COLLAPSE

08—2011
COLLAPSE XXX
- STRIPPERS
- CHARLES H SCOTT GALLERY
VANCOUVER CA
COLLAPSE XXX
–
FIRST UNAFFECTED UNAFFECTED FORMAL EFFECTS LAST
–
COOPER GALLERY
DJCAD
DUNDEE SC
COLLAPSE XXX
–
FIRST UNAFFECTED UNAFFECTED FORMAL EFFECTS LAST
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COOPER GALLERY
DJCAD
DUNDEE SC
COLLAPASE XXX
– FIRST UNAFFECTED UNAFFECTED FORMAL EFFECTS LAST
– COOPER GALLERY
DJCAD
DUNDEE SC
COLLAPSE XXX
MARADONA TWO-FOR FOUR
THE LAB
DUBLIN IRE
Les Bestos

Postwar Etats-Unis en FOCUS

The Ultimate Artificiality of Women

Red Satana

CULLINAN RICHARDS

COLLAPSE XXX

GO GO POSTER

HEY, WE'RE CLOSED!

HAYWARD GALLERY

LONDON UK
COLLAPSE XXX

–

COLLAPSE VERSION V

–

DISPARI&DISPARI PROJECT

REGGIO EMILIA

IT

PHOTO BY DARIO LASAGNI
COLLAPSE XXX
–
COLLAPSE VERSION V
–
DISPARI&DISPARI PROJECT
REGGIO EMILIA
IT

PHOTO BY DARIO LASAGNI
COLLAPSE XXX
–
COLLAPSE VERSION V
–
DISPARI&DISPARI PROJECT
REGGIO EMILIA
IT

PHOTO BY DARIO LASAGNI
COLLAPSE XXX
–
COLLAPSE VERSION V
–
DISPARI&DISPARI PROJECT
REGGIO EMILIA
IT

PHOTO BY DARIO LASAGNI

CULLINAN RICHARDS
COLLAPSE XXX
–
BAS 7 IN THE DAYS OF THE COMET
–
CASTLE MUSEUM
NOTTINGHAM UK
COLLAPSE XXX
–
BAS 7 IN THE DAYS OF THE COMET
–
CASTLE MUSEUM
NOTTINGHAM UK
COLLAPSE XXX
–
BAS 7 IN THE DAYS OF THE COMET
–
CASTLE MUSEUM
NOTTINGHAM UK

PHOTO BY ALEXANDER NEWTON
BAS 7 IN THE DAYS OF THE COMET

CASTLE MUSEUM
NOTTINGHAM UK
COLLAPSE XXX
–
COLLAPSE INTO ABSTRACT (BLACK)
–
BAS 7 IN THE DAYS OF THE COMET
NOTTINGHAM, LONDON UK
COLLAPSE XXX
–
BAS 7 IN THE DAYS OF THE COMET
–
HAYWARD GALLERY
LONDON UK
PAULA RADCLIFFE IN A DISAPPOINTING 4TH PLACE
Rooney simply the Best in a United side on the turn

Saratoga Premier League

The Mail on Sunday

The answer to the question of who Manchester United would be without Wayne Rooney is Mill in the Premier League. Eighteen months after joining the club, he has done what the others have failed to do.

With Rooney in the side, they might be anything but United. With Rooney out of it, they seem to have no leader, no inspiration, no direction.

Without him, they might be anything but a Manchester United. It is hard to imagine a team that has not won a league title for over 20 years.

But with Rooney, they are one of the best teams in the world. He is not only the best striker in the world, he is the best footballer in the world.

Yet, the question of what would have happened to United if Rooney had never been there is one that haunts the club and its fans. The absence of Rooney is a constant reminder of how important he is to United.

Rooney's impact is not just on the pitch, but off it as well. He is a role model for young players and a symbol of what can be achieved through hard work and dedication.

Cullinan Richards

CULLINAN RICHARDS

The breakdown

Nineman Inter prove too strong forAC Milan

Serie A

Miguel Mardones

Internazionale moved nine points clear of Milan at the top of Italy's Serie A thanks to a 3-0 win over AC Milan on Sunday.

The victory was a welcome boost for Inter, who have struggled to find their rhythm in recent weeks. The result also puts them in a strong position to qualify for next season's Champions League.

