

**ICA
Off-Site**

**The Old
Selfridges
Hotel**

A Journey Through London Subculture

1980s to Now

This is not an exhibition, as such, but a project. Better still, an experiment whereby the Institute of Contemporary Arts, London (ICA), seeks to test the existence of an interconnected legacy that can be traced back to the 80s and beyond. To conduct this experiment we've created an environment at The Old Selfridges Hotel that charts a series of cultural events that have occurred in London over the past thirty years.

Our exploration starts with a handful of photographs of the craft collective The House of Beauty and Culture trawling the banks of the River Thames in search of old bones, bottle tops and clay pipes to transform into fashion accessories or sew into handmade clothing. These rarely seen images capture the spirit of the post-punk DIY aesthetic at a time when scrap metal and the contents of skips were being reworked into contemporary objects by designers such as Tom Dixon and those associated with Creative Salvage.

Taken in the shadow of Derek Jarman's former Bankside studio, an area more recently associated with Tate Modern, Nicola Tyson's photographs feature stylist and accessory designer Judy Blame, shoe designer John Moore and graphic designer Fiona Skinner. Having set up shop in Stamford Road, Dalston, The House of Beauty and Culture existed from 1986 - 1989, becoming synonymous with the designs of Blame and Moore, alongside fellow members Dave Baby, Fiona Bowen, John Flett, Peter Foster, Mark Lebon, Christopher Nemeth, Alan Macdonald & Fritz Solomon (Fric & Frack), and Richard Torry.

This project seeks to make connections between London's artistic past and the present day. For instance, is there a connection between The House of Beauty and Culture and The Shop, an artist-run store by Sarah Lucas and Tracey Emin? Does the adhocism of 80s DIY culture and early YBA extend

to the reassembled chairs of Martino Gamper or the designs of Bethan Laura Wood? Can we trace the social influence of former nightclubs to artist collective LuckyPDF or venues like Vogue Fabrics? Does Iain R Webb's styling for *BLITZ* magazine relate to the collections of J.W.Anderson or Louise Gray? Is it possible to trace a connection from random warehouse parties to high art? This is what we're about to find out.

Deploying over fifty vitrines, alongside video works, installations and billboard-sized images, a single thread - one of many possibilities - weaves its way from a scene on the Thames riverbank to now, representing a core sample of London's creative culture, be it an attitude or approach that is arguably found in this city more than any other. As you enter the raw industrial space of the former Selfridges Hotel, what you see around you are the dots that we seek to join. Taking examples from art, fashion, design, architecture and dance, as well as nightclubs, restaurants and bars, we ultimately aim to illustrate a lineage of artistic endeavour that more often than not falls outside the preserve of commercial galleries and museums (the ICA's concern being to develop the space between the two).

The timeline set by this project spans the moment when 80s counterculture would arguably enter the mainstream and the London underground scene, ravaged by AIDS, would eventually be co-opted by the rising tide of commercialisation and conspicuous consumption. Or was it? In illustrating the path taken by London's alternative scene, the following questions remain. Does counterculture still exist? Do younger artists subscribe to a similar desire to make something out of nothing? Is there a commonality between younger generations of emerging artists and their countercultural parents?

For some, there will be obvious omissions from the timeline, but this is not intended to be an all-inclusive show with a predetermined thesis. In the absence of an exhaustive survey it provocatively asks, who else would you include and why? Like you, we intend to use this project to unearth new discoveries and bring our findings back to our base on The Mall. By setting ourselves this challenge, we aim to better understand the concerns of young artists while looking to the future.

Gregor Muir
ICA Executive Director



About the Institute of Contemporary Arts



Installation view of Bruce Nauman's *Days*, ICA, 2012.
Photographer: Stephen White

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange. Founded in 1946 by a group of artists and critics including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support the discussion around contemporary art and culture. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Yoko Ono and Richard Prince. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, LuckyPDF, James Richards and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA/LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals. The ICA has recently developed an ambitious Off-Site programme starting with a display of BMW Art Cars in a multi-storey car park as part of the London 2012 Festival. Thereafter, the ICA supported presentations at Glastonbury and Latitude festivals, as well as an outdoor film season Cinema on The Steps: Contemporary Middle Eastern Film. Taking place at The Old Selfridges Hotel, *A Journey Through London Subculture: 1980s to Now* will be followed by a collaboration with Art on the Underground and their Canary Wharf Screen. The ICA welcomes over 450,000 visitors a year to its home on The Mall in the heart of London.

Artists

Nicola Tyson	Bart Wells Institute
John Maybury	Martino Gamper
Andy The Furniture Maker	Julie Verhoeven
David Robilliard	Fashion East
Gilbert & George	Mark Leckey and donAtella
The House of Beauty and Culture	Giles Deacon
Dick Jewell	BoomBox
Leigh Bowery	Radio Egypt
Scarlett Cannon	White Cubicle
Iain R Webb	Bistrotheque
Princess Julia	Bonnie Camplin
Mark Lebon	Parade
Tom Dixon OBE	Haroon Mirza
Nigel Coates and NATØ	Cafe OTO
Jeffrey Hinton	Peles Empire
Charles Atlas	Åbäke
Michael Clark & Company	Anthea Hamilton
BodyMap	Clunie Reid
John Crancher	Max Lamb
Delirium	IDEA Books
Wildlife Archive	Charlie Porter
Kinky Gerlinky	Studio Voltaire
John Akomfrah	Chisenhale Gallery
YBA	LuckyPDF
frieze	James Richards
Factual Nonsense	Vogue Fabrics
IMPRINT 93	Sibling
Sarah Lucas and	Meadham Kirchhoff
Angus Fairhurst Studio	The Serpentine Gallery's Edgware
Big Bottom	Road Project
St. John	Anal House Meltdown
Inventory	J.W.Anderson
David Adjaye OBE	Bethan Laura Wood
Zaha Hadid Architects	Matthew Darbyshire
Blacktronica	Louise Gray
fig-1	Katrina Palmer
Alexander McQueen	Eloise Hawser
Scott King	Tyrone Lebon



