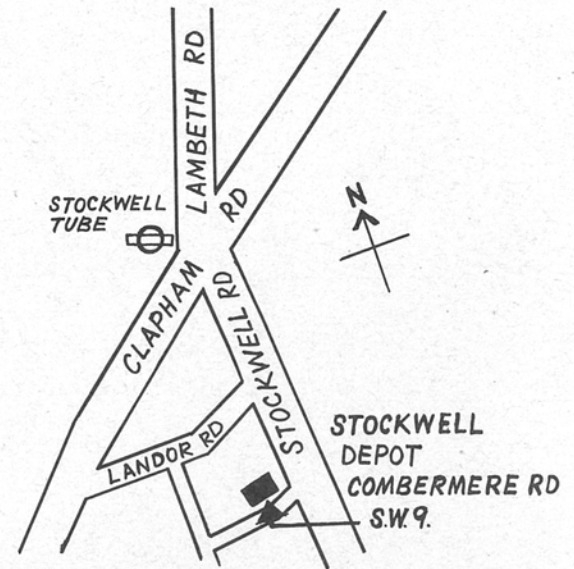


STOCKWELL DEPOT SCULPTURE EXHIBITION

May 24-June 10 Opening Friday 24 3-9 pm



OPEN EVERY DAY 11 AM - 6 PM

Many artists feel that the possibilities of showing their work regularly and so establishing a reputation are desperately inadequate. There is only a tiny number of Dealer's Galleries and obviously, in the long run, a dealer must select what he can sell. Marketability is affected by qualities like scale, and permanence, and influenced by the judgements of critics, juries and museums. These may themselves be affected by familiarity, reputation, partisan views of the history of art, the availability of a ready-to-mind set of critical ideas and so forth.

These things have nothing to do with the direct confrontation of the work and the viewer. The artist does not want to be continually subject to judgement and selection in these terms.

The seven artists whose names appear on this invitation have persuaded the Lambeth Council to lease them a large derelict warehouse to work in and now they hope to avoid this situation by exhibiting there. They are self-selected, form no group and have no common style. The building provides different types of light and enclosure, a flat roof, a sort of wide loggia with a heavy grille down one side, several huge rooms and massive beamed roofs. There is generous space and the roughness of the walls and floors, like the relics of old uses, emphasise the physical rather than the visual quality that many of the sculptures have.

The show will not be open to the general public because fire regulations limit the number of people that can be in the building at one time but the artists hope that you will accept their invitation to come any time between the dates shown and extend their invitation to any one you may wish to bring or send.

Michael Compton

ROLAND BRENER

DAVID EVISON

ROGER FAGIN

JOHN FOWLER

GERARD HEMSWORTH

PETER HIDE

ROELOF LOUW

Thanks to

Raymond Sachs for the photography.

Frank Martin for his advice.

Lambeth Council for the Building.

London

By John Russell

To most senior members of the London art-world Stockwell is a gloomy and *déclassé* section of the town. Well south of the river, somewhere between Lambeth and Clapham, it is a place to be motored through as rapidly as possible on the way to the opera at Glyndebourne. Only very lately have people noticed that it boasts some beautiful 18th-century town-houses and that Clapham Road is potentially one of the grandest, as it is already one of the widest, of all London streets. Long-sighted house-hunters have moved south, as a result of this, and those tall thin mansions have regained their pristine elegance at a time when their equivalents in Mayfair are being pulled down or converted into offices.

Southwell is also the site of the Stockwell Depot: a disused brewery rented annually since 1967 from the Lambeth Council by a group of young sculptors, all but one of them former students at the St. Martin's School of Art. The Depot gives them space, liberty and seclusion. It also provides an atmosphere of collective effort, competitiveness and uninhibited criticism. In their relations with the outer world, and in particular with critics, dealers and other artists, they are rough-spoken, suspicious and "uncompromising" in a way which reminds older people that with one exception they are still in their middle twenties.

What they have in common is the knowledge, pioneered at the St. Martin's Schools by Frank Martin and Anthony Caro, that certain sorts of sculpture have come to an end and that, to put it another way, last year's entries for the Venice Biennale may end up as next year's garden gnomes. In their world there are no favorite sons, and no favorite fathers either.