On Sunday, Inter were Clinical in their victory over Milan. They dominated possession and created several chances, eventually scoring three goals in the second half.

Inter fans were delighted with the performance of their team, with many expressing their excitement on social media.

Feeling the pressure

Inter's victory comes after a run of poor results for the team. They have not won a Serie A match in their last four games, which has put pressure on coach Simone Inzaghi.

Inzaghi's side will now turn their attention to their next fixture against Juventus, which could be a crucial match in the title race.
Creative sterility traps England in a wasteland of ambition
Argentina's World Cup preparations disrupted
Coach apologises for rant against journalists

Sid Lowe
Madrid

Just when Argentina thought it was safely together for the World Cup, coach, Diego Maradona, was forced from football for two months last night. An often erratic, temperamental and deeply troubling year will draw to a close with no manager on the bench. Maradona was removed in a highly emotional meeting after just 36 games in charge.

Maradona had previously admitted to drinking excessively, and there were fears over his mental health. However, the demands of the tournament, coupled with the weight of expectation on his shoulders, took a toll. The Argentine FA has confirmed that Maradona will not be named as manager for the next campaign.

A surreal, controversial and troubling year will draw to a close with no manager on the bench.

Capello warns James he must prove his fitness to win World Cup place

Dominic Field

Fabio Capello has warned Rio Ferdinand that he must prove his fitness to win a place in the England squad for the World Cup. Ferdinand, who has not played for England since 2010, is on the verge of a return to the national team.

Ferdinand has been out of action due to an injury that has kept him out of the Manchester United squad for much of the season. Capello has previously stated that Ferdinand must show his fitness if he is to be selected for the squad.

"Rio Ferdinand is a very good player," Capello said. "He has been out of action for a long time, but if he is fit and ready to play, he will be considered."
Charles H. Scott Gallery

Cullinan + Richards
Strippers

July 26 to September 21, 2008
Opening Reception Friday July 25 at 7:30pm
Artist Talk Saturday July 26 at 1pm

The Charles H. Scott Gallery is pleased to present Strippers, an exhibition by Charlotte Cullinan and Jeanine Richards. Strippers is curated by Cate Rimmer and is the London (UK)-based artists' first solo exhibition in Canada.

“Symbolic and allegorical meaning is repeatedly implied in this work but may not amount to more than a fascination with the imagery of female recklessness and daring. But the proof of the work is not in its imagery; it's in an endlessly inventive and heedless practice of making and transformation that overwhelms all reference.”
—Barry Schwabsky, Artnet, May 2008

Cullinan + Richards make installations that address the specificity of the gallery site, making the supporting structure as relevant as the art object. The artists incorporate and build on a collection of elements that recur from one work to the next forming a system or language to address a range of themes. References to popular culture and personal history are abstracted and narratives emptied to construct situations where possibilities are opened up — for the artists themselves and for others.

In Strippers Cullinan + Richards negotiate a site between abstraction and figuration. Paintings based on Russ Meyer's cult film Faster Pussycat! Kill! Kill! (1965) mark out possible roles for the artworks and establish scenarios in an attempt to disturb hierarchies of what artwork is supposed to be. The installation features text and paintings presented on paneled walls that function as physical dividers and mounts for the paintings as well as being sculptures in their own right. In this system, the paintings are supported and subtly undermined by their method of presentation. Further elements in the show include water fountains and sculptures that play with notions of figuration and monumentality.

From 1997–2006 the artists worked as Artlab and have exhibited widely internationally, including The Whitechapel Gallery, South London Gallery, Mobile Home Gallery, Museum of Contemporary Art Seville, Daniel Speritti Foundation, Italy, Whitstable Biennale, Kunstmuseum Luzerne Switzerland.

For further information please contact the gallery at 604.644.3809. Gallery Hours are 12 - 5 pm Weekdays and 10 am - 5 pm Weekends. Admission is free.


