happy and inclusive place, a celebration of life and diversity; also to make it more sustainable, so there is consideration on the materials used. I want to work with materials that don't leach toxic compounds into the environment, using sustainably sourced plywood, reusing materials and unglazed ceramics, which minimise both the firings and the fumes.

This is monument to the present, to the plants that are already here between us, and I want to pose a series of questions about how we relate to the environment, considering ourselves individuals instead of a multiplicity, a walking ecosystem... colonies of bacterias and cells that are part of the environment, where the skin is not a division, more a filter and an extension. How we relate to the territory, and share space with other living beings according to our interests, weeds, pests, crops, livestock, house plants, pets, and how this classification conditions how we see them.

This is a monument to plant intelligence and plant agency, the impact of shortsightedness and the shifting of blame through language, how ecosystems are in a constant state of transformation, and how differently we relate to terms such as native, naturalised, alien, domestic, feral, and wild.

Special thanks to Crispy, Attua Aparicio, Jochen Holz, Anousha Payne and Bethan Laura Wood for helping me with this project.

PETER SPANJER

Becoming, a Monument

Becoming, a Monument is an audiovisual piece that aims to examine the lack of representation and lack of Black history preserved through monuments within the UK. During a trip to Nigeria, being surrounded by statues that looked like me inspired the idea of creating my own monument as a proposal for reimagining the way we can experience and begin to build our own legacies.

As the piece traces my history and roots – from the birthplace of my father in Onitsha, Nigeria, to where I find myself today in London, UK – the work questions the ways in which we are inherently possessed by fixed history and ideals. Ultimately, this is a story about undoing and becoming, told through monuments.

JEREMY DELLER

Monument to Money Laundering

Take any high-rise new-build in central London and designate it a ready-made monument to money laundering. ‘Corrupt foreign elites continue to be attracted to the UK property market especially in London to disguise their proceeds’, according to the National risk assessment of money laundering and terrorist financing, 2020.

An Ongoing Memorial to Extinct Plants and Animals

Culture War Memorial

A memorial to family and friends who have been radicalised and lost to us through disinformation and conspiracy theories. It will take the form of an apparently bottomless sink-hole.

Tomb of the Unknown Refugee

A Memorial to Civilian Dead in the Vietnam War

Maya Lin’s memorial in Washington DC to the 58,220 US military deaths in Vietnam is a celebrated piece of civic remembrance. A parallel memorial to the Vietnamese civilians who died in the conflict will be built, that imitates the form of Lin’s with the names of the 2 million dead. At 34 times longer, it will stretch for 1.6 miles along the length of the Washington Mall to the Capitol Reflecting Pool.

PHYLLIDA BARLOW

untitled: hostage; 2022

...recalling a conversation whilst being shown a video, between myself, phyllida barlow, and an Iranian student, slade school of art, 2006.

‘where is this? what am i looking at?’
‘it’s the mountainous central region, and it’s a remote village’,
‘it looks so barren, and pallid – the land – and cold’;
‘it is – cold, very cold, but bright, with a harsh light’;
‘have you been there?’
‘not there exactly, but to places like it. it’s uncompromising, the location...’.
‘who’s filming, videoing this occasion, and what is the occasion? – why are you so reluctant to tell me what this is?’
‘i don’t know who was filming, but they were taking a great risk. this footage has been around for some time.’
‘for a remote place, there seem to be hundreds of people gathering. the circle they are forming is intimidating.’
‘they have been ordered to attend, and they know what the occasion is, and there are guards telling these people what to do – it’s theatre, and a propaganda opportunity.’
‘oh god, who’s this being dragged in?’
‘she’s the woman accused of adultery.’
‘...this is unbearable – what date is this, when was this?’
‘probably 2002 – the thing is there is no direct reference in the Koran about this form of punishment for adultery or other so-called sexual misdemeanours’.
‘so what is the punishment? you have to tell me now’.
‘stoning to death – the crowd will stone her to death’.
‘who decides and what is the procedure? i mean this contravenes every human right – has she had a trial and who are the judges...this is beyond horror...the video is very blurry now, but she seems to be shrouded, wrapped and tied up...

hideous’; ‘the video cuts out but they will push her into that hole in the centre, and the stoning begins ...’

‘...and you say this is what your work is focused on...it’s gruesome...’
‘yes, but this extremism is why we left.’
‘but you never witnessed this kind of despicable act?’.
‘no, but many beatings, people plucked randomly from the street, and more – yes, i have an uncle and cousins who are missing, presumed dead – and this punishment represents for me the ultimate injustice, the ultimate control – mindless brutality’.
‘...i don’t want to see any more but i feel compelled to – it’s as though i can honour her in some way’.
‘the video quality is now so bad you cannot see, but she is thrown into the hole and the crowd has rushed forward, commanded to stone her –’
‘how does it end ... what happens to her body?’
‘everyone is too scared to associate with her’.
‘i feel ashamed to be looking – a voyeur.’
‘but people need to know’.
‘oh for god’s sake, what the hell is going on now. what is that?’
‘it’s her ...the bundle is her; it’s almost impossible to identify a body within that heap of mangled, bloodied rags...’
‘i don’t know how you make work about this’;
‘it has to be through symbolism; actions with materials – you’ve talked about that – breaking, destroying, demolition. i am thinking about glass – those glass bricks that architects use ...’

what is the testament for this evil? what can the memorial be to remember, to never forget?