The oldest sculptor at Stockwell is Roelof Louw (b. 1936). (Five of the eight sculptors were born out of England, by the way—three in South Africa, one in Canada, one in China). His rope-piece is a length of 1½-inch brown army-surplus rope which swings back and forth across an oblong space. Like his colleagues, Louw is against making claims for "importance" or "drama": the rope is meant to define space, and in doing so to lose its original identity, rather than to make a spectacular statement which relates to nameable human feelings. But feelings can come in by the way, and Louw's rope-pieces end up by moving the spectator in ways which the artist would doubtless consider gratuitous.

One of the two founder-members of the group is Roland Brenner, whose work differs from the others' in that it is concerned fundamentally with the setting-up of an invisible or impalpable situation. He is both the telegraph-engineer who lays the cable and the telegraph-user who fills out the blank. His pieces meander along the floor for 50 feet on end, or lean out in space between floor and ceiling, in ways that command our attention by their very oddity and refusal to conform. But the point of them is the extent to which a thin line can be extended in space and constitute an almost invisible element of force, purpose and continuity in an environment. "Please Do Not Re-Align" is the message on a card beside one of his pieces, and it is a tribute to the willed unease which marked the substructure of the piece and prompts every spectator to make readjustments.

View of a room

By Guy Brett

In a number of places out of sight of the West End—Stockwell Depot, a garden square in Notting-ham—Roland Brener has set up a succession of sculptures since he left St. Martin's sculpture school in 1968, which have been spectacularly romantic and elegant. For the next week two new works of his can be seen in the single large studio room at Nigel Greenwood, 60 Glebe Place, Chelsea. These have not been announced as sculptures but as "deep space installations".

Though the phrase sounds rather self-important, it is an accurate description. "Deep space" suggests that the room is being considered, not just as a place to put things in to be looked at, but as a single entire volume of space, rather as if it was a swimming pool filled with water. And the word "installation" indicates that the sculpture is not a self-contained object, but a number of parts which are linked to one another and to the existing room.

The sculpture couldn't stand up on its own, but it could be dismantled, collapsed, and tucked away in a tiny place. Takis was a pioneer of this idea of sculpture five or six years ago, when he used magnets to float solid bodies in the

regions of the walls and floor, anchored by wires spanning the space of the room. Takis is interested in real forces and their unseen presence; the tension in the wires and bent plates of Roland Brener's sculpture is real, but he seems to share with the work of many other English sculptors the influence of painting, and he is probably most interested in the visual experience.

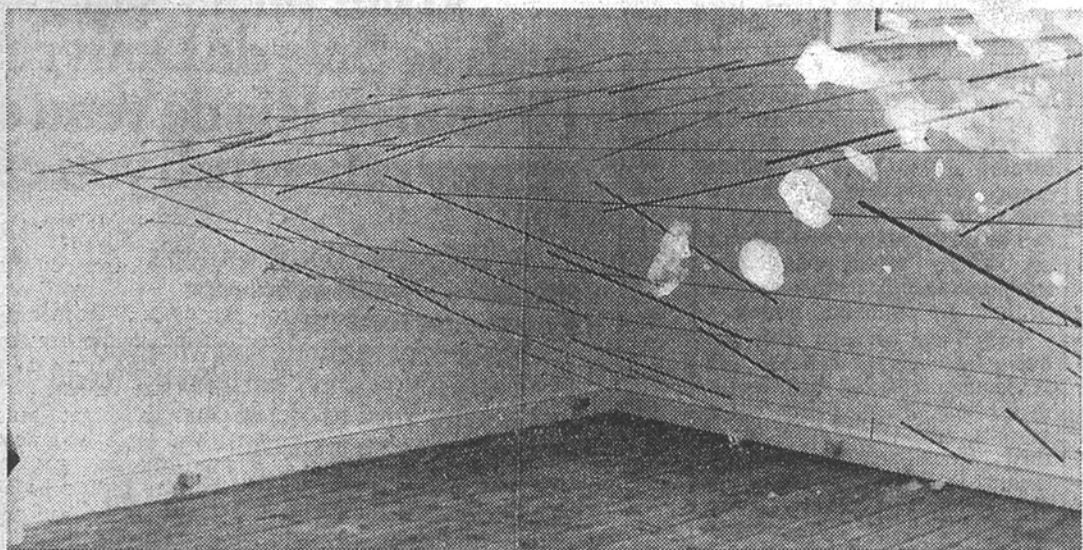
The two sculptures at Chelsea are the most disembodied of Roland Brener's I have seen. One takes up the whole of the end of the room. Horizontal strings stretched taut across the room from wall to wall ascend and descend from a line at about neck level, back several feet against the end wall. A scattering of thin black sticks are laid this way and that across the strings in a very delicate, weightless graphic formation. It is not possible to reach the end wall though you can see it clearly, or go into the space crossed by the strings, so the work keeps its distance rather in the way a painting does. Nevertheless the sticks and string very lightly define a huge wedge-shaped volume of space between ceiling and floor.

