

**Between
Not
Everything**

**and
Not
Nothing**

Broadside, Ivory Tars

21.09.–26.10.25

Critique is just a cutting tool, not the price of
admission. A device for making little breathing holes
in the suffocating fabric of reality.
— Marina Vishmidt

This exhibition in two parts — programmed by Broadside and Ivory Tars — engages with Infrastructural Critique, a term coined by the late theorist Marina Vishmidt (1976–2024).

Infrastructural Critique seeks to problematise the limited scope of earlier forms of Institutional Critique, in order to create an immanent space in which the material conditions of contemporary life can be better apprehended and gestured beyond. Whilst not an attempt at a direct explication of Vishmidt's far-ranging thoughts on the subject — there is no formal style or procedural approach that can be applied to her theories, and they are inimical to any overarching scheme of visual representation — this project acts as a provocation. As a way of articulating a series of operative contradictions around which these theories revolve.

Paul Sullivan's *Noodle Bar* is a long-running, intermittently developed project that began in 2008, operating in the ambiguous space between art, architecture and social intervention. Underpinned by an interest in immigration, urban planning, and the exceptional status of the artwork, the project took the form of a functioning noodle bar operating from a converted shipping container appended to Static — the Liverpool gallery and studio complex Sullivan has directed since 1995.

The project emerged from a number of sources including an interest in the displacement that takes place in Manet's *the Bar at the Folies Bergere*, memories of the 1985 film *Tampopo*, and Sullivan's own discomfort with following a path as a commercial architect being more interested in ways that he might use his training in a guerilla fashion.

The project was deliberately layered with contradiction. Staffed by Koreans recruited in Seoul through advertisements featuring imagery of The Beatles — leveraging the city's most famous export to attract the workers—the bar was a functional enterprise built to push at the limits of urban regulation. Sullivan made use of existing systems; by officially designating the venture as an artwork for the Liverpool Biennial's fringe program, he shifted its legal framework, subjecting it to a different set of rules than those governing a restaurant or building. This move had a profound material consequence: when visas for the Korean workers were initially denied, the simple act of reclassifying them as 'artists' participating in an international exhibition suddenly made them eligible, laying bare the arbitrary and performative nature of bureaucratic systems.

However, the project's critical success soon met with human complication. Relations between Sullivan and the workers — Kim Ji-Sun and Park Hy-Lan — quickly soured. The realities of living and working in an unfamiliar city, under the strained premise of an art project, proved difficult. In the end, they only stayed for a matter of days before choosing to leave Liverpool altogether, relocating to New Malden, the established heart of the Korean community in the UK.

Presented here as a skeletal sketch of the shipping container foreshortened to account for the different space with the traces of the original work appended to the structure in a manner akin to crash site investigation. This reconstruction is to be used as a way to revisit the fractious relationship with the workers and Paul, cognisant that to date he has been the one to tell the story, will reach out to to gain some insight into how it felt to be involved from the other side.

Poster Film Collective were active from 1971 through to the end of the 80s and initially came about through a frustration at the conservatism of the Slade where they had met and shared an interest in how their skills could be put to a more direct political use. The work here *Whose World is the World?* consists of a set of 12 posters telling the history of colonialism produced by the collective from their workshop in Tolmers Square, Camden and commissioned by the Greater London Council made with schoolteachers to use as a visual aid in order to address what was rapidly becoming a multicultural society. Alongside this is material related to how the Blue Monday Club — a far-right pressure group within the Conservative Party — sought to frustrate the posters distribution via legal means.

Core members of the collective were Bernadette Brittain, Andrew Darley, David Fox, Judith Fox, Christine Halsall, Jonathan Miles, Nancy Schiesari, Steven Sprung, Silvia Stevens, Martin Walker and Annie Grove-White.

Channels was a short-lived feminist art collective consisting of Rachel Baker, Lizzie Homersham, Dimitra Kotouza and Marina Vishmidt. In this exhibition we are presenting the 2017 work *This is a Window*. As Marina's long-term partner Danny Hayward wrote in the special issue of *Variant* published in May of this year:

In many ways, this short film contains the entire problem of infrastructural critique as Marina would go on to develop it. In the opening sequences, we see a picture of four women eating while a fifth bathes naked in the sink in a women's squat in Rosetta Street, South London in 1974, along with images of Marina's own kitchen in Hackney, East London, shot through a wall-hatch from the living room next door. 'Generally', Marina suggests gently on the voiceover, 'washing is not conversational' and 'does not usually share space with dinner parties'. Yet the 'mediations' or more simply the walls in this image have collapsed, and in place of two distinct reproductive and social 'institutions' we see the sinuous outlines of one, a domestic moebius strip: 'a home dwells folded into itself as an institution and then transits as if whole and unharmed into another institution, so a ground that also feels like a container'.

Billed as ‘the essential ingredients for a picture-perfect party in a convenient carrying case,’ *A Birthday Party for Everything* is a kit designed to facilitate social gathering. Like many of **Barbara Bloom**’s editioned works (other examples include chocolate boxes and collections of luxury wrapping paper) it takes both as its subject matter and embodied form the gift economy, a world of favours seemingly set apart from the transactional logic of market exchange. A class of object to which artwork arguably has a familial relationship, also being located outside the typical conventions of waged labour. Conceived of as something that exists in an unlimited number, and emblazoned with motifs ranging from sub-atomic particles to celestial arrays, with the anthropocenic presence of human civilization appearing sandwiched somewhere between, Bloom’s offering speaks to questions of scale and repetition. A logo of a gift-wrapped present appears printed above an infinity symbol on several objects in this assemblage. Convivial forms of life are something we must claim back from our commitments to productive work. But these forms of life are, equally, inevitable.