MARK WALLINGER

Testament

The Marble Arch Mound is the only major civic commission created as a result of the pandemic.

'In these unprecedented times, delivering a new and meaningful experience that captures the imagination of residents, businesses and visitors has never been more important... The Marble Arch Mound takes inspiration from the history and diversity of the area, whilst offering a new perspective of the future.' (City of Westminster website)

ALVARO BARRINGTON

Untitled pac rose series

Did you hear about the rose that grew
from a crack in the concrete?
Proving nature's law is wrong it
learned to walk without having feet.
Funny it seems, but by keeping its dreams,
it learned to breathe fresh air.
Long live the rose that grew from concrete
when no one else ever cared.

Tupac Shakur

JJ CHAN

Testaments

I am awake; thinking. It is 4am where I left, and still 10pm the previous day where I am going. I'm not sure what time it is where I am now. What does it matter? 'Whose time is it?' asked Leigh Ann Naidoo. 'The pain that the present causes,' she writes, 'is the pain that comes from being forced back into the present world after a premonition of a different one, like a trap, or a curse.' I am on Cathay Pacific flight CX343. I ask for a pen to write down a note on a sick bag. I didn't think to ask for any other paper. The other papers I had to hand were either glossy or needed for donating my spare change. This was a note I wanted to keep, and for the rest of the journey, it became my bookmark, reminding me where I am up to in the story. 'I love you,' I wrote. I was about half-way from home.

Home is more than one place in this story, at least two, in fact.

The work is a display of 100 paper airline sick bags. Placed inside each one is a single stone. Alongside the bags there is a pile of unassigned stones. During the exhibition, new sick bags will arrive bearing handwritten notes from migrant children and children of migrants currently living in my childhood home of Doncaster in South Yorkshire, who have been asked to think about a journey to somewhere they call home. Exactly 100 invitations to participants were sent out. As they arrive, the bags are switched out by the gallery team with each new bag weighted using a stone from the unassigned pile. Throughout the exhibition the pile of stones represents the number of bags sent out into the world that have not (yet) made it safely to the exhibition. As the show goes on, the pile will reduce but some stones may remain unassigned. Not all the bags may make it to CCA. Their safe journey depends on many factors, and upon the help of many adults, mostly strangers, along the way.

This is an unwritten proposal for the what and where we might be heading towards, yet to be imagined. A proposal for new kinds of departure (and return) that await our arrival. 100 premonitions of the future.

AARON RATAJCZYK

Our future is greater than our past

The title was found engraved on one of the London monuments scanned for this work and comes from a poem by Ben Okri, *Turn on your light* (1999).

Proposal for the inverted monument, a hole, a city cave, for the going under. An interconnected echo chamber, unrooted and underground, suggesting decentralised points of gravity and dislocation.

There will be no memory of narrative or events, other than it being a meeting place, a common déjà vu, or a possibility.

OLU OGUNNAIKE

I'd rather stand

Broken and discoloured industry rejects are combined to create the cladding of a scaled-down maquette of the Fourth Plinth.

Deemed unworthy for sale and lacking the qualities needed to become the surface of faux hardwood products, the former luxurious veneers laid gathering dust on a factory floor before being collected by the artist.

They were selected to mirror various tree species found growing on London's streets. Were it not for their rejected appearance, these veneers would have adorned the surface of countless doors, wardrobes, tables and chairs around the globe.

Perhaps an ode to fallen trees, here they stand at 6ft 5in, covering one of the few monuments that are seemingly dedicated to nothing.

TAI SHANI

NHA 7

You, me and us. We will all find decay in the perished remains of their corrupt architecture.

We summon the tiny animistic gods that imbue wood with its woodness, the tiny gods that render sulphur sulphuric, the tiny gods of wood transformed into tiny gods of paper, the tiny gods of glue, the tiny gods of sand melted to become tiny gods of glass that has been crushed, and they now mingle with tiny red gods of phosphorus, to make a surface for that match to strike and ignite. They call upon the many tiny furious gods of the fire, and we will throw that match and watch the tiny gods furiously burn their whole lifetaking, infernal world down, and we will see each other's smiles in the light of that fire.

This bread is real, it kills heroes. This bread is a starmaker of collected stardust.

