

London Orphan Asylum: New Art from London  
Martin Creed & Hugo Glendinning  
Pauline Daly, Jeremy Deller, Matthew Franks  
Brian Griffiths, Inventory, Klega, Mark Leckey  
Tim MacMillan, Tomoko Takahashi  
Denise Webber, Sue Webster & Tim Noble  
Curators: Gilda Williams & Clare Manchester

Presented by The British Council, Pioneer, Sanyo  
and Corporate Initiatives

 **CORPORATE INITIATIVES**  
Audio Visual Specialists

 The  
British  
Council

## London Orphan Asylum

All that remains of the London Orphan Asylum, built in 1825 in the East End of this city, is the building's neoclassical portico and colonnade. In 1999 artist Martin Creed made a beautifully understated public work of neon light to adorn its pediment; it read simply and reassuringly: Everything's Going to Be Alright.

'London Orphan Asylum' presents an unexpected picture of London, taking distance from the tired cliches of sensational Brit Pop. This is a more quiet, more thoughtful, more diversified image of London's interdisciplinary and active art scene, centring on the permanently 'transitional' area of the East End.

'London Orphan Asylum' pays homage to the variety and intensity of London art which is habitually flattened out into mediagenic Pop candy art. On view are works which have been seen 'off-centre', in the East End, and are representative of some of the best new art being produced and exhibited here.



In very different ways the artists here all take the debris of the world – the orphan-like extras and sidelines of the world at large – as the basis of their work. Exemplifying the attitude of this 'other side' of London art is the artists' relationship to materials, which centres on two general ideas: immateriality and re-use. The idea of immateriality runs through the quiet work of Martin Creed, whose neon public work is videoed by Hugo Glenndinning as the sun goes down and the message gradually emerges into view; or is seen in the experience of living in the city (Mark Leckey's Britain-wide documentary video on club cultures; Jeremy Deller's two years worth of 'raw footage' drawn from of his daily experiences); or Tomoko Takahashi's video document of a group performance, a day-long public 'marathon' of forty-five changing solitaire players in the East End neighbourhood of Shoreditch; or Pauline Daly's diaphonous gold-threaded golf net; or Tim McMillan's tableau of a single 'stop motion' instant between the life and death at the abattoir.

The idea of re-using or recycling materials to create artefacts runs through the other art-

works in 'London Orphan Asylum'. Sue Webster and Tim Noble's shadow sculpture/portraits are made of garbage; Klega's wall pieces are pictures made of audio-tape spinning on an old Walkman; Brian Griffiths' new life forms are made of recycled materials (read junk); Matthew Franks' sculptures are of cheap, durable polystyrene. Artists' group Inventory presents an assisted ready-made of the real contents of lost wallets, each forming a kind of involuntary biography; and Denise Webber re-works the stills from Edwaeard Muybridge's studies of animal locomotion to bring these case-study object-people back to life in video.

'London Orphan Asylum' is a stroll through the East End, into its streets, clubs and galleries, documenting the less mediated new art in London – often misrepresented, but one of the world's thriving and most watched contemporary art centres.

Clare Manchester and Gilda Williams  
Editors at Phaidon art press and freelance  
curators and writers

Martin Creed exhibitions include: Starkman Limited, London (1993); 'try', Royal Collage of Art, London (1996); 'life/live', ARC Musée d'Art Moderne de la Ville de Paris (1996); Galerie Analix, Geneva (1998); and Tate Britain, London (2000).

Jeremy Deller exhibitions include: 'City Racing', London (1993); 'Migrateurs', ARC Musée d'Art Moderne de la Ville de Paris (1996); 'Bring Your Own Walkman', W139, Amsterdam (1997); and 'Intelligence', Tate Britain, London (2000).

Matthew Franks' exhibitions include: 'Fresh Art 1992', Design Centre, London (1992); Diorama Art Centre, London (1996); 'These Epic Islands', Vilma Gold Gallery, London (2000).

Brian Griffiths' exhibitions include: 'Angels', Standpoint Gallery, London (1996); 'life/live', Musée d'Art Moderne de la Ville de Paris (1996); 'Low Maintenance', Hales Gallery, London (1997); 'Hey - You Never Know', 534 La Guardia Place, New York (1998); 'Neurotic Realism', Saatchi Gallery, London (1999); and '... Nice to meet you', Kunsthalle, Nurnberg, Germany (1999).