Because these sculptures are supported by the room they are ex-

tremely dependent on it, and do give its limits particular emphasis. One can't help feeling that this sculpture with all its refinements is also having the side-effect of making one sharply aware of a certain oppressive absurdity in the boxy space of the bare room.

Brener obviously takes pleasure in solving a problem with the briefest system of stresses and tensions. David Evison (another ex-St. Martin's student and among the eight sculptors at Stockwell Depot) is showing three sculptures at Kasmin Gallery which are opposite from Brener's in the sense that from the practical point of view the construction is awkward, ingenuous and top-heavy.

They are shack-like structures of steel-plate and mesh, generally more crowded and dense towards the top where you would not expect it. He seems to be seeking a kind of structure which preserves the spontaneity of bringing planes together and relating them in space without relying on the cosy certainties of the traditional sculpture's way of meeting the ground. Unexpected shafts and corners of purple, brown and a cream colour appear here and there, and the effect is fresh and pleasing, but one is still left waiting for some sort of resolution



Part of a "Deep space installation"

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HAROLD PINTER

SCENE

by David Clemens

HAROLD PINTER will receive no royalties on a special edition of his play "The Homecoming." Only two hundred copies are being printed, and Mr. Pinter will receive two free copies in lieu of payment.

For this will be not so much a book, more an *objet d'art*.

Artist Harold Cohen has prepared a set of nine lithographs for the edition, which will go on sale in July. Each copy will cost 75 guineas and will be signed by the artist and the playwright.

The whole venture is the brainchild of London bookseller Harry Karnac. He tells me: "With all the exciting things going on in the art world, it would be a pity if books couldn't be treated as an art form too."

Karnac arranged rights with Pinter's regular publishers and invited Harold Cohen to choose a play to work on. The artist says: "I was very anxious to do a book of Pinter's plays that would enhance the comprehensibility of the thing, not just use the play as an excuse to hang some images on."

He read all Pinter's plays and "Homecoming" virtually selected itself. Cohen's first sketches all turned out to be of women. He discussed them with Pinter—"if he had said they had damn all to do with his play, I would have been upset"—and found that the author thought the drawings did resemble his idea of Ruth, chief character in "Homecoming."

Next, Cohen took photographs of several girl friends, concentrating on their faces, mouth, eyes, and fingers. He superimposed colour designs straight on to the photographic plates.

Even the colours he used turned out to have a special meaning for Pinter. Harold Cohen says: "We discovered that we had both grown up in north-east London, half a mile from each other. When I showed Pinter the first sketches we agreed that one colour was Downs Park-road green, another was Sandringham-road grey.

GROUP ONE FOUR, a London-based quartet of artists, are giving away "do-it-yourself" art at their three-week exhibition, just opened in Cambridge. The exhibition, called "Towards Hardware," includes an art supermarket in which mass-produced sculptures and abstract designs are on sale, priced from 5s. to £5.

They are made of enamels and plastics, such as you find in hardware stores. Some abstracts, called "Variables," can be manipulated like a kaleidoscope.

The group are also giving away what they call "Take Homes". Every visitor to the Arts Council Gallery, All Saints' Passage, is offered a packet containing six red plastic valves that can be fitted together, twisted and turned in all sorts of patterns.

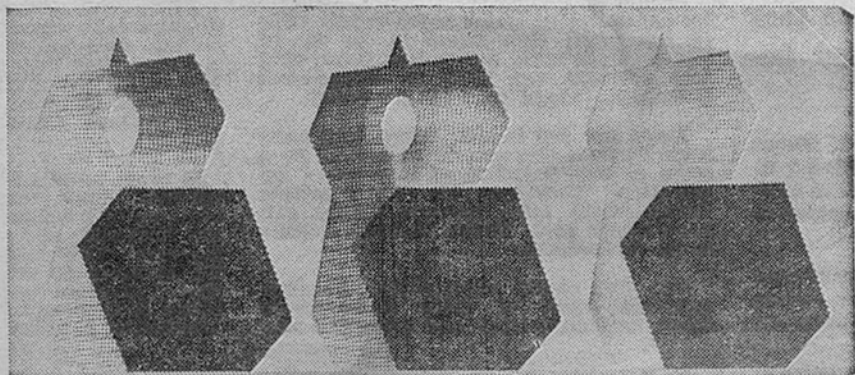
The group's artistic logic: mass-production techniques can take art out of the museums, bring it within the price range Mr. Average can afford; the "Take Homes" involve their audience, stimulate imagination.