One of what **Dora Budor** refers to as her ‘video sculptures,’ *Inner Vampire* belongs to a series of DIY televisions constructed from repurposed champagne shipping boxes that the artist gathered in New York amid New Year’s celebrations, and which double as reproductions of the cube monitors familiar from standard museum displays. This lo-fi setup projects artificially restored and coloured scenes of Marcel L’Herbier’s 1928 silent film *L’Argent*. Based on a 1891 novel by Émile Zola, and set in then-contemporary Paris, L’Herbier’s film takes as its subject stock market speculation and the corruption it engenders. Budor’s creation of a cinematic architecture for this document to reside within, one fashioned from the hollow leftovers of celebrations, adds a further layer to this inter-generational dialogue. Viewed through the Fresnel lens, the distorted, nearly psychedelic effect is given a new spatial ambiguity by Budor, requiring viewers to orient themselves in order to bring it into view; an unbearable proximity which allows for the narrative, or distantiated blur of total abstraction. Embodying conflicting states of reception symptomatic of today’s spectatorship, these works are at once ultra-focused and ultra-distracted.

Originally presented as a part of a conference on access practices and disability studies in and beyond art institutions and museums, *Day* is a speculative invitation to take a trip to the beach. As a continuation of exploring lived processes of care and access, this video by **Park McArthur** is intended to be an encounter (seen and/or listened to) with the beach—and being together at the beach—across experiences of isolation. Charting several responses to the same hypothetical and aphoristic prompt (a day at the beach), McArthur’s script demonstrates a number of different registers with which this might be engaged with. That scenario can be spoken about in terms of the structural limits or daily infrastructural failings that undergird and maintain isolation. But just as importantly it can and should also be spoken about from personal perspectives, sensory experiences, and shared memories that provisionally sustain us.

Not Everything

72 Gordon St

26.10.25

A video exhibition curated by Dora Budor, as part of *Between Not Everything and Not Nothing*

Nick Bastis

Jay Chung & Q Takeki Maeda

Silvia Kolbowski

A question of what is and makes a whole, and what is a part, lingers in the air. Not Everything brings together videos and films that operate through a disruption or deassemblage of filmic (representational and presentational) unity. The breaking down of the marriage of sound and image, credits, subtitles, voices, and actors occurs through reenactment, repetition, and deassemblage.

Programme

Nick Bastis *Resolutions Dogs* 2018, 2024

16mm film, digital transfer, borrowed sound and subtitle files (various lengths).

Jay Chung & Q Takeki Maeda *Caducean City* 2006

4K projection (original 16mm film)

26 min

Silvia Kolbowski *After Hiroshima Mon Amour* 2008

Video/16 mm black-and-white film

22 min 14 sec

Nick Bastis *Resolutions Dogs* 2018, 2024

16mm film, digital transfer, borrowed sound and subtitle files (various lengths).

Resolutions Dogs (2018, 2024) is a digital package that contains an original silent movie and borrowed sound and subtitle files. It is conceived of as a little machine, dispensing various surfaces of information which struggle to make contact but do—through genre, ‘beat,’ and mimesis. In the filmed scenario, soldiers, trees, camouflage, and the cinematic registers through which they all appear, seem to have misunderstood an Order. What is watched, heard, and read are not hard-coded together but are played in tandem, coming in and out of consonance, each with their own cadence and inflection.

Jay Chung & Q Takeki Maeda *Caducean City* 2006

4K projection (original 16mm film)

26 min

On one day of no special significance — April 4, 2006 — at about 10 o’clock in the morning, an ambulance moves through the streets of the city centre and suburbs of Bologna, following a labyrinthine and apparently grotesque itinerary that becomes an endless loop within the map of the city. The ambulance is not carrying anyone to safety. Instead, it exemplifies and renders visible the implicit rules of the social contract whereby every individual regards themselves as the same as everyone else in relation to a public institution, and respects a tacit agreement based on fundamental norms of behaviour. In *Caducean City* (2006), Jay Chung & Q Takeki Maeda limit themselves to filming, in real time, the minimal possible variations with which this universal agreement is interpreted by the anonymous passers-by that the ambulance happens upon in the course of its journey.

Caducean City was made for an exhibition with the Museum of Modern Art Bologna (MAMbo) in 2006, and presented at the local cinemathèque. The execution of the project relied upon the understanding and cooperation of the museum and the public institutions, including the city hall, fire department, and police, to allow the ambulance for its high-speed travel with active sirens yet absent a patient. Following protracted negotiations, an exception from the city’s laws and regulations was granted. ‘Caducean’ is a word that refers to two serpents entwined around a staff, used as a symbol of medicine and negotiation.

Silvia Kolbowski *After Hiroshima Mon Amour* 2008

Video/16 mm black-and-white film

22 min 14 sec

Developed over a three-year period (2005–8), *After Hiroshima Mon Amour* began with the intention to look at sites of American military incursion and governmental neglect through the lens of the celebrated 1959 film *Hiroshima Mon Amour*, directed by Alain Resnais and written by Marguerite Duras. *After Hiroshima Mon Amour* uses various visual and aural strategies to layer and analyse instances of violence and trauma. Here, the Iraq war and the abandonment of Katrina are looked at through the lens of the American bombing of Hiroshima.

The allegorical couple of Resnais’ 1959 film is played by ten interconnecting actors who blur distinctions of ethnicity, race, and gender, undermining the categories that are often used to rationalise violence. Titles, silence, brief sync sound, and music are used to create a new story out of an old one. Various scenes in black and white are faithfully recreated from the original film. They are joined with contemporary material downloaded from the Internet, a remix of the score and sound design of the original, and particular uses of colour, which become other characters in the video.