Mudlarking

In the 80s, British artist Nicola Tyson took a series of photographs documenting the common practice of ‘mudlarking’ - scavenging in the muddy shores of the River Thames. Taken in 1983, Tyson’s photographs show accessory designer Judy Blame, shoe designer John Moore and graphic designer Fiona Skinner searching for items under Blackfriars Bridge. As members of The House of Beauty and Culture, Blame and Moore worked alongside Christopher Nemeth, whose clothing designs often incorporated salvaged materials such as old post office sacks.

Curated by Nicola Tyson and Gregor Muir

← Previous page:
Judy Blame and John Moore beachcombing under Blackfriars Bridge, 1983. Photograph: Nicola Tyson.
Courtesy Nicola Tyson



Judy Blame on Southwark Bridge, film still, 1983.
Photograph: Nicola Tyson.
Courtesy Nicola Tyson



John Moore and Fiona Skinner, 1983.
Photograph: Nicola Tyson.
Courtesy Nicola Tyson



John Maybury, *The Union Jacking Up*, 1986, Digibeta transferred to SD video, colour, sound, 18 min 16 sec.
Courtesy the artist

John Maybury

The Union Jacking Up

The Union Jacking Up (1986) by filmmaker John Maybury is an ode to friends, including Trojan and Leigh Bowery who feature in the film among others, as well as a collage of news footage of 80s Britain. The film’s haunting soundtrack is composed similarly to the video and 16mm footage that fades and dissolves on screen, often montaging two sources to create abstract combinations and juxtapositions. Maybury made numerous short films and music videos in the 80s and 90s, latterly directing feature films including *Love Is the Devil: Study for a Portrait of Francis Bacon* (1998), *The Jacket* (2005) and *The Edge of Love* (2008).

Andy The Furniture Maker

Filmmaker Paul Oremland’s documentary *Andy the Furniture Maker* (1987) was first shown as part of Channel 4’s pioneering *Six of Hearts* season. The film paints a vivid portrait of Andy, a former oyster fisherman from Brightlingsea who moved to London, becoming a furniture maker and rent boy. Frank in its discussion of Andy’s sexual exploits, the film was deemed controversial when it was first broadcast in 1986. Oremland has made numerous documentaries and dramas for television, as well as recent feature films including *Surveillance* (2007) and *Like It Is* (1998).

The Shallow Terrorists

British film and video artist John Maybury built his reputation during the 80s, producing a number of experimental works which he exhibited at the ICA in a series of solo shows. During his early career he collaborated extensively with Derek Jarman. He also directed music videos including Neneh Cherry’s *Buffalo Stance* (1988) and Sinead O’Connor’s *Nothing Compares 2 U* (1990). He made his first full-length feature *Man to Man* (1992) with Tilda Swinton, followed by the award-winning *Love is the Devil* (1998), a biopic on the life of Francis Bacon starring Derek Jacobi and Daniel Craig. As part of this project, Maybury presents production stills from Super 8 film *The Shallow Terrorists* (1979/81).

Curated by John Maybury



John Maybury, *The Shallow Terrorists*, Production still (detail) from Super 8 film, 1977/81.
Courtesy the artist



John Maybury, *The Shallow Terrorists*, Production still from Super 8 film, 1977/81.
Courtesy the artist



Nicola Tyson, *The Trindies* at The Fridge, Brixton, 1982.
Courtesy Nicola Tyson

The Trindies

Nicola Tyson is a New York-based British artist. Primarily known as a painter, Tyson has worked with photography, film, performance and the written word. Having studied at Chelsea College of Art and Central Saint Martins College of Art and Design, her work has been shown internationally since the early 90s. For this project, Tyson presents photos documenting two gigs by The Trindies, a cult drag act that emerged in 1982 from within the post-punk/new romantic club scene. The Trindies both celebrated and parodied the new scene and its emerging celebrities, singing karaoke-style over club hits of the day with their own hilarious lyrics.

Curated by Nicola Tyson

Nicola Tyson

Tissue

Nicola Tyson's silent Super 8 film *Tissue*, featuring Bertie Marshall with Pascal Mauconduit, was shot in 1984 and is divided into three sections, the first is filmed in a basement, then a garden and railway, and finally in Paris. Marshall as 'Berlin' was a member of the seminal Bromley Contingent (1976/77) that spawned Siouxsie Sioux, Steve Severin and Billy Idol. Tyson and Marshall began collaborating artistically in 1980 - operating outside the intense club scene of the time, they explored self-representation with gentle irony, salvage and clothes.



Nicola Tyson, *Tissue*, 1984, Super 8 transferred to SD video, colour, silent, 27min 12 sec.
Courtesy the artist

David Robilliard

Self-taught poet and artist David Robilliard (1952 - 1988) came to prominence in London in the mid-80s, following the publication of his first volume of poetry *Inevitable* (1984). Published by long-term supporters Gilbert & George, the pair once described Robilliard as 'the new master of the modern person'. His paintings feature brief texts and highly-coloured simple outline drawings. Robilliard contributed many of his poems to the underground publications and magazines of the time, including *The Fred*, *Our Wonderful Culture* and *The Manipulator*, all of which captured the creative spirit of the 80s. This vitrine is a project by Esther Friedman and Michael Neff, Frankfurt.