COLLAPSE TEXTS
–
STRIPPERS
PREVIEW SERIES

FIRST UNAFFECTED
1st OCTOBER 2010
6pm / 8pm

UNAFFECTED FORMAL
29th OCTOBER 2010
6pm / 8pm

EFFECTS LAST
26th NOVEMBER 2010
6pm / 8pm
First Unaffected Formal/Fenol Effects Last CULLINAN RICHARDS
First Unaffected Boers, iced buns, orange quarters, orange squash, paper cups, slides
Main gallery:
Neon GoGo Dancer No. 1 (on floor)
Neon GoGo Dancer No. 2 (on floor)
Neon GoGo Dancer No. 3 (on floor)
Neon GoGo Dancer No. 4 (on floor)
Abstract Painting (on floor)
Vertical surface (grey)
Vertical surface (black)
Pleated painting, part 1 (rolled)
Pleated painting, part 2 (rolled)
Twenty rolls of tape
Group of tins
Lighting arrangement No. 1 (floor)
Lighting arrangement No. 2 (walls)
Black horizontal poured abstract (table)
White horizontal poured abstract, in plastic (table)
Underplay – plastic floor
Foyer:
Table (bar)
Raw materials 2
Table (painting)
Lighting arrangement No. 3
Savage School Window Gallery Light Box Texts: Anton Beaver, Andrew Dodds,
Main Affair, Andrew MacLean, Iain Sturrock
CULLINAN RICHARDS
Transmission: Berman, Berman, Joly, paper cups, two slides of fireworks
Main gallery:
Neon GoGo Dancer No. 1 (under it)
Neon GoGo Dancer No. 2 (under it)
Neon GoGo Dancer No. 3 (under it)
Neon GoGo Dancer No. 4 (under it)
Abstract Painting (on floor)
Vertical surface (grey)
Vertical surface (black)
Pleated painting, part 1
Pleated painting, part 2
Twenty rolls of tape
Lighting arrangement No. 1 (floor)
Lighting arrangement No. 2 (walls)
'S4' minor, condensed
Black horizontal poured abstract (table)
White horizontal poured abstract (table)
Underplay – plastic floor
White on white wall painting
Foyer:
Table (bar)
Raw materials 2
Table (painting)
Savage School Window Gallery Light Box Texts
Lighting arrangement No. 3
Effects Last Gin Ton, other drinks, plastic cups, Crates of whiskey (indiscriminate)
Main gallery: All of the above in some con-figuration with list of works
Foyer: All of the above left completely unaffected
Maradona's World Cup preparations disrupted as coach at risk of being sacked

Argentina's World Cup trip has been disrupted by a dispute over the future of coach Carlos Bilardo. The team's poor form has caused concern among officials, with someZenoting that the coach's tactics are no longer effective. The AFA, which is responsible for the national team, has hinted that a change in management could be on the cards.

The conflict began after Bilardo's team lost 2-1 to Uruguay in a friendly match. The coach's decision to play a young squad was seen as a gamble that backfired. The AFA is likely to consider further action if the team continues to struggle in the upcoming World Cup matches.

Diego Maradona, the Argentina head coach, arrives at Zurich airport for the friend that led to his ban for offensive comments and gestures. Maradona has been a controversial figure in football, known for his on-field antics and off-field controversies.

A surreal, controversial and troubling year will draw to a close with no manager on the bench.

Maradona has been a long-time逅etone. He fell out with Juan Ramón Alemán and has used 78 players in all competitions just over a year ago.

Maradona's relationship with Carlos Bilardo, his coach at Mexico 86, also soured. Bilardo was employed as technical director to provide support to Maradona, only for the coach to demote the assistant manager in the team's squad list.

In the aftermath of the World Cup, the pair embraced and appeared to have settled their differences. Maradona has continued to say he was unhappy with the current state of affairs, but he has yet to find a solution to the problems.

Full story on page 19.
Maradona two-for four

Cullinan Richards

Curated by Pádraic E. Moore

At The LAB

Preview Friday 19th March 2010 6-8pm Exhibition continues to 24 April 2010
The LAB, Dublin City Council Arts Office, Foley Street, Dublin 1

The title for Cullinan Richards first solo exhibition in Ireland refers to a two month ban meted out to Diego Maradona after his verbal attack on journalists in 2009. The punishment follows Maradona’s remarks after Argentina reached the World Cup with a 1-0 win over Uruguay in their final qualifying match on 14th October.
He told journalists they “take it up the arse”, grabbed his crotch and insisted the world’s media should “suck it and keep on sucking”. Fifa punished him according to Article 57, which relates to “offensive gestures or language”. - The Guardian, Nov 15, 2009.