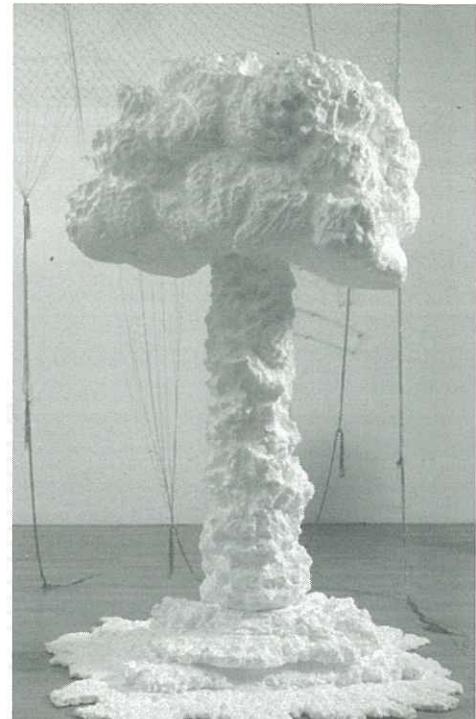
Inventory is a collective enterprise set up by a group of writers, artists and theorists; exhibitions include: 'Workfortheetodo', London (1996); British Council Gallery, Prague (1996); 'Collected', Photographers' Gallery, London (1997); 'Accumulate - Replicate', Modern Institute, Glasgow (1999); 'Crash', ICA, London (1999); 'Twenty Thousand Streets Under the Sky', The Approach, London (2000).

Tim MacMillan exhibitions include: 'Spilt Milk', Filmmakers' Co-op, London (1984); '3+3', Watershed Media Centre, Bristol (1996); 'Dead Horse' Rotterdam Film Festival (1999); 'New Natural History', Museum of Film and Photography, Bradford, UK (1999).

Tim Noble and Sue Webster exhibitions include: 'try', Royal College of Art, London (1996); 20 Rivington Street, London (1998); Chisenhale Gallery, London (1999); Deitch Projects, New York (2000); Deste Foundation, Athens (2000); Royal Academy, London (2000).

Tomoko Takahashi exhibitions include: 'Untitled', Beaconsfield, London (1997); 'Drawing Room', The Drawing Center, New York (1998); 'View', Mary Boone, New York (1998); 'Office Work', Century Centre, Antwerp (1999); 'Studio Work', Entwistle Gallery, London (1999); Generation X, P.S. 1 Museum, New York (1999); 'New Neurotic Realism', Saatchi Gallery, London (1999); Turner Prize (2000).

Denise Webber exhibitions include: 'Forming the Line', Hales Gallery, London (1997); 'What is a Photograph', Five Years, 40 Underwood Street, London (1998); 'dot.', Teesdale Yard, London (1999); and 'Mellow Birds', Underwood Street, London (2000).



Images

Over: Tim Noble and Sue Webster, *One of Us*, 1999  
Above: Matthew Franks, *Easy Shot*, 2000  
Left: Brian Griffiths, *Return of Enos*, 2000

### Exhibition Dates/Venues

9 December 2000 to 28 January 2001  
Australian Centre for Contemporary Art

Melbourne

2-25 March 2001

Plimsoll Gallery, University of Tasmania  
Hobart

### Published by

Australian Centre for Contemporary Art

Dallas Brooks Drive

South Yarra Victoria Australia 3141

+613 9654 6422 tel +613 9650 3438

acca@connect.net.au [www.artnow.org.au](http://www.artnow.org.au)

Copyright artists and authors.

Images copyright the artists. No material, whether written or photographic, may be reproduced without the permission of the artists, authors and

Australian Centre for Contemporary Art

Director: Jenepher Duncan

Curator: Stuart Koop

Gallery Co-ordinator: Vikki McInnes

ACCA is supported through the Victorian Government through Arts Victoria – Department of Premier and Cabinet. ACCA is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Printing by DI Print. Audio visual by Corporate Initiatives, Sanyo and Pioneer Australia. London Orphan Asylum is co-presented with the British Council, Corporate Initiatives, Sanyo and Pioneer Australia.

**Pioneer**

**energi**  
direct image

**SANYO**

**arts**  
council  
for the arts

**caos**  
contemporary arts organization australia