Curated by Aurel Scheibler and Esther Friedman



David Robilliard with Gilbert & George at their show at the Guggenheim Museum, New York, 1985. From left to right: Gilbert, Andrew Heard, David Robilliard, George.
Courtesy Esther Friedman, Frankfurt and Aurel Scheibler, Berlin

Gilbert & George

The World of Gilbert & George

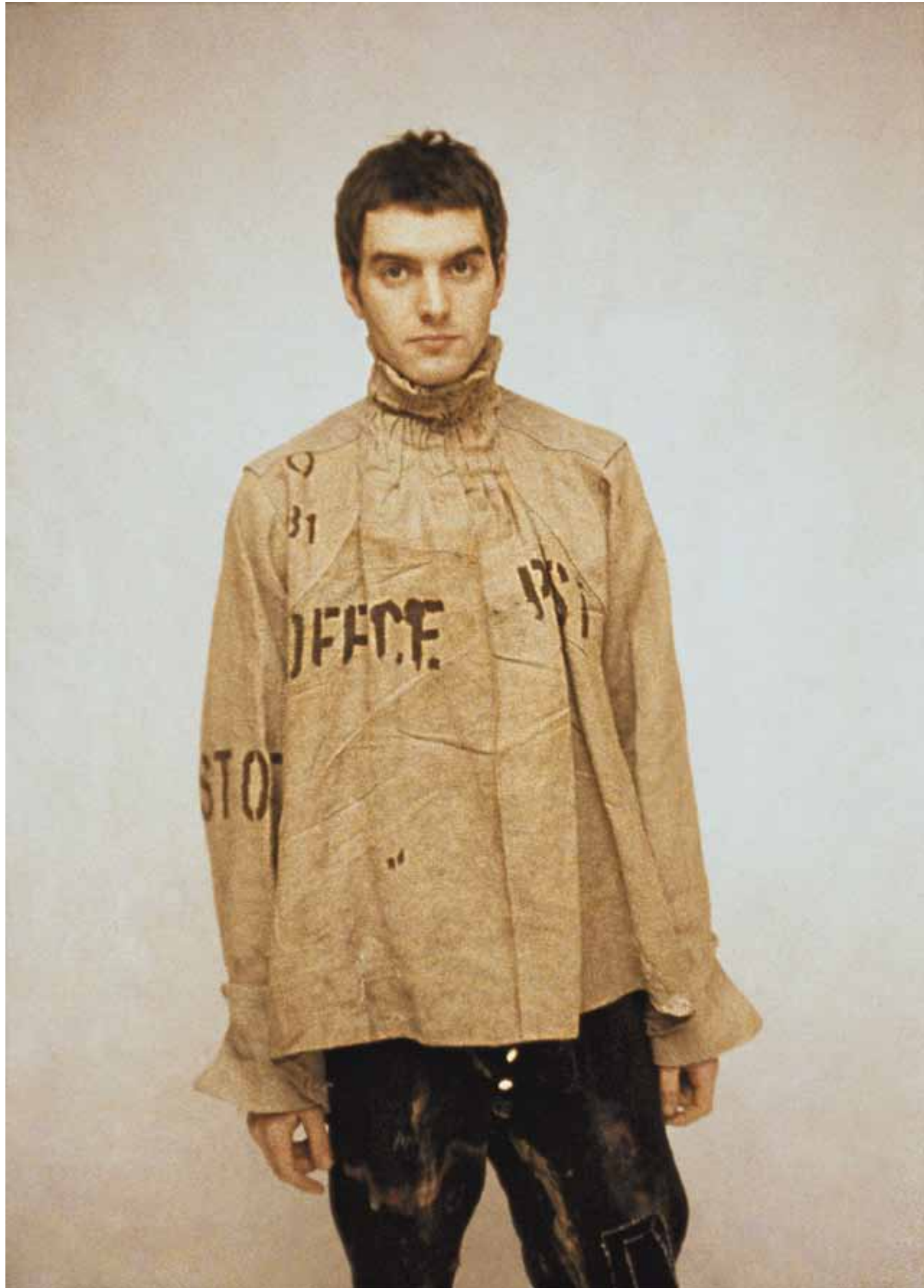
The World of Gilbert & George (1981) is the renowned duo's only feature length work. The film paints a bleak picture of London's East End and early 1980s Britain in the dawn of Thatcher's government. Featuring interviews with a number of male youths, alongside roving cityscapes and interspersed with poetic commentary and performance to camera, Gilbert & George present us with a spectrum of art on screen. The artist collaborators are renowned for their living sculpture and photographic montage work and have made several shorter moving image works.