The title, Maradona two-for four, lifted from the newspaper headline, reduces this event to numerical abstraction, two months for four letters. Positioned either side of a specific incident, the numbers two and four are located as event and result, weight and counterweight. The title introduces Cullinan Richards preoccupations concerning the use of a particular performance/event in association with their work, offering one particularly loaded lens through which this exhibition may be viewed. Through the use of these ‘ready-made’ narratives the pliability of the concepts abstract and figurative vis a vis painting is explored.

Figurative for Cullinan Richards is allied to a kind of primitive realism, visualised in previous work through references to Russ Meyer’s Go Go dancers in his 1966 cult classic ‘Faster Pussier Cat. Kill Kilf’, a horse-diving performance from Atlantic City steel pier in 1921, found images from homoerotic self-publishing from the 1970’s and appropriated newspaper pages from the studio floor. Figurative is also associated with an upright vertical space, the position of someone standing in front of a painting. Abstract exists for the artists as exhibition and exhibitionism, the experience and the act of showing paintings. The exploration of constructed modes of display and the positioning of the artwork, in relation to the performative aspects of painting is central to their production. Abstract seems to be associated to material reality, the absolute physical presence of the work finally overriding any tackled-on agenda. Abstract is used by the artists to describe and destabilise the relationship of one work to another in a constructed space. For the artists, their production is a material whole stretched horizontally between one show and the next.

For Maradona two-for four Cullinan Richards have made a monumental painting on plastic that takes up the entire length of the gallery windows. Hung from the ceiling and lit by the artists characteristic fluorescent chandeliers this rough display utilises the V as motif, its blatant materiality overtaking any primary reference to Maradona’s crotch grabbing.
Ground Floor Gallery

V paintings (Maradona two-for-four) nos. 1-15
Gloss household paint, foil tape, polythene sheeting. 2010

Vertical Realism Lamps (Maradona two-for-four) nos. 1-13
Fluorescent tube lighting, cable, gloss paint, MDF, 2010

Raw Materials (Maradona two-for-four)
Polythene sheeting, timber frames, gloss household paint, silver spray paint, nylon chord, palettes, electrical cable, fluorescent lighting. 2010

Creative sterility...traps england in a wasteland of ambition
Edition screenprint on gloss paper, 50 x 73 cm, 2010

The breakdown
Edition screenprint on gloss paper, 50 x 73 cm, 2010

A surreal controversial and troubling year will draw to a close with no manager on the bench
Edition screenprint on gloss paper, 50 x 73 cm, 2010

Forthcoming exhibitions include: the British Art Show 7, 2010 and dispari&dispari Reggio Emilia, Italy, 2011

Exhibition continues: 20th March - 24th April 2010
Monday - Saturday 10am - 5pm
The LAB, Dublin City Council Arts Office, Foley Street, Dublin 1
For further information contact:
arisoffice@dublincity.ie T. 01 222 7841

Dublin City Council
Community Culture and Arts Unit
CULLINAN RICHARDS
MARADONA TWO-FOR-FOUR
THE ULTIMATE MATERIALITY OF WOMEN
CURATED BY RUSS MEYER
red hot at +101°F

Tura Satana
Ellen Cantor
Artemisia Gentileschi
Elke Krystufek
Valie Export
Gina Lollobrigida

HAYWARD GALLERY
January 17th—May 30th 2020
Design: ranchdesign.co.uk
CURATED BY RUSS MEYER

WARNING:
THE GALLERIES ARE
HEATED TO EXTREME
DESERT TEMPERATURES
OF +101°F (+38°C)
FOR THE DURATION
OF THE SHOW

SOUTHBANK CENTRE

HAYWARD GALLERY
January 17th—May 30th 2020

CULLINAN RICHARDS
THE ULTIMATE MATERIALITY OF WOMEN

HAYWARD GALLERY
January 17th- May 30th 2020

Curator: Russ Meyer
red hot at +101°F

“This show is a homage to Tura Satana, who I wish I had worked with more.”

The exhibition go-go is the 3D colour remake of Faster Pussycat Kill! Kill! that Meyer talked about but never made. Faster Pussycat Kill! Kill! was shot on location in the desert outside Los Angeles in 1965 during days above 101 °F (38 °C) and freezing nights.