JALA WAHID

The Profitless Gift

A drama spanning 1918 to 1926, *The Profitless Gift* is a 'play' comprised of intelligence reports, secret correspondence, departmental conferences, petitions, treaties, and political writing during a time in which Britain politically occupied parts of Greater Kurdistan. Through the lens of affective political language, it mines the decision-making process and political agendas which determined the future of modern-day Kurdistan.

The format of the 'play' not only speaks to the performativity of politics and protest, but also pays homage to the history of Kurdish theatre as a vehicle for nationalism and a crucial tool in politicising Kurds beyond the capability of printed literature. Theatre became the immaterial monument, evading censorship whilst reifying an identity and culture, asserting a future and, ultimately, operating as proof of existence.

But to give them complete autonomy would be, in the words of a Greek poet, "a gift that is no gift, but profitless." A half-savage race must pass many years in tutelage before it can learn truly to use and appreciate its liberty and to exercise self-government.

CARL GENT

Mixtape for Julian of Norwich

When I was a young girl me and my bandmates would make mixtapes for each other. Song snippets of others and our own. Bits of the radio, bits of the TV. Maybe some birdsong or muffled recordings from sleepovers. We'd mimic the quotation practice on Manic Street Preachers CDs and apply it to our own pop cultural and coastal ephemera cosmology. Assembling our canon from *Neighbours*, Mr. Beard and Gorky's Zygotic Mynici.

Now I want to make a mixtape for Julian of Norwich. The anchorite whose sixteen visions of the crucifixion of Christ spirited away her unknown illness and swept her into lifelong literacy. Given name unknown, she dispensed of her physical agency, bricked herself into/onto a church in Norfolk and spent her days committing these ecstatic visions of blood, love and hazelnuts to words.

Here's a monument to Julian and analogue piracy. A magnetic strip encoded with songs, words and soundscapes from, about, and devoted to isolation, God, gardening, sweat, revelation, loss of sensory perception, sickness, crabs and writing. For her to listen to in her anchorhold. For us to listen to peering up through the squint towards the carbon-swaddle of london's sky-blanket.

Be a Gardener. Dig a ditch. Toil and sweat. And turn the earth upside down. And seek the deepness. And water plants in time. Continue this labour. And make sweet floods to run. and noble and abundant fruits to spring. Take this food and drink. and carry it to God as your true worship.

ELIZABETH PRICE

Renderer for an unspecified statue

I grew up in a very devout Irish Catholic family. We did all the regular church stuff: confession, communion... mass twice a week, and went to Catholic school.

The church we attended was built in the 1930s. The architecture was quite austere, but populated with statues that were not. The plaster-cast figures were painted bright colours. They held poses and made gestures that were lurid, grandiose, theatrical.

Every Easter these statues were covered in dark, violet silk. The fine, heavy fabric fell over the contours of each redefining its shape, its pose, its gesture, and transforming its meaning and affect. They became alien, morbid, dreadful.

As a child, this sight sparked fear and elation in me, unrelated to the intended symbolism. Now I think this was because something had been made visible. I could see the awful form – half-erased, but never eradicated – these figures would always hold in my imagination.

My proposal is to make a cover for use as needed on an unspecified statue, with the objective of removing it from sight, whilst rendering it visible.

TENANT OF CULTURE

Untitled (monument for Oxford Circus)

The work *Untitled (A Monument for Oxford Circus)* is a proposal for a large-scale monument that would be situated in the Central London shopping location of Oxford Circus. The monument consists of a large-scale patchwork of sewn-together components of a selection of trainers thrown away in the UK over the previous months. They are made from the inside parts that are non-recyclable such as padding, foam, glue, backing fabric, fusing and gel pads. The piece is about 30 metres in height and 10 metres in width, and held up by a heavy-duty steel contraption, installed into the pavement, that lifts the piece up with a pulley system and chains fastened on large metal hooks.

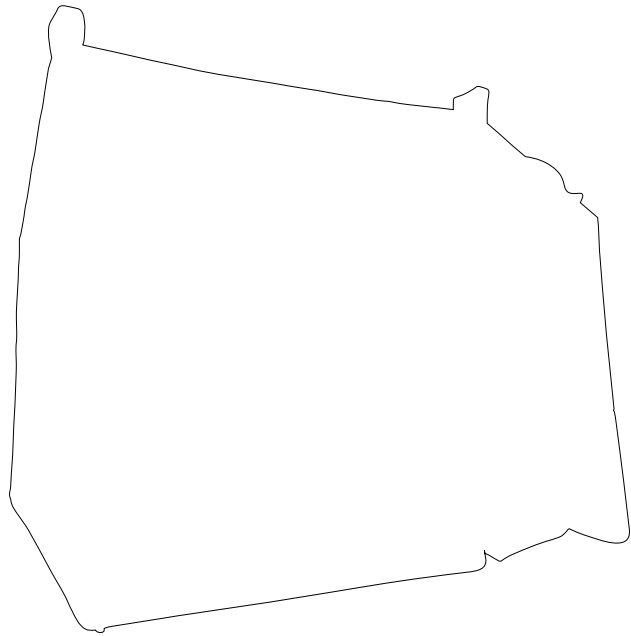
Visualising the tangible, weighty and abject shape of post-consumer waste, the scale of this piece refers to the monuments of things that we are supposed to remember, yet consists of things we try to forget. As Tansy E. Hoskins explained in her comprehensive analysis of the global footwear industry, *Foot Work*, every pair of trainers we purchase is a world within a world, made from complex component parts on dangerous, low-waged production lines. The trainer is also the shoe that is discarded the most, with an average lifespan of about a year (Asics advises to walk no more than 450 to 550 miles in a pair of trainers). Our expelled footwear is carefully kept out of sight to deteriorate and fragment, yet never fully disappears due to its synthetic composition. In this piece the process of decomposition will unfold itself visibly in a public space. The patchwork will gradually fray, discolour, mould and smell, and remain in place for the entire duration of its decomposition: more than 200 years.