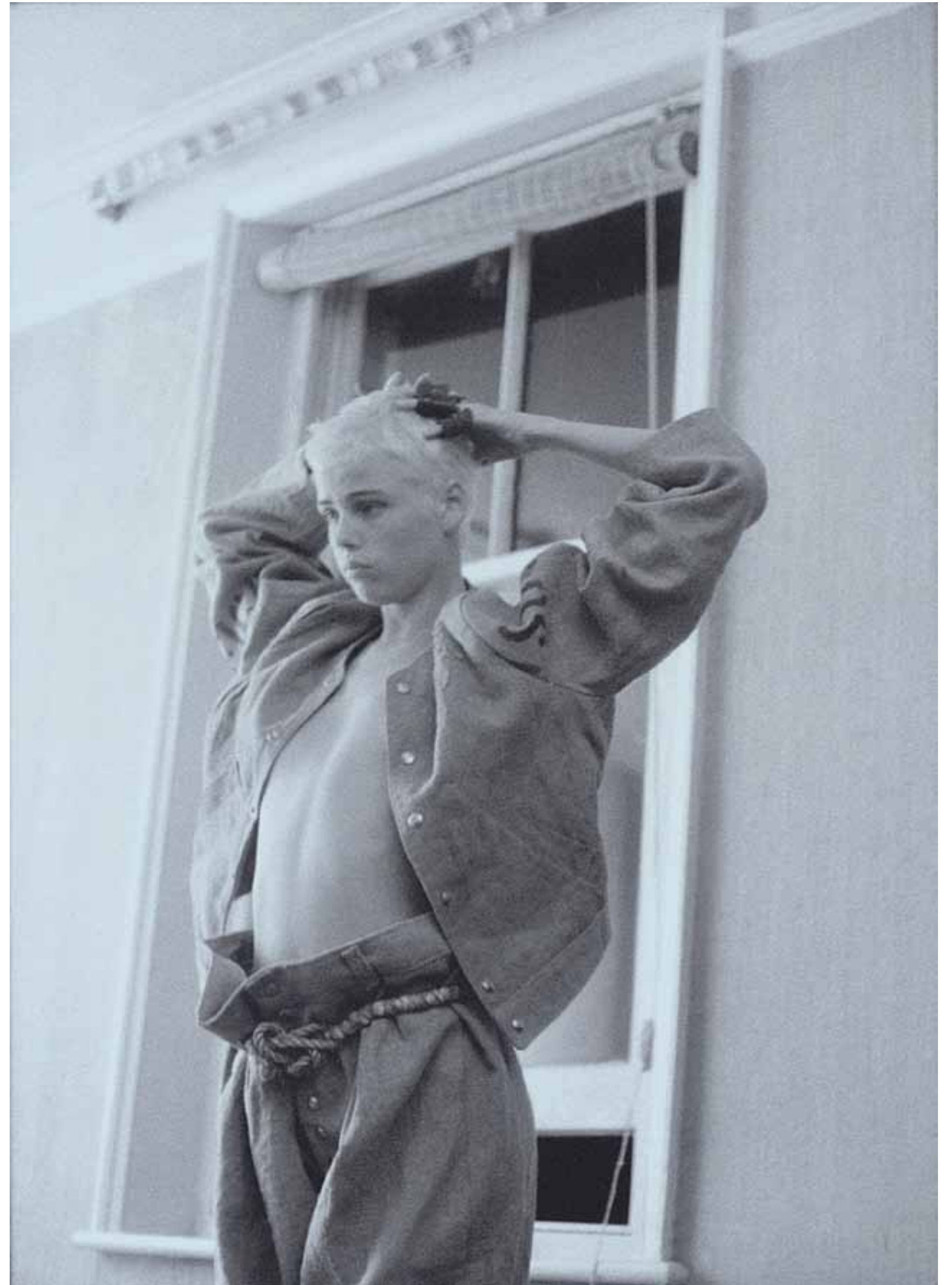
David Robilliard, *A Tapestry is a Visual Display You Knit*, 1984
Photographer: Simon Vogel, Cologne
Courtesy Esther Friedman, Frankfurt and Aurel Scheibler, Berlin

David Robilliard, *You Know*, 1988
Private Collection New York
Courtesy Esther Friedman, Frankfurt and Aurel Scheibler, Berlin





Christopher Nemeth wearing postal sack jacket, 1987.
 Photograph: Mark Lebon.
 Courtesy Mark Lebon



Christopher Nemeth suit styled by Judy Blame, 1986/87.
 Photograph: Mark Lebon. Model: Jenny Howarth.
 Courtesy Mark Lebon

The House of Beauty and Culture

The House of Beauty and Culture was a craft collective based in Dalston in the late 80s. It comprised shoemaker John Moore, fashion designer and artist Christopher Nemeth, stylist, jewellery maker and accessories designer Judy Blame, fashion designer and music producer Richard Torry, photographer Mark Lebon, furniture designers Fric & Frack, and artist and sculptor Dave Baby. Working at the frontline of progressive fashion and design, The House emphasised the significance of craftsmanship, bringing customisation and reclamation to the fore of British design practice.

Curated by Alan Macdonald and Judy Blame



Dick Jewell, *What's Your Reaction to the Show?*, 1988, DVD colour, sound, 40 min.
Courtesy the artist

Dick Jewell

What's Your Reaction to the Show?

Performance artist Leigh Bowery is the subject of Dick Jewell's 1988 film which features footage of his performance at the Anthony d'Offay Gallery, London, alongside interviews with audience members who were prompted with the question *What's Your Reaction to the Show?*. Featuring familiar faces including Michael Clark, Katie Puckrick and John Maybury, Jewell captures the many different responses to Bowery's performances, building up a portrait of the artist himself. Artist and filmmaker Jewell has made several films including the documentary of the legendary nightclub, Kinky Gerlinky.



Above: Scarlett Cannon with red crucifix fringe, May 1981.
Below: Scarlett Cannon with Ross Cannon, October 1980.
Courtesy Scarlett Cannon

Scarlett Cannon

The Cha Cha club was opened by Scarlett Cannon, Judy Blame and Michael Hardy (aka Maria Malipasta) in May 1981 and ran until November 1982. Situated in the back bar at Heaven, regulars included designers, writers, photographers and filmmakers. In addition to hosting Slum it in Style at the Camden Palace, Cannon worked as a model throughout the 80s, appearing on Thomas Degen's iconic Issue 8 cover of *i-D*. Photo booth pictures were popular and archival shots feature hairdresser Ross Cannon, the creative responsible for Scarlett Cannon's famous hairstyles.