Positioning the auteur film director Russ Meyer as 'curator' the artists are asked to prove their physical and mental strength against all odds in this overwhelmingly female show. The Hayward Gallery has been heated to temperatures exceeding 101 °F (38 °C) for the entire installation, creating an extreme situation for the artists to grapple with. The Gallery remains at these high temperatures for the duration of the show.

The artists have been given Meyer’s seal of aesthetic approval, invited to push their work further and faster than ever before. Go-go embodies a ‘Rabelaisian’ vision critical of established authority and stressing a perception of individual liberty. In the extreme heat the artists are able to thrash out their relationship with the curators consistent visual style, entering an unprecedented but nevertheless individual level of production. The position of the curator as auteur collapses against the reality of the individual artists creativity.

Russ Meyer’s shrewd appreciation of the selected artists is what ultimately leads them to achieve their best performance, unhindered by received notions of what an exhibition could be. The internal evidence of how the show has been made is present in the overriding physicality of the works themselves. In the end the curator’s intention is unimportant as a standard for judging the success of the show – in the words of David Kipen, ‘It’s all a matter of betting on the fastest horse, not the most highly touted or the prettiest.’

Participating artists:
Gina Lollobrigida, Ellen Cantor, Anat Ben-David, Valie Export, Artemisia Gentileschi, Matias Faldbakken, Lee Lozano, Elke Krystuiek, Cullinan Richards, Ketty La Rocca, Tura Satana, Cindy Sherman, Katrin Flavcao
It took the softcore king Meyer to fully recognize Satana's potential, even if he did not exactly cast her against type. After Foster, Pussycat! Kill Kill, she appeared in two more films, The Astro-Zombies (1968) and The Doll Squad (1977), before she was hospitalized after being shot in the stomach by an ex-boyfriend. She had abandoned her burlesque career when chances in California

nurse and, later, a police radio operator. In 1981 she married a former policeman, Erskel Jarman. Soon afterwards she was injured in a serious car accident.

For much of her later life, she worked in hotel security in Reno, Nevada. She was a campy business woman, trademarking her image, which appeared as an actual figure, a Halloween mask and on T-shirts. She was also a good-natured regular at cult interview she recounted what had happened when an over-enthusiastic fan hit her in her hotel room after a signing: "He went flying across the room and wound up with a broken arm, bent nose and badly twisted leg. The house detective carried him out."

Jarman died in 2000. Satana is survived by her daughters, Kalani and Jade, and her sisters, Pamela and Kim. Pat Long
Cullinan Richards

Noting that ‘the rest of the world is always there anyway’, Cullinan Richards (Charlotte Cullinan and Jeanie Richards) have said that their aim is to produce ‘equivalent objects’ in the world, rather than ‘special objects’. Employing painting, sculpture, installation, drawing, photography, video and performance, the artists create bodies of work that, while they often turn on tall tales (not least the grand narratives of art history), also return consistently to the notion of support, whether in the physical sense of studio and exhibition furniture such as frame, table top and lighting, or in the more nebulous sense of encouraging ideas and social scenarios to bud, flower and eventually wilt. While Cullinan Richards foreground the parts of the exhibition-making process that other artists might wish to make invisible (tools of the artist’s trade such as tape, touch-up paint and plastic sheeting feature prominently in their formal vocabulary) they are also unafraid of returning to certain motifs until they are bloody with use – we might think of their continuing focus on the pneumatic go-go girls that populate the films of Russ Meyer, or images of young women on horseback performing high dives into a swimming pool, apparently a popular spectacle in 1920s Atlantic City. For the artists, revisiting and even subverting their own work is, one suspects, a way to ensure its status as ‘equivalent objects’. Most things in this world have their plausibility tested more than once. Cullinan Richards test their art’s plausibility to the point of destruction, and then sift through the debris in search of telling fragments.

For the first iteration of B.A.T.E., Cullinan Richards will occupy the grand staircase of Nottingham Castle Museum, a building that was burned out by rioters in 1812 protesting against its owner, the Duke of Newcastle’s opposition to the Reform Act, and later converted into the British region’s first municipal museum in 1858. In this antechamber of the Castle’s high Victorian picture galleries (a location that speaks of a new, unimaginable confidence in art’s authority and social efficacy) the artists stage an exploration into what it means to make, display and view painting. Attaching to the process of installation, plastic sheeting will partially cover the walls, forming a thin membrane between the usual surface of the exhibition space and the canvases on display. Among these are Collapse into abstract (black) (2008) and Collapse into abstract (white) (2010, p. 91), two heavily worked paintings that employ the image of the Atlantic City horse diver, and here articulate the vertiginous architecture of the Castle’s staircase, while also revealing in their own plummeting passage into blatan materiality and abstracted form.

