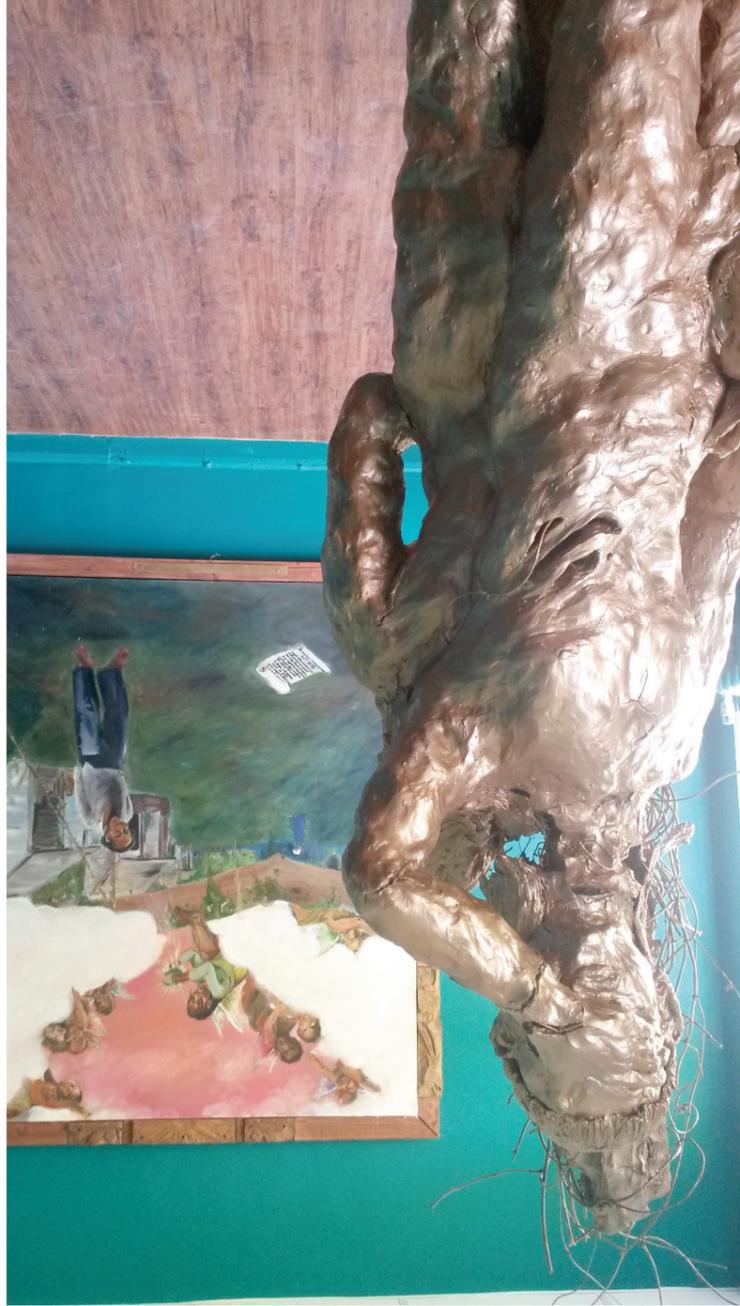


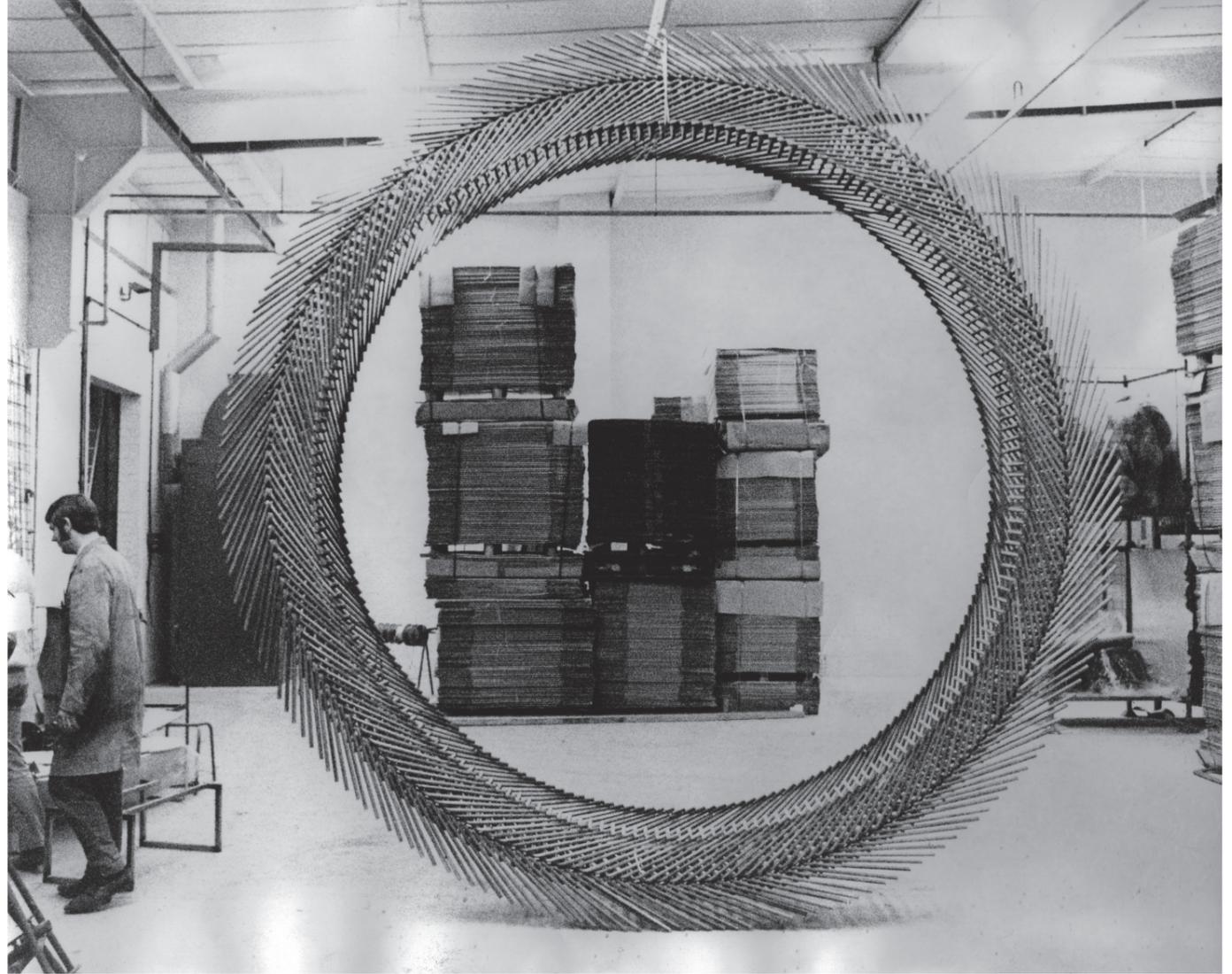
**MODERN ART
OXFORD**

STUART BRISLEY STATE OF DENMARK

EXHIBITION GUIDE



**PLATFORM
RACHAEL MINOTT**



EXHIBITION GUIDE

**MODERN ART
OXFORD**

**STUART BRISLEY
STATE OF DENMARK
CURATED BY DAVID THORP WITH THE MUSEUM OF ORDURE**

Upper Galleries
20 September - 16 November

This exhibition presents a selected survey of historical and recent work by seminal British artist Stuart Brisley (b. Surrey, 1933). Celebrated as a performance artist, the great breadth and diversity of Brisley’s practice will be explored in *State of Denmark* through a range of sculpture, photography, film and painting.

Throughout his career, now spanning six decades, Brisley has consistently interrogated the political conventions of the time. From his early projects in ‘60s post-war Germany and his recurring engagement with the politics of Northern Ireland to his more recent critique of the British monarchy and systems of power, Brisley’s profound and singular voice resonates with a younger generation of artists working today.

In a time marked by widespread dissatisfaction with our political institutions, from the protests against inequality mounted by the ‘Occupy’ movement to the proposed dismantling of the Unions, this exhibition highlights the urgency of the critique which Brisley has relentlessly pursued throughout his work.

State of Denmark will include early and rarely seen works which reappraise historical moments that chime with the contemporary political climate.

In the Upper Gallery *Before the Mast* (2013), is a series of photograph’s from a ten-day performance exploring the decimal calendar introduced after the French Revolution. This attempt to eradicate all religious and royalist influences from day-to-day life reveals Brisley’s fascination with the Revolutionary moment which has played itself out consistently throughout his career. This interest is also revealed in *State of Denmark* (2014), a new installation created especially for Modern Art Oxford. Here, an iron crown is hung over a collection of clothing. Beside this stands a wooden structure; one side comprised of removable panels and demarcated as republican, the other given over to monarchy. A royal portrait of a child prince is placed inside, apparently trapped by the system in which it exists. This work highlights a vulnerability of seemingly permanent institutions by opposing the political systems of republic and monarchy. Visitors are invited to contribute to this debate by writing on the structure’s panels.