Curated by Scarlett Cannon

Stylist's Own (POA - Price On Application)

Fashion writer Iain R Webb studied fashion design at Saint Martin's School of Art (now Central Saint Martins College of Art and Design), graduating in 1980. During his career he has been fashion editor of *BLITZ*, *The Evening Standard*, *Harpers & Queen*, *The Times* and *Elle*, while contributing to various publications including *Saturday Telegraph*, *The Guardian*, *The Independent*, *Harper's Bazaar* and *Vogue*. Visiting Professor of Fashion at the Royal College of Art, he is the author of various books including *As Seen in BLITZ: Fashioning 80's Style* (2013).

Curated by Iain R Webb



Iain R Webb, *BLITZ* #34, September 1985.
Photographer: David Hiscock.
Courtesy Iain R Webb

Iain R Webb, *As Seen in BLITZ - Fashioning '80s Style*, 2013.
Photographer: Pete Moss. Models: Hilde Smith, Caroline Houghton.



Princess Julia

Part of the punk and new romantic club scene of the late 70s, muse, model and style-enthusiast Princess Julia appeared in various pop videos and films throughout the 80s. By the late 80s she had established a career as a club DJ, continuing to DJ in many seminal clubs throughout the 90s, 00s and up to the present day. Her interests have criss-crossed a myriad of creative collaborations and challenges, in music, art and the written word. She is currently Culture Correspondent at *i-D* and Editor-at-Large at *GQ Style*.

Curated by Julia Fodor (aka Princess Julia)

Princess Julia. Photographer: Louie Banks. Courtesy Princess Julia



Mark Lebon

Since the 80s, Lebon’s fashion photography has appeared in magazines such as *i-D*, *The Face*, *Arena*, and various Condé Nast publications. Lebon was also responsible for Kate Moss’ first *Face* cover and Naomi Campbell’s first appearance in *Tatler*. Through his production company Crunch, Lebon has shot many fashion films, particularly for Rifat Özbek, Katharine Hamnett and Vivienne Westwood. He worked as Judy Blame and Christopher Nemeth’s first agent, promoting the deconstructed look that is echoed in his own creative work. He continues to shoot work for his son - photographer Tyrone Lebon - and teach at University of the Arts London.

Curated by Mark Lebon

Tom Dixon OBE

Since its inception in 1996, *Wallpaper** magazine has evolved from style bible to an influential and internationally recognised brand. It produces 12 themed issues a year, each with a limited edition cover by a different artist or designer, and a monthly iPad edition. As part of this project, *Wallpaper** present the work of self-taught British designer Tom Dixon, who rose to prominence in the mid-80s. By the late 80s, he was working for the Italian giant Cappellini, for whom he designed the iconic *S-Chair* (1987). Dixon, who was formally Creative Director of both Habitat and Artek, is widely recognised for reviving the British furniture industry, and in 2002 established his eponymous design company, now selling through 65 countries.

Curated by Wallpaper*



NATØ group photograph, 1984. Left to right: Peter Fleissig, Melanie Sainsbury, Catrina Beevor, Mark Prizeman, Christina Norton, Carlos Villanueva Brandt, Martin Benson, Robert Mull, Nigel Coates. Copyright Sheila Rock



NATØ, Apprentice Issue, Albionize your living room spread, 1984. Courtesy Nigel Coates

Nigel Coates and NATØ

Emerging from the Architectural Association in 1983, NATØ were a radical architectural collective whose aim was to bring narrative, both real and fictional, to architecture. Instigated by their tutor Nigel Coates, the group (Catrina Beevor, Martin Benson, Peter Fleissig, Robert Mull, Christina Norton, Mark Prizeman, Melanie Sainsbury and Carlos Villanueva Brandt) produced a series of three self-published magazines, as well as numerous happenings and exhibitions. NATØ drew from street culture, the precariousness of everyday life and the ruins of a post-industrial city. The last edition of NATØ magazine formed part of *Gamma City* (1985), a show at Iwona Blazwick’s Air Gallery. Their work culminated in an installation at the Boston ICA (1987).

Curated by Claire Jamieson

Jeffrey Hinton

DJ and artist Jeffrey Hinton was resident at Leigh Bowery’s Taboo club during the mid-80s. He continues to perform in some of the world’s most iconic clubs, whilst collaborating on new film, dance and fashion projects. Hinton’s early ‘scratch’ videos - montages of pop videos, porn and Indian musicals - are legendary, and he recorded the club scene through photography and film throughout his career. Hinton worked on the music and filming of the 80s BodyMap catwalk shows and worked with Charles Atlas on the film *Hail the New Puritan* (1987).

IT’S ALL DRAG pt !
TABOO SCRATCH VIDEO – edit

Hinton’s two new films *IT’S ALL DRAG pt !* and *TABOO SCRATCH VIDEO – edit* (2013) evoke the era in their subjects and imagery. Hinton has recorded the club scene through photography and film throughout his career. *IT’S ALL DRAG pt !* features among others AmantoPet, Jonny Woo, Leigh Bowery, Trojan, Russell, Princess Julia, Space Princess, Rose Marie* and additional camera work by Julian Cole, John Maybury, Tim Dimoline and Mark Lawrence. *TABOO SCRATCH VIDEO – edit* comprises a selection of visuals from one of Hinton’s scratch videos for Leigh Bowery’s Taboo Club in 1984.