The enormous textile patchwork piece is primarily beige, white and yellow in colour. The inexpensive and synthetic materials used in the lining of trainers are stained by sweat and yellowed by chemicals and glue. The pieces of the patchwork are punctured with holes made from the needles of mechanical sewing machines, a residue of the thread that used to hold them together and a remnant of the invisible social relations of the supply chain. Extracting the trainers from the first stage of the process of post-consumer expulsion, specific to one geographical area, they speak of the processes of valuation and devaluation that will eventually render them physically and psychologically obsolete.

GHISLAINE LEUNG

385cm/600cm

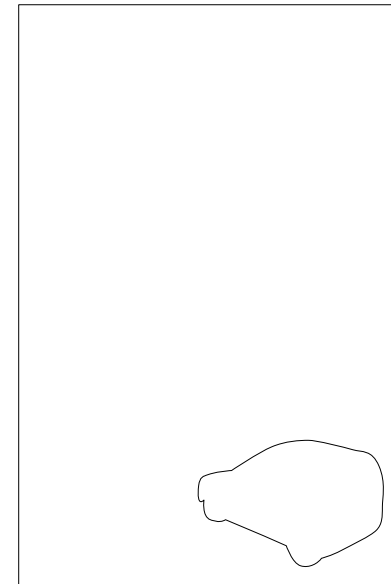
SCORE: An inflatable pub displayed for the duration of the exhibition. The inflatable pub should be inflated to the maximum the space allows. The exhibited title of the work is the ceiling height of the pub / the ceiling height of the exhibition space.



BEDWYR WILLIAMS

Artist drives over in Kangoo to check damage to his Monument to resilience

I propose that a really intense artist, that wears daft clothes, is commissioned to create a large monument to celebrate resilience with an understanding and commitment that the artist will tend to it as if it were a giant elderly relative for the rest of its or their own life.



DOMINIC WATSON

England, Their England

This monument depicts the traditional ritual known as ‘The Grand Flushing’, which dates back to the mid-18th century. Part-alchemy, part-political pageantry, the ceremony was held after each English Prime Minister stepped down from office. The departing minister would have to partake in a process of public cleansing in which water (or more likely a fortified wine) was flushed through their body. The spectacle took place on the public waterways of London. It comprised of two people, the Flusher and the Flushee. It’s unclear if the procession was merely a symbolic gesture or if it was thought to actually possess some cleansing qualities. Regardless, it was thought to represent some form of absolving for any wrongdoing while in office.

Some believe the procession was first held along London’s Regent’s Canal in 1828, after Viscount Goderich’s tenure as Prime Minister. Others speculate that it came into being after William Pitt ‘The Younger’s’ first stint in power. Sources have even claimed that he traversed the entire length of the Oxford Canal, an impressive 78 miles. Unfortunately, these are both nothing but conjecture as the evidence surrounding the origins is murky at best.

The ceremony was eventually removed from public viewing and found its home behind the closed doors of newly emerging, exclusive, high-society clubs that were coming into fruition late in the century. David Cameron is the last known Prime Minister to have taken part in the ceremony, which took place at a private clinic near his residence in Holland Park.

I read that Cameron decided to get a colonic after he stepped down as PM because of the Brexit debacle. I saw this as an admission of guilt on his part. He knew he’d bollixed it up, and consciously or not him getting his pipes cleaned was a way of him trying to absolve himself of any wrongdoing. I thought to myself, that’s probably the kind of shit they actually think. Like, ‘If I do this then I’ll be fine. It won’t matter anymore what I’ve done.’ It had a certain amount of disregard for the public that has felt palpable in politics ever since. So I began to think about it as a reality, as if it were a ritual or ceremony that actually happened. I created a fictional history about it dating back to the early years of the Tory party and decided to turn it into a monument.