In addition to the space’s usual lighting rig, Cullinan Richards have introduced their Large Chandelier (suspended from the floor, seen from above) (2010, p. 60), a wooden cable reel fixed with neon striplights and supported by a scaffolding frame, and several Vertical Readout Lamps (2010, p. 59). While these are works of art on their own terms, they also serve to illuminate other pieces in the installation, and point, with the artists’ characteristic humour, to the lack of neutrality inherent in the wider politics of display (a lamp may not make us read a canvas as ‘real’, but a chandelier’s light adds an aristocratic penumbra to even the most proletarian of objects and images).

Elsewhere in the installation, Cullinan Richards have several works formed from newspapers placed on the floor of their studio that have received accidental splashes and drips of pigment, which the artists subsequently ‘discovered’ as paintings and have re-presented as glassine prints (p. 60). Not quite authored (the specific news stories on each sheet were of course incidental to the fact that it was used to protect the studio’s flooring, while each paint mark was pure chance), these pieces underline the artists’ continuing interest in the inescapable contingency of all things. The connection between art and the news agenda is not forced, but simply revealed to be there all along, hiding in plain sight.

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ton unimaginable conformity and social efficacy) plorated into what it say and view painting,
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Vertical Realism

Lamps, 2010

Twenty rolls
of sex, 2009
CULLINAN RICHARDS
'BLACK LIGHTS'
10TH JUNE – 30TH JULY 2011
OPENING 9TH JUNE 2011 AT 6 PM

Pre-Text for the exhibition for the viewer by the artist:
The connection of a text to an exhibition is one fraught with difficulty because painting for us exists in terms of associations. When we first started thinking about 'Black Lights' - we had several sub-titles or working titles that hung around our studio in London for a while – for example one of these pre-titles was 'because your mine' – from Jay Hawkins first recorded version of 'I put a Spell on you'. The story goes that someone had brought wine and fried chicken into the studio and the filmed recording got really wild and went really wrong but raw and right and he became known as 'Screamin, Jay Hawkins'. This story somehow fuels the show 'Black Lights' - but itself in an explicit way – the original narrative is stripped away by the materiality of the work with perhaps a mere gestural link to the original – or an irrational tension that exists between the artworks and the pre-title of the show.

Our choice of materials comes from simple desires and narrow aesthetic preferences. We are principally dealing with paint – but maybe not in a conventional way – for us paintings are the wall, the architecture, the process of installation and the lighting, as well as the two dimensional wall-hung special-object. The work in 'Black Lights' is about generating what might appear to be a 'double'. When we show and reshown a set of works in exhibitions, we establish a set of controls that effect one's participation in, and attitude towards representation. We talk about abstraction in our work as a crisis, a sort of crisis of use that begins not only with objects but with situations as well.

For 'Black Lights' it's important for us to maintain a certain balance, separating and re-separating the works from other works so as not to upset what could be described as a "pepperling" throughout the exhibition space in a particular way that feels tenuous and impermanent, provisional.

In many ways we are using text [both in the guise of titles and as stand-alone texts] not to explain or position the work individually but more to refer to how we might go about making an exhibition in the first place. For us making an exhibition involves all possible aspects, including our behaviour and the manner in which something functions or operates. Titles and pre-titles are used by us to shamelessly bring in narratives - impulsively connecting our previous exhibitions both real and desired.

Hope you enjoy the show.

CULLINAN RICHARDS
Cullinan Richards *Twenty rolls of tape*, 2010  
© the artists, 2010
'Notch for Steve?

Years later had it come down to a street fight of artworks - between those lamentably pimp-like works versus the Milquetoast types lacking in profanity, deluged by over stimulus and made ever less profane by the consistent morbid reproduction of themselves.