* for a full list of credits please visit
www.ica.org.uk



Charles Atlas, *Because We Must*, 1989, DVD, colour, sound, 52 min 30 sec. Courtesy the artist and Electronic Arts Intermix (EAI), New York

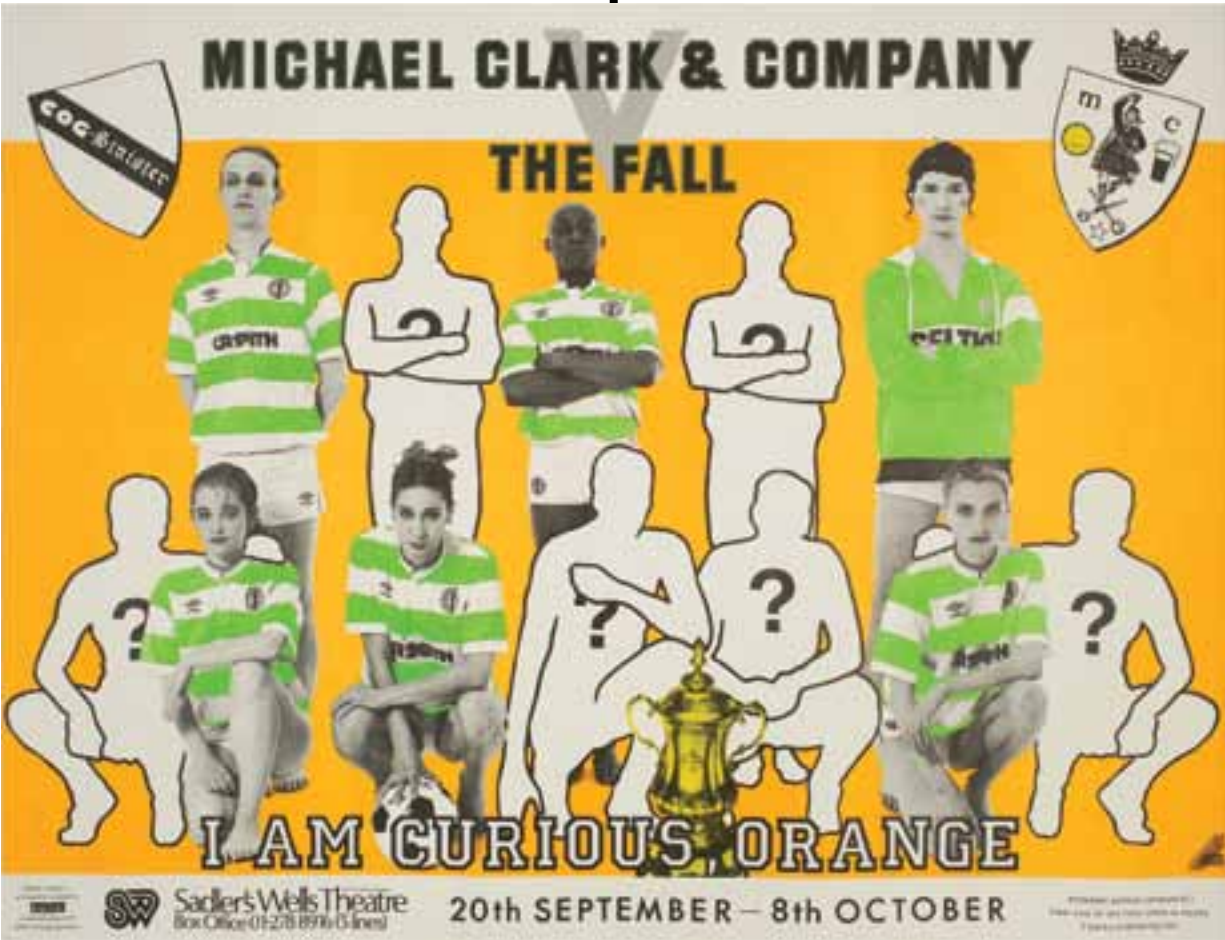
Charles Atlas

Because We Must

Charles Atlas' *Because We Must* (1989) reimagines a live performance (of the same name) by Michael Clark & Company that took place at Sadler's Wells Theatre, London, in winter 1987/88. Featuring costumes by Leigh Bowery and BodyMap and choreography by Michael Clark, alongside performances by many others, the film weaves together several acts shot in the studio and on location embodying the theatricality of Clark's work. Atlas is a long-time collaborator of Michael Clark, both shooting for film and contributing the lighting design to the company's many stage performances.

Michael Clark & Company

Trained at the Royal Ballet School in London, dancer and choreographer Michael Clark launched his own company in 1984. Alongside commissions for major dance companies, including the Paris Opera Ballet, Scottish Ballet, London Festival Ballet, Ballet Rambert, Berlin Opera Ballet and Phoenix Dance Company, Clark has produced considerable work for film and video. More recently, Clark has received major commissions for Tate Modern, the Whitney Biennial and London 2012 Festival. Presented as part of this project is a publicity poster for *I am Curious, Orange* (1988), a production made in collaboration with English post-punk band The Fall.



Publicity poster for *I am Curious, Orange* by Michael Clark & Company, 1988. Choreographer: Michael Clark. Photographer: Dean Freeman. Designer: Pete Barratt. Photography: Andy Keate. Courtesy Michael Clark & Company Archive. Photograph: Andy Keate

BodyMap

David Holah and Stevie Stewart comprise ground-breaking fashion label BodyMap. Bursting onto the scene in the 80s, BodyMap soon became known for their creative collections, individual style, modern silhouettes, clever layering and pattern. The duo developed a new approach to showing their clothes, using models of all sizes and ages. Dancer Michael Clark choreographed many of the shows, transforming the format of the traditional catwalk show. Although the label was dissolved in the early 90s, BodyMap continues to influence and inspire the contemporary fashion world.