Featured in the Middle Galleries is documentation of Brisley’s pioneering *Peterlee Project* 1976-1977, also published as a book on the occasion of this exhibition. Peterlee is a mining town in Durham

where Brisley worked gathering information on the history and customs of the area in an attempt to create an active social tool which would develop the town’s sense of community, rather than simply produce a mere archive. This presentation is complemented by a study room where key texts and resources which relate to the history and culture of mining in the UK is available for you to explore.

Stuart Brisley’s engagement with the act of painting is explored in a passage of works in the Piper Gallery. Titled *Royal Ordure* (1996), the painting evokes an ongoing and increasingly central concern in Brisley’s practice; the tussle with a social and cultural detritus; real, metaphorical and imagined. Similarly, *The Missing Text, Interregnum 1-3* (2012-13) depicts a jumble of debris, remnants of failed businesses which Brisley discovered in an abandoned shop during his 2010 residency at PEER, London and which reminded the artist of the Conservative Party’s slogan for the 2010 general election, ‘Broken Britain’.

The enduring relationship with the body as subject will be traced through an accompanying film programme, in which some of Brisley’s most prescient performances can be seen in the Basement.

State of Denmark is curated by David Thorp in association with the Museum of Ordure. The exhibition assert’s Brisley’s influence as one of the most important and enduring voices in international contemporary art. The exhibitio**b** is accompanied by a new pamphlet featuring a text by David Thorp.

Stuart Brisley’s destabilisation of received narratives resonates with the challenging tone of the work in *PLATFORM* in the Project Space. While Brisley and this group of emerging artists hail from different generations, both exhibitions present alternative positions on the society in which we live today.

Stuart Brisley’s films are shown daily from 11am - 5pm downstairs in the Basement.

Please feel free to use photography and social media in all of the galleries

@mao_gallery | Instagram: modernartoxford
#republic | #monarchy

- Among the Bloodpeople: Politics & Flesh, Tomas Glave, Akashic Books, 2013
- A Philosophy of Survival: Anancyism in Jamaican Pantomime, Ruth Minott Egglestone, Society for Caribbean Studies, 2001
- Nanny, Sam Sharpe, and the Struggle for People’s Liberation, Edward Kamau Brathwaite, API, 1977
- Twentieth-Century Caribbean Literature: Critical Moments in Anglophone Literary History, Allison Donnell, Routledge, 2005

Further Reading

The True History of Paradise, Margaret Cezair-Thompson (2008) *Headline Review, Great Britain* p.74

Mr Bogle was a fiery speaker. He began by giving thanks to God for being on their side and read from Psalms: ‘For thou has girded me with strength unto the battle...Then did I beat them small as the dust before the wind...’ I found myself strangely swayed by his words and by the spirited response of those around me. I don’t know why. I started to shout with the rest. Hadn’t the slaves of Hayti triumphed over the white man? The Lord had strengthened them. Amen. And were we not more advantaged than those Haytians, being free men? Free men, amen. God was with the righteous; if we did not fight now, then when?

Extract

This exhibition brings together a collection of artworks and ethnographic objects from the IGL, which deal directly with the evangelic work of the Baptist Church in Jamaica. The event reflects on the key figures whose religious work became instrumental in the abolition of slavery and is intended as an exploration into the historically significant relationship between religion and politics in Jamaica whilst also examining the work of Baptist missionaries from Europe, looking at their intentions and outcomes of there interaction with the country.

Artist’s Quote

The International Gallery of Jamaica’s (IGJ) curator Rachael Minott at 2pm

Saturday 20th of September, 2-6pm

The International Gallery of Jamaica presents: ‘Evangelic’: A Private View

The International Gallery of Jamaica presents: ‘Evangelic’
Mixed media installation

Project Space

12-26 September 2014
University of Reading

Rachael Minott

Each artist has been offered the use of the Project Space to both develop and show their work, present events or performances. They will be working closely with the team at Modern Art Oxford on all aspects of the gallery’s activity including technical installation of their work, marketing and events planning to gain some valuable experience working in a professional gallery context.

This year, to maximise the opportunity for the artists involved Modern Art Oxford has selected a single artist from each of the graduate shows at Reading and Oxford Brookes universities and the Ruskin School of Art, Oxford University.

Platform is an annual project and aims to nurture new talent emerging from fine art schools of universities and colleges across the South East region. Five galleries from the Contemporary Visual Arts Network - Aspex, Portsmouth; De La Warr Pavilion, Bexhill; Modern Art Oxford; MK Gallery, Milton Keynes and Turner Contemporary, Margate have each selected works from this year’s degree shows to exhibit over the coming months. An artist from each gallery will then be short listed for the Platform prize including a year of bespoke professional development and support. The winner will be announced in October 2014.