Politics continually feels less like democracy and more like internal struggles for power within the Tory party. Every decision feels like a form of self-preservation; what’s good for me as opposed to what’s good for others. It feels like this country is still run by the Landed Gentry. I find it crazy how palpable that feeling is. It’s archaic. I wanted to make a monument reflecting that exclusivity and the sleaze and cronyism and corruption that comes with it. Democracy at this moment in time presents itself to us in the form of an Eton education and well-cut accent, but that’s not how it feels. It stinks. It’s rancid, it’s insidious. I want the monument to subvert that and evoke a sense of disgust.

SCOTT KING

Total Floralisation (zone: 023)

Total Floralisation: More Beautiful Than Nature

Scott King in conversation with Phoebe Cripps

Phoebe Cripps: Can you tell me how you came up with the concept of ‘Total Floralisation’, this idea of ‘planting against poverty’ on an industrialised level...

Scott King: Well, the concept of Total Floralisation is an amalgamation of thoughts really... it stems from looking at both ‘problems’ and ‘solutions’. The genesis of the idea perhaps begins in 2009, with the opening of the High Line in New York. Like everyone else, I’m very aware of the success of the High Line... that is, I’m aware of how a relic from New York’s industrial past – this disused railway that was considered an eyesore – has been ‘floralised’ and re-purposed as a 1.45-mile-long elevated linear park. It’s been a huge success for the city since it opened over a decade ago... it’s now a ‘must-see’ for tourists... that was one of my inspirations.

PC: But it’s also problematic. The success of the High Line has caused rent increases, and an extremely aggressive form of gentrification... in fact, the High Line caused havoc for poorer long-term residents in that particular area of the West Side... they’ve been forced out, effectively made homeless.

SK: That’s true... I’m aware of that, of course... and I considered this when I was developing the concept of Total Floralisation. I think that negative could become a positive, if the planting were done in a less considered way. A more democratic way. The problem with the High Line is that it is essentially separate from its surrounding environment – I mean, it’s elevated for a start – but also it’s presented as ‘spectacle’ – so it’s not only physically elevated, it is culturally elevated, it is presented almost as a work of art in itself. With Total Floralisation, no such boundaries exist.

PC: What do you mean?

SK: Well, as I say, the High Line is essentially separate from its environment – you can now buy a multi-million-dollar condo that overlooks it, it’s a kind of ‘object d’art’, rarefied and limited in its expanse, this is what’s made the housing stock

around it so expensive – wealthy people want to sit on their balconies and look at it. Under Total Floralisation, everything would be covered in flora... it would not be the exclusive preserve of the rich. Quite the opposite: Total Floralisation, as I envisage it, would be most successful if applied to very poor neighbourhoods, ‘problem areas’ and post-industrial towns. But ultimately, the difference between the High Line approach, and my own, is that Total Floralisation is totally democratic, it covers everything.

PC: Everything?

SK: Yes, public buildings, certain pavements, large parts of subway stations – recreational parks, obviously – schools, offices, retail outlets – but not roads, well not all roads, nor rail tracks or airport runways – it has to have some element of ‘design’ in order that essential infrastructures can continue to function.

PC: So, New York would become one giant garden?

SK: Yes. But it’s not really about New York – I was just giving you the example of New York because of the High Line. There are other schemes that influenced me too; the most obvious one being the Granby Four Streets project (2014) in Liverpool: where local residents worked alongside the London-based architectural group Assemble to reinvigorate four run-down streets in Toxteth. Together they turned these almost uninhabitable streets into a community-run and desirable environment; even building a Winter Garden by connecting two derelict houses. So, it was the Granby project – with its one eye on ecology – that also influenced me. There are many influences, many ‘threads’ that led to me thinking of Total Floralisation; another was Derek Jarman’s Prospect Cottage (1986–) in Dungeness, Kent.

PC: Ah yes, I love Prospect Cottage, and the garden is amazing...

SK: It is. In fact, if I had to pinpoint a single inspiration it would be Jarman’s cottage and its surrounding garden. That’s what really galvanised the idea. I was looking at Instagram recently and was shocked at how many times Jarman’s cottage

and garden appeared in my feed – it seems that almost everyone I follow on Instagram has visited Prospect Cottage, and all of them have found it inspirational and joyous. So it was an easy leap really, I simply thought, ‘Why can’t everywhere in Britain have its own Prospect Cottage and surrounding garden?’ So, as I mentioned earlier, Total Floralisation is really a product of thinking about both ‘solutions’ and ‘problems’... the garden around Prospect Cottage, the joy it has created for so many people was definitely, if I were forced to choose only one inspiration was... the obvious solution: take the Jarman garden as a model, and give it to everybody, put it everywhere. If that tiny garden could create so much joy for day-trippers from London to Dungeness, why not replicate it across a whole nation? It was the **OBVIOUS SOLUTION**.

PC: So, if that’s THE OBVIOUS SOLUTION, what is THE OBVIOUS PROBLEM?