Curated by David Holah and Stevie Stewart

BodyMap, campaign by Andy Lane. Photography: Peter Lindbergh. Courtesy BodyMAP



John Crancher

Fashion designer John Crancher's first fashion venture in the late 70s - tie-dying black cotton clothes - successfully sold to exclusive London shops. He swiftly moved on to a stall called L'Anarchie in Kensington Market, before presenting two shows at London Fashion Week in the mid-80s. John's collections re-worked gothic and punk style and featured prints by artist Dave Baby, including images of devils with erect penises. In 1986, Crancher opened the club Anarchy, where DJs Martin Confusion and Jeffrey Hinton played. Biography written by Stephen Brogan (aka Stella Stein).

Curated by Martin Confusion

Delirium

In 1985 Robin King and Nick Trulocke founded influential club night Delirium at The Astoria Theatre on Charing Cross Road, with brothers Noel and Maurice Watson as resident DJs. The club started as a hip hop night, and the opening featured Run DMC, LL Cool J, The Beastie Boys, Whodini and Jam Master Jay. House and acid music was soon introduced from New York. Between 1987 - 1989 Delirium was hosted at Heaven on Charing Cross Road, and later took over Thursday nights at the Camden Palace (now Koko).

Curated by Noel Watson and Robin King

Delirium Opening Party September 1986

This short film features previously unseen footage of rap luminaries Run DMC, LL Cool J and Def Jam's notorious Beastie Boys' first ever London tour, culminating in an explosive performance at Delirium's opening night launch. The film offers a glimpse of 80s London and some of its characters, including a young Neneh Cherry escorting the performers through Camden Town, as well as a never-seen-before freestyle and human beatbox performance by Run DMC; this film serves as a document to their legacy as hip hop's original pioneers.



Courtesy Noel Watson and Robin King



Acid House sticker., 1988.
Courtesy Wildlife Archive

Wildlife Archive

In the late 80s, a new sound was emerging across London's dance floors - a fresh style that mixed house, new beat, garage, techno and balearic beats. This sound exploded right across London and beyond under the name of Acid House. The selection of ephemera presented as part of this project advertise parties and club nights in London from 1988 - 1989, a period widely regarded as 'the second summer of love'. Part of the independent publishing house Wildlife Press, Wildlife Archive is a London-based collection of youth culture-related artefacts and printed matter.

Curated by Steve Terry and Matt Williams

Kinky Gerlinky

Hosted and promoted by husband and wife team Michael and Gerlinde Costiff, Kinky Gerlinky carried the legacy of Taboo and Blitz onwards, becoming one of London's most spectacular club nights of the late 80s and early 90s. This monthly polysexual party moved through various West End venues before reaching its zenith in the Empire Ballroom, Leicester Square. Famous for combining clubbing with catwalk shows, live music and drag performances, resident DJs included Princess Julia, Tasty Tim, Martin Confusion and Rachel Auburn. Photographer Dick Jewell famously snapped the revellers and the nights were regularly compered by Winn Austin.

Curated by Michael Costiff



Promotional material from Kinky Gerlinky.
Courtesy Michael Costiff



Promotional material from Kinky Gerlinky.
Courtesy Michael Costiff



Promotional material from Kinky Gerlinky.
Courtesy Michael Costiff

→ Next page: Promotional material from Kinky Gerlinky.
Courtesy Michael Costiff

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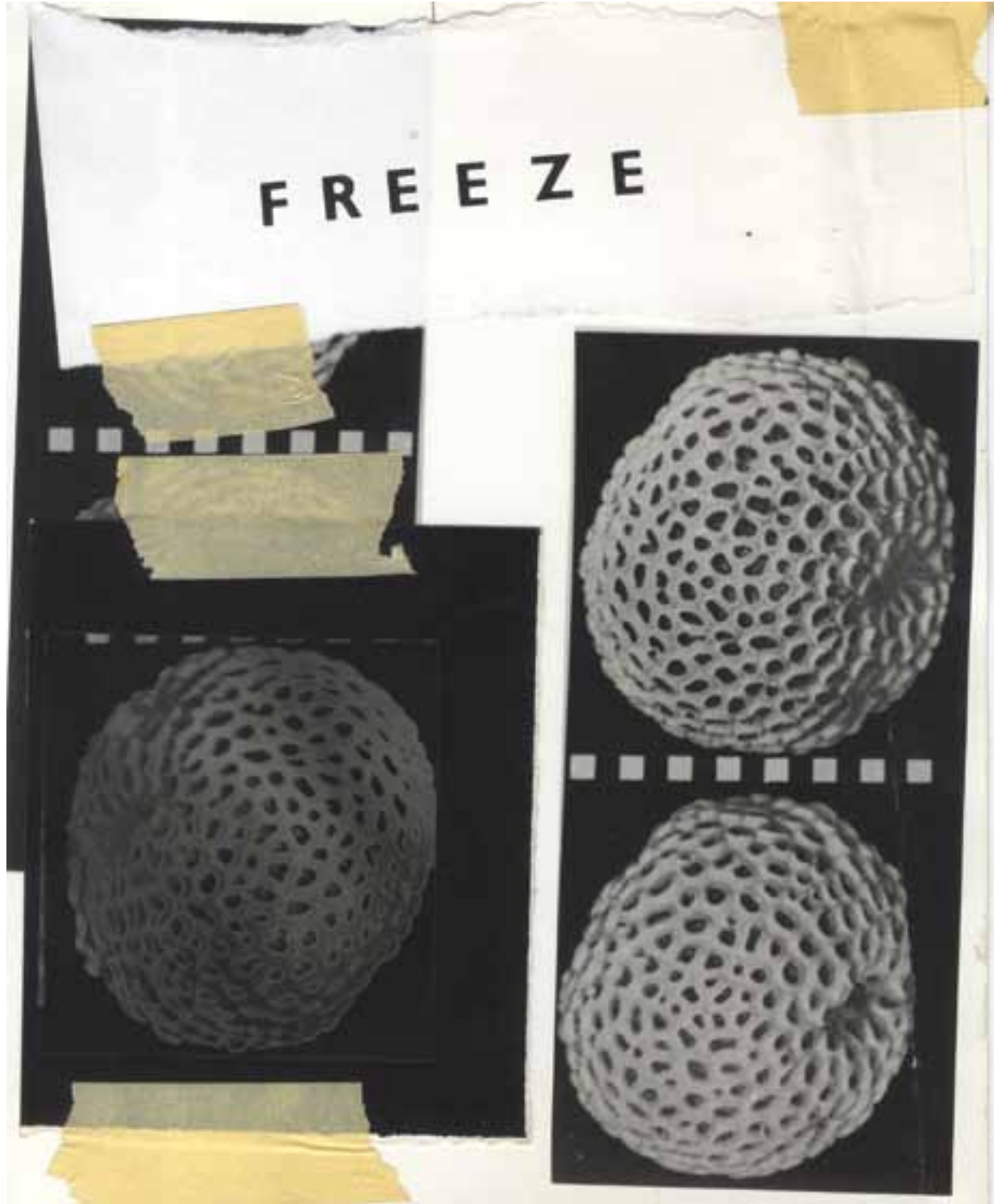