12 August - 12 October

PLATFORM

29 September - 12 October 2014

Matt Girling
Oxford Brookes University

12-26 September 2014
University of Reading

Rachael Minott

12 – 24 August 2014

Rosamund Lakin
Ruskin School of Art, University of Oxford

Platform 2014 artists are:

QUIET REPUBLICANISM

Modern UK republicanism has been unfortunately little more than a vandalising impulse, taboo-shrunk to mere naughtiness: unable to upset the landscape, rebels are reduced to stealing Papa's stamp-album or carving their initials on the ancestral furniture. During the 1964-66 Labour government its most radical Minister was reduced to a campaign to remove the Queen's profile from some of our postage-stamps. His efforts were neatly foiled. But of course real Republicanism would have by contrast paradoxically little to do with the Monarchy as such. It can only acquire sense and public dignity as a refutation of what the Crown means: that is, as a refusal of the whole estate and a demand for the new constitutional habitat which must one day replace it.

Though I have touched on the subject a number of times, there are still some important lessons in the later decline and fall of Republicanism worth considering. The old Chartist question had been: How can Old Corruption ever be overthrown without getting rid of its most blatant and odious symbol? How can a new, democratic nation ever arise without destroying this bloated embodiment of the old one – the 'hoary, false nation' of the NormanYoke, Lordship, the Rotten Boroughs, and Property?

Around 1870, Republicanism was abandoned to sectarian movements increasingly self-defined by their isolation from popular feeling and the political mainstream. There have been one or two stirrings in the intervening century, but none capable of reconstituting anti-monarchism as a plausible presence.

One side-effect of this national-popular Monarchism was that Republicanism acquired an automatic connotation of being 'middle-class' or 'intellectual' in some deranged and suspect sense. As such it soon merited contempt from socialists as well as from proletarian Tories. Grinding in unison, the two mill-stones of Nation and 'class' did have the permanent effect of preventing even a fraction, of the nation from holding to Republicanism. Working from below, 'class' consciousness now found itself with two alternative (in reality complementary) judgements to deliver on the subject: 'trivial' when set against the mighty engine of an All-British, Working-class Socialism, the Monarchy was 'everything decent about us' (as well as a load of fun) to those less enamoured of the mighty engine, and even to Socialists on their off-duty days. But Left and Right could now both agree whole-heartedly that anyone bothering about the Crown as such was only a nut.

Extract from The Enchanted Glass: Britain and its Monarchy
Professor Tom Nairn
1988

THE FRENCH REVOLUTIONARY CALENDAR

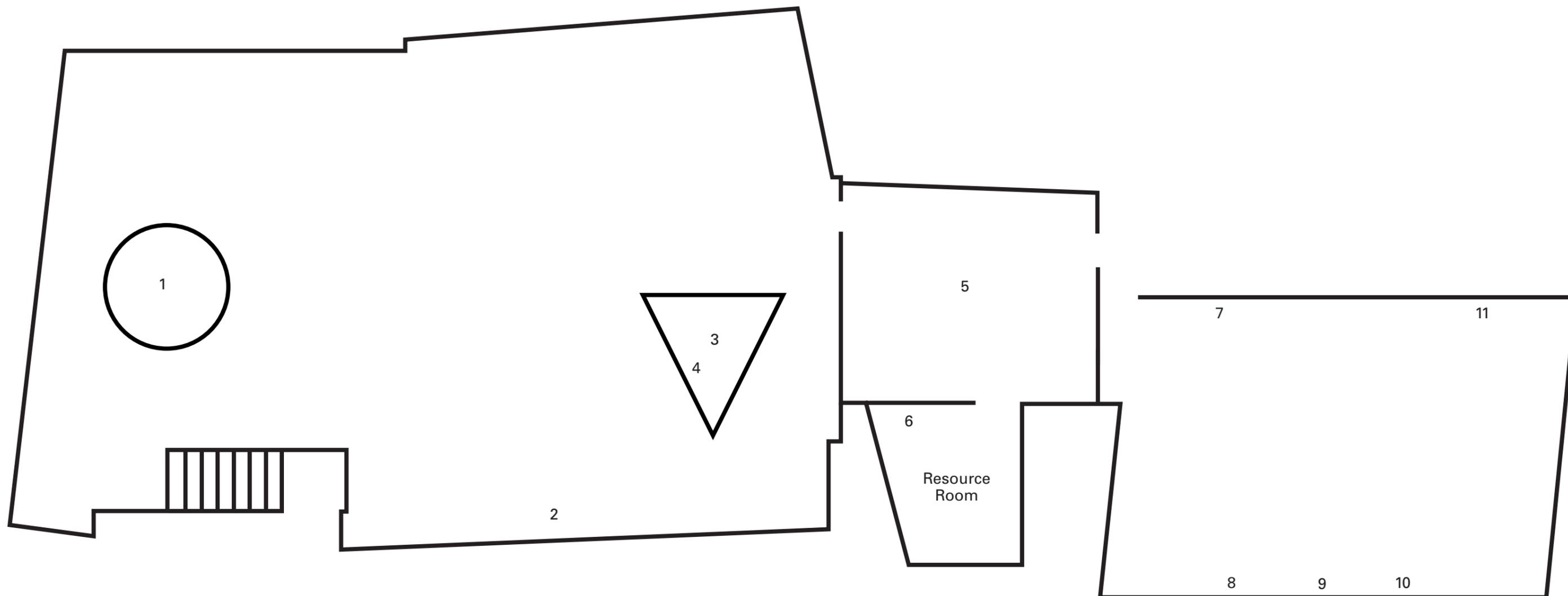
In early summer 1789 a revolution in Paris led to the fall of the French absolute state and its replacement by a constitutional monarchy. Three years later, in August 1792, radicals overthrew the constitutional monarchy and established the First French Republic which survived until 1804 when Napoleon was declared emperor. The revolutionaries of 1789 wanted to make a clean break with the past. They divided the old French provinces into eighty-three departments named after the rivers that passed through them and set up a new currency and system of weights and measures based upon the number ten. The republicans went one stage further and created a new calendar built on the decimal system. France no longer had a past. Year I began on 22 September 1792, the day after the abolition of the monarchy.