SK: The obvious problem, as I see it, is poverty – or rather, how a lack of investment, lack of inspiration, lack of meaningful employment, etc. inevitably leads to a lack of pride in one’s own community. Here I was thinking particularly about the town of Goole, where I come from, in the north of England... and more specifically, about Boothferry Road, the main street that runs through the centre of the town.

Up until the 1980s, Boothferry Road was a busy street, it was heavy with traffic going to and from the docks, but it also boasted a small department store, several pubs and many locally owned greengrocers, bakers and bicycle shops. However, in the late 80s the council decided to pedestrianise Boothferry Road – not only that, they also upped the rents – forcing out local shops and allowing in chain stores such as Superdrug, Dorothy Perkins and the like. Inevitably the street went into decline – over the years the shops got worse and worse... chain betting shops, charity shops, boarded-up shops – and of course the rise of online shopping eventually closed the few remaining ‘respectable brand’ chain stores. The street is now essentially dead, and there has been a lot of panic in the town as to how to bring Boothferry Road back to life. This was the single and very specific **PROBLEM** that led to me devising the **SOLUTION** of Total Floralisation. I simply put two and two together.

PC: What do you mean?

SK: Well – Boothferry Road, like thousands of other roads in the UK, has a problem: it is run-down and unloved – **BUT** – they could just cover the whole street in flowers and plants, maybe even seaside shingle, and make it into a beautiful

garden... an expanded version of the Jarman model. I’m aware that this sounds radical, or maybe even quite preposterous, but think about the benefits...

PC: You mean, you just make it look pretty?

SK: No! A proposal of this kind is 100% ecologically sound, and ecology is central to the whole concept of Total Floralisation. Not only does my scheme solve the problem of ‘high street as eyesore’, it also provides a natural habitat for honeybees; as pollinators, bees play a part in every aspect of our ecosystem.

PC: But that doesn’t really solve the financial problems, does it? I presume the ‘death’ of this street has also come with significant job losses.

SK: It doesn’t solve the job losses immediately, no. But, if successful, it would create an amazing tourist attraction. Can you imagine a whole street – a very ordinary street in a relatively poor town that was just abandoned, left exactly as it was – then planted with the most incredible flowers, bushes and shrubs? The whole thing completely covered and transformed into a garden paradise. It’s easy to imagine how someone like Piet Oudolf [superstar gardener, responsible for both the High Line and the Hauser & Wirth garden in Somerset] would be perfect for such a commission. He could turn it into an enormous all-year-round tourist attraction: Oudolf is the leader of a movement called the New Perennials; he is famed for making landscape gardens that flower all year round – essential if this scheme is to work. People would visit from all over the north of England, maybe even further... and of course these tourists would need to be fed, they’d need coffee, they’d want mementoes of their visit in the form of tea towels, postcards and the like... there’d be cycle hire shops... the list goes on and on. So, a whole secondary industry would spring up around Boothferry Road – the garden would become a floral hub for the service industries around it; it would literally bring the street and the town back to life.

PC: So, with this ‘floral hub’ making the town a tourist attraction, presumably other businesses would start to move in? Media companies, tech industries, artisan makers and the like?

SK: Yes, that was my initial thought too. There are still a few beautiful buildings left in Goole – disused warehouses on the docks, abandoned shipping offices, unused Victorian pubs and the like. So, like you, I thought this would be the next natural step – utilise these buildings for new media-type industries. Then I had another idea. A better idea.

PC: Which was what?

SK: Well, as I said earlier – the great failure of the High Line is that it's isolated – it's only 1.45 miles long and its 'success' has forced out the original tenants, it has created a yuppie vacuum. Its only real effect – apart from being a very successful money-spinner for the New York tourist board – is that it has made local landlords and property developers very wealthy. This kind of gentrification creates resentment, it does not unify a town or city so much as create further conflict between 'us' and 'them'. So, my idea with Goole is to not only floralise Boothferry Road, but to carry on, floralise more streets, maybe even the whole town.

PC: You'd cover the whole town in attractive, Piet Oudolf- or Derek Jarman-style vegetation?

SK: Not straight away – it's important to do it in stages: Boothferry Road first – probably around the clock tower, where there's already a flowerbed – allow the people to get used to it, to become proud of it – and most essentially – allow the coffee and cycle hire shops to establish themselves... prove that it works – and then floralise the rest of the town.

PC: So, you'd eventually turn the whole town into one gigantic flower garden?

SK: Exactly. It has to be done in stages. There is so much talk about 'the problem' of post-industrial towns – this is a problem that has been going on since at least the late 1970s when Britain went into industrial decline and ceased to be a world player as a manufacturer. No British government has ever solved the problem of what to do with failing port towns like Goole, failed mining towns like Wakefield or Barnsley, failed manufacturing towns like Bradford or Blackburn – and most spectacularly, they have failed to re-purpose great industrial cities like Newcastle, Liverpool, or Glasgow. They have succeeded in turning some cities into shopping centres, most notably Birmingham, and others into quasi-cultural hubs, like Manchester – but government after government has failed most post-industrial towns in Britain. This is what Total Floralisation is really about.