Meanwhile, in south London another group of artists have taken over a 150-year-old disused and condemned brewery. The seven young sculptors call themselves the Stockwell Depot Group, after the huge building they persuaded Lambeth Borough Council to let them have at a very low rent.

Their massive works, in fibreglass and welded metal, could hardly be shown in smaller rooms. Group member Roland Brener, 26, tells me that in fact their works have been growing bigger since they moved in.

He says: "I hope our sculptures aren't essentially visual. They are physical experiences, for walking in, through, and round. We want to create new values. We don't make our things readily accessible to the art market. We try to create things which people in time might come to accept."

Roland and three of his group colleagues teach at St. Martin's School of Art, in central London.



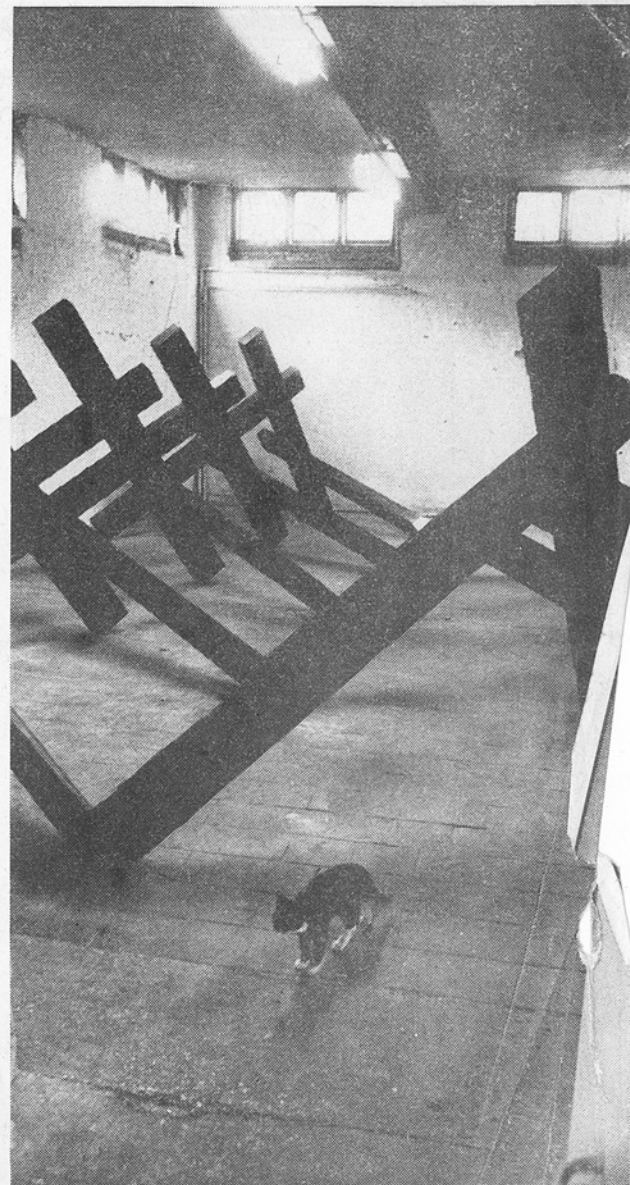
MASS-PRODUCED DESIGNS BY GROUP ONE FOUR

Sculpture in an old Stockwell brewery

Eight young sculptors, all former students of St. Martin's School of Art, have rented different parts of Stockwell Depot, Combermere Road, S.W., from the Lambeth Council, and have been working there for about two years. It is a disused brewery, with a striking variety of different spaces and natural lighting conditions, indoors and outdoors, and these sculptors feel it is important to be able to make sculpture and show it in the same place. They have put some of their work on view and opened the depot to the public until October 25. Below: work by Alan Barkley



Work by Peter Hide in one of the rooms.



Roger Fagin's sculpture is inspected by the resident cat.