The Revolutionary calendar bore no resemblance to our own. The year was divided into twelve months of thirty days. Each month contained three weeks of ten days, each day ten hours, each hour 100 minutes, and each minute 100 seconds. Every care was taken to ensure there was no connection with the old calendar. The months were given appropriate climatic or agricultural names; the week was called a *décade*; and the days were numbered one to ten. Each day was also given its own individual name drawn from animals, plants and minerals. Thus, Christmas Day was the day of the dog (Chien) and the fifth day of the month of snow (Nivôse). As there were only 360 days in the Revolutionary calendar, five extra days had to be added at the end of the year. These were known as the Sans-culottides, after the people of Paris who had provided the troops that had swept away the monarchy.

No-one, even dedicated republicans, found the calendar easy to use, and constructing a clock which kept decimal time was an engineering feat. The revolutionary week was particularly disliked by workers and France's Catholic majority: people got only one day off in ten rather than one in seven, and they could not usually attend church on the Sabbath. Although the republicans saw the calendar as a key plank in their campaign to destroy religious superstition, they gradually bowed to the inevitable. The decimal day was abolished in 1795 and the decimal week in 1802. The months eventually reverted to their traditional names in 1805. By then, as is clear from correspondence, nobody was using the Revolutionary calendar. It was revived briefly in 1871 when the collapse of France's Second Empire led to the temporary establishment of the Paris Commune. It has never been taken up again. Modern revolutionaries have

established to begin with.

Laurence Brockliss
Professor of Early-Modern French History,
the University of Oxford, and Tutor in History,
Magdalen College



Upper Gallery

- 1 *Hille Fellowship*
226 chairs
dimensions variable
1970 / 2014

- 2 *Before The Mast*
Ten archival print photographs by
Maya Balcioglu
each photograph 38 x 38 cm (unframed)
2013

- State of Denmark*
- 3 Iron, wood, clothing
dimensions variable
2014

- Cutting Edge Primogeniture (Jerusalem)*
- 4 Graphite on paper
52 x 67 cm
2014

Middle Galleries

- 5 *Peterlee Project*
Ink, paper and photographs, 46
boards, each 45.6 x 55.6 cm,
1976-1977 (courtesy Tate Archive)

- 6 *It Can Be Done*
Photographic triptych
77cm x 167cm
1986

Piper Gallery

- 7 *Royal Ordure*
Mixed media on canvas
152 x 122 cm
1996

- 8 *Missing Text, Interregnum 1 (6 May – 12 May 2010)*
Oil on linen
135 x 196 cm
2012

- 9 *Missing Text, Interregnum 2 (6 May – 12 May 2010)*
Oil on linen
135 x 196 cm
2012-13

- 10 *Missing Text, Interregnum 3 (6 May – 12 May 2010)*
Oil on linen
135 x 196 cm
2013

- 11 *Chair*
Wooden chair, papier mache, PVA, acrylic paint,
hardwood parquet floor, tar
dimensions variable
2011