PC: To turn all post-industrial towns and cities into gigantic gardens?

SK: Yes! Not just gigantic gardens, but gigantic gardens that are sure-fire hits as ecologically sound tourist attractions – tourist attractions that create spin-off industries and local employment – as I say, the visitors would need to be fed, they'd need coffee, and they'd want mementoes... the potential is enormous.

PC: Are you, then, proposing to turn Britain into a garden state?

SK: Yes, well mostly... and only the failing areas. I wouldn't floralise somewhere like York or Bath, there's no need... and if this scheme worked in Britain, I don't see any reason why it wouldn't work in other countries too. Look at the US for example. The Rust Belt. Detroit is absolutely ripe for Total Floralisation. That's one city where I think this could really work.

PC: There is resistance to this kind of thing though isn't there? I'm thinking particularly of the scheme in London a few years ago – by Joanna Lumley, Boris Johnson and Thomas Heatherwick – to build the 'Garden Bridge' across the Thames...

SK: This isn't the same thing at all, that proposal was completely flawed.

PC: I agree. It was redundant from the beginning.

SK: Exactly. You only have to look at it. First of all, it fell into the same trap as the High Line: the proposed bridge was only something like 300 metres long, so it would inevitably be something to 'visit' rather than partake in – it was not transformative at all, not 'total' in any respect whatsoever. Secondly, it was to be built in central London, in one of the most expensive few square miles of real estate on Earth – it served no purpose. I mean, how many tourist attractions does London need? The Garden Bridge would have only served to pump up the prices of real estate that surrounded it even further – I'm talking about revitalising failing towns and cities, not making the rich even richer.

PC: I understand, of course... and you've mainly spoken about the UK – but given what you just said, about eradicating poverty through floralisation – could this scheme also be applied to so-called 'second' and 'third' world countries?

SK: I don't see why not. It could work in any poverty-stricken area, I'm sure there are whole swathes of Laos, Chad and Uganda that would benefit from Total Floralisation: though – as I said – I think it's important to start with the poorest towns in Britain first.

All works are courtesy of the artist unless otherwise stated:

Saelia Aparicio

Proposal of a monument to alien species

2022

Terracotta, plywood, graphite, mouth-blown glass, water, soil, butterfly bush (*buddleia davidii*), Hottenton fig (*Carpobrotus edulis*), spiderwort (*tradescantia zebrina variegata*, *tradescantia fluminensis*), ivy-leaved toadflax (*cymbalaria muralis*), mother of thousands (*Bryophyllum Daigremontianum*), wood sorrel (*Oxalis pescaprae*), spider plant (*chlorophytum comosum*), Dalmatian bellflower (*Campanula portenschlagiana*), glass lamp

Phyllida Barlow

untitled: hostage; 2022

2022

Steel, polystyrene, wadding, felt, wool, painted fabric, cord
Courtesy of the artist and Hauser & Wirth

Alvaro Barrington

Untitled pac rose series

2022

Charcoal, cement, cardboard, paper, spray acrylic paint

JJ Chan

Testaments

2022

Notes on collected papers, with collected stones from English waters

Monster Chetwynd

A Monument to the Unstuffy and

Anti-Bureaucratic

2019

Paint, latex, paper, fabric, foam, wicker, timber, glue, fixings
Courtesy of the artist and Sadie Coles HQ

Rabiya Choudhry

The Lost Ones

2021

Acrylic and spray paint on paper

Jeremy Deller

Tomb of the Unknown Refugee

An Ongoing Memorial to Extinct Plants and Animals

Monument to Money Laundering

Culture War Memorial

A Memorial to Civilian Dead in the

Vietnam War

2022

Text

Adham Faramawy

A proposal for a parakeet's garden

2021

Video

Ryan Gander

The thermals made me lazy, or The squatters

(Smoky meet Monk's Deflated Sculpture II (2009))

2020

Wood, latex, resin, synthetic fur, paint, animatronics

Courtesy of the artist and Lisson Gallery

Carl Gent

Mixtape for Julian of Norwich

2022

Audio on cassette (edition of 16), audio cassette player, trolley, song sheet, chalk pen, stickers

Holly Hendry

Invertebrate

2021

Sand, brick, steel, zinc, Jesmonite, dyed canvas

Roger Hiorns

Pathways

2007 - Ongoing

Monument: Silver sheet, scent, memory

Installation: Collage materials on foam board placards

Sam Keogh

Untitled

2022

Performance with plaster, mica, food colouring, tarp and found liquid

Navine G. Khan-Dossos

BLE

2021

Inkjet print on fine art paper

Image by Navine G. Khan-Dossos in

collaboration with Dimitris Papoutsakis

Scott King

Total Floralisation (zone: 023)