Those pimp-like types with something to say - something articulating a kind of been-there feel - with no financial backing - their aesthetic sensibility probably their downfall - made wretched by an inherent inability to be looked after, or loved - waiting to be bought down and made to disappear in a Hayward minute we can't stand it - we feel like heels for ducking out on you
The kind of plastic arts that lights a rebellious fire under your soul and replenishes your desire to exert the power to give your life a new direction. For those who were unsympathetic, the idea promised so much—perhaps too much—for those sympathetic, there was so much propinquity for talent, for something special that almost represented genius. There are two large tables.

Plastic

The trees on the road leaned out of the darkness—two ladies, obviously English, of the aesthetic kind, grubby hair, loose blouses, sat in the corner studying their Baedekers. The Red Arrows are renowned throughout the world as ambassadors for both the Royal Air Force and the United Kingdom. Here we are—we loved you so much.
and you hurt us so badly and we are back as pale as marble. You mustn’t go on trying to link our futures there is nothing here to keep us neither love nor hate. Don’t trouble yourself.

Two hours later we are still staring at the pillar—do you believe that we have made this our dream, our life—it is the only happiness in our life. You left so quickly I forgot to pay you for your services.

I’ll believe a courtesan could be so good.

But it’s terrible don’t talk about feeling grief for a girl like that. Read it then you will understand our feelings.

By the time you read this we will be someone else’s mistress.

The first line that really got us

Plastic art—the arts of shaping or modeling; carving and sculpture.
A lady in a tangerine dress on the first trial flight. That's the way we remembered her.

On the grey horizon there was a rumble of an approaching storm and the modern questions flashed like lightning before them.

Now they quietly waited for the catastrophe of their personality to seem beautiful again, and interesting, and modern.

They did not sleep there among all those indecent goddesses of love.

They did like sculpture; a passionate love for a lump of marble was pathological to them. They like paintings. They concentrated on the list before them:scape/content/abstract Baby Cakes, Girl Rider, Strippers, and The True Artist Helps The world By Revealing Mystic Truths. 

We simply did not ask whatever.
Domestic disasters shimmered behind that vaguely unsuitable dress.
Our treatment of history has always been instinctive and absent-minded. We would like you to think that we have you chronologically but the two positions achieved are neither absent nor present. When we finally got to know and recognize the situation before us, we were of another generation.

They had become both unrepresentational and quiet.
We saw our distinguished rivals of whom we spoke so highly and wondered enough about our own reputation, which seemed to hang like a howling wind and once again we remembered our own original positions. Some one whispered from behind—The two looked in the mirror and forgot everything they had ever owned.
SAVAGE SCHOOL

WINDOW GALLERY

CULLINAN RICHARDS
GALLERY SIMPSON

QUESTION YOUR TEASPOONS

GEORGES PELEGRIN
MY EGG TASTES HORRIBLY OF DEATH.
A RROGANT, DISMISSIVE, RETICENT, REFINED, HAPPY.
The light in her voice turned amber.
PRETTY PLEASE ME SMALL FRY
I saw a strange weird object standing to the people.
ONE TIME, BEAUTY CAUGHT ITS OWN REFLECTION, THE MOMENT OF AWARENESS, LED TO WANTING TO MAINTAIN IT.
I once went to a pawnbroker.

I asked him for £100 in exchange for a piece of my conceptual art.

“'I'll give you £10 as brass is a valuable commodity,' he said.
KEAT'S FAVOURITE QUOTE
ACCORDING TO IRIS MURDOCH

COLLAPSE SAVAGE SCHOOL
ALEXIS MARQUIST TEPLIN

SHAKESPEARE
“BOUTROS BOUTROS, ALWAYS A PLEASURE”
If you want to talk about light, you have to talk about waves.
YOU ARE NOW LEAVING WILD HORSE AND ENTERING LAURICA
WHATEVER IS,
HAS BEEN

ANDREW DODDS
CULLINAN RICHARDS
COLLAPSE SAVAGE SCHOOL

ANDREW DODDS
“I WOULD PREFER NOT TO.”
“VAMPIRE
WANTED DEAD
OR ALIVE”
CHARLES H SCOTT GALLERY
< 7 5 7 7 MILES
THAT WAY

CULLEN RICHARDS
COLLAPSE SAVAGE SCHOOL
CATE RIMMER
UnSER WErMeInEntlichEs sChweBeN dURch dIE UnTeR wasserwelt ist eiNe OptischE täusChung