2022

Digital pigment print on acrylic

Visualisation: Max Jones

Courtesy Herald St, London

Phillip Lai

Untitled (inside bell)

2022

Pencil on paper

Lawrence Lek

Nepenthe (Monument for Forgetting)

2021–ongoing

6.8GB, 2160 x 3840 (4k portrait orientation),

h.264, stereo sound

Ghislaine Leung

385cm/600cm

2021

Dimensions and materials variable

Courtesy the artist and Cabinet, London,

and Maxwell Graham/Essex Street, New York

Lloyd Corporation

The lights are going out in the west

2022

80, 35mm slide carousel projection

Paul Maheke

A Tremor Between Us

2022

Sound loop

Stuart Middleton

Motivation and Personality

2018

Wood and used clothing

Courtesy of the artist and Carlos/Ishikawa,

London

Oscar Murillo

Collective conscience

2019/2022

Plastic chairs, corn and clay

Nashashibi/Skaer

Lamb

2019

Colour, stereo. 16mm film transferred to HD video

Bear

2021

Colour, stereo. 16mm film transferred to HD video

Olu Ogunnaike

I'd rather stand

2022

Tulip, brown oak, horse chestnut, elm, cherry,

black poplar, sycamore, ash, alder, walnut

Hardeep Pandhal

Da Bonez to Pick

2022

Drawings and text

Yuri Pattison

Decommissioned Border Force immigration

and passport control desk (Heathrow)

c. 2018

Found object

Courtesy the artist and mother's tankstation

limited, London & Dublin

Elizabeth Price

Renderer for an unspecified statue

2022

Silk satin applique

Laure Provoust

Let's Start Again

2021

Print and watercolour on paper

Aaron Ratajczyk

Our future is greater than our past

2022

4K video, stereo sound

Tanoa Sasraku

Part and Proposal: Storr

2021

Sculpture: Newsprint, thread, foraged Storr red ochre, graphite powder, fixative spray, Sound of Raasay seawater, birch ply frame with brass hooks and matt emulsion

Illustration: Graphite powder and fixative spray on graph paper

SERAFINE1369

I've been looking for things that last

Rock 1 of 3 originally for the performance

Heavy handed, we crush the moment

(Barbican, London, 2019) and designed

by Studio Augmenta

Performance *She says that's all she has to give and gives it to me*

Tai Shani

NHA 7

2021

Mixed media

Peter Spanjer

Becoming, a Monument

2022

Video

Jay Tan

Sojourners Settlers Sponge

2021

Mixed media

Tenant of Culture

Untitled (monument for Oxford Circus)

2021

Digital render (both images and video):

Janne Schimmel

Sculpture: Recycled trainer lining, thread

Edward Thomasson

Sinkhole

2021

Graphite, watercolour and coloured pencil on paper

Courtesy the artist and Southard Reid, London

Jala Wahid

The Profitless Gift

2021

Polyester paper, perspex, MDF

Mark Wallinger

Testament

2021

Single-channel video, colour, sound

Dominic Watson

England, Their England

2022

Paper mache, paper clay, water pumps, fortified wine

Alfie White

Portrait of Britain

2021

Collage of silver gelatin prints

Gray Wielebinski

Blind Item

2022

Copper plates with emulsion etching

Edition of 200 single-colour (100 red, 100 black)

double-sided risograph prints on 120 gsm

recycled paper

Bedwyr Williams

Artist drives over in Kangoo to check damage to his Monument to Resilience

2021

Oil on canvas

Cerith Wyn Evans

however

2022

Assemblage

Zadie Xa & Benito Mayor Vallejo

Proposition for Earth Prosperity

2021

Oil on linen

Abbas Zahedi

Police Book Exchange (Goldsmiths CCA)

2022

A collection of donated books; a three-shelf double-sided book trolley; an A4 inkjet print and clipboard

Produced on the occasion of the exhibition

TESTAMENT

21 January – 3 April 2022

Published by Goldsmiths CCA, London

Editor: Phoebe Cripps

Copy Editors: Christy O’Beirne, Sasha Shevchenko

Designer: Aaron Carline

Printer: Aldgate Press

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Generous support for this exhibition was provided by the Testament Gallery Circle, including Carlos/Ishikawa, Corvi-Mora, David Zwirner, GRIMM Gallery, Hales Gallery, Hauser & Wirth, Herald St, Lisson Gallery, Modern Art, mother’s tankstation, Niru Ratnam Gallery, Soft Opening, Southard Reid, Stephen Friedman Gallery, Galerie Sultana.

Thanks to: Harman Bains, Grace Black, Kitty Clark, Mark Couzens, Liam Higgins, Alastair Miller, Guillermo Moreno Mirallas, Philip Serfaty, and to the artists.

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