INFORMATION: ERIC MARTIN 3795588 (DAYTIME)

John Akomfrah

Known principally as one of the founders of Black British cinema, filmmaker John Akomfrah studied Humanities at Portsmouth University, graduating in 1982. A prolific director, he began making films in the early 80s as part of the Black Audio Film Collective, which addressed the lack of images representing Black British identity. He is widely known for his installation-based works and documentaries, and made his directorial debut with documentary *Handsworth Songs* (1986), examining the fall-out from the 1985 Handsworth riots in Birmingham.

Curated by John Akomfrah



YBA

The term YBA (Young British Artists) became synonymous with a group of young artists - notably Damien Hirst - who emerged from the degree course of Goldsmiths College during the late 80s. In 1988, Hirst orchestrated the group show *Freeze*, which helped propel the careers of a number of his contemporaries, including Mat Collishaw, Gary Hume, Michael Landy and Sarah Lucas. By the mid-90s, the term YBA was being more broadly applied to artists from other colleges (e.g. Glasgow School of Art and Royal College of Art) who shared a similar tendency for headline-grabbing art, such as Jake & Dinos Chapman, Douglas Gordon, Tracey Emin and Marc Quinn.

Curated by Gregor Muir

Original artwork for the *Freeze* exhibition invitation card designed by Mat Collishaw and Damien Hirst (1988). Collection of Mat Collishaw. Image courtesy of Mat Collishaw and ICA, London.

→ Opposite page: Visitor to Art Cologne (1997) admiring Jake & Dinos Chapman *Fuckface*, 1994. Photograph: Koelnmesse. Courtesy Art Cologne



frieze

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summer 1991
£3

CHRISTIAN BOLTANSKI CRITICAL DECOR EMIGRE ANGUS FAIRHURST
GRAHAM GUSSIN DAMIEN HIRST ALBERT IRVIN ART & LANGUAGE
A NEW INTERNATIONALISM AVI PRODUCTIONS ART IN RUINS

frieze

In 1991 Matthew Slotover, Amanda Sharp and artist Tom Gidley founded *frieze* magazine. A leading publication of contemporary art and culture, *frieze* includes essays, reviews and columns by forward-thinking writers, artists and curators. In 2003 Frieze Art Fair in Regent’s Park was launched; a showcase of works of art from over 170 contemporary galleries. Frieze New York was started in May 2012, and October 2012 saw the launch of Frieze Masters for historical art. Frieze Foundation, a non-profit organisation was established in 2003 and is responsible for the curated programme of artist commissions, talks, films, music and education at Frieze Art Fair, London.

Curated by Matthew Slotover

Factual Nonsense

Founded in 1992 by Courtauld Institute of Art graduate Joshua Compston (1970 - 1996), Factual Nonsense gallery opened at 44a Charlotte Street in the then run-down area of Shoreditch. Closely associated with the emergent YBA scene, Compston was famed for organising an annual fete in Hoxton Square, the first being *A Fete Worse than Death* in 1993. Aiming an anarchic swipe at the notion of a traditional village fair, the fete included Damien Hirst and Angus Fairhurst who famously dressed as clowns and produced spin paintings using an upturned drill.

Curated by Gregor Muir

Promotional material, *Other Men’s Flowers*, Factual Nonsense, 1994. Print design: Tom Shaw. Copyright Factual Nonsense. Courtesy Gregor Muir



Promotional material, *A Fete Worse Than Death*, Factual Nonsense, 1993. Copyright Factual Nonsense. Courtesy Gregor Muir



Some Broken Windows, IMPRINT 93. Courtesy Matthew Higgs

IMPRINT 93

In 1993 artist and curator Matthew Higgs launched small publishing project IMPRINT 93. He collaborated with artists Hilary Lloyd, Jeremy Deller, Martin Creed, Elizabeth Peyton, Chris Ofili, Peter Doig, Billy Childish, Stewart Home, Paul Noble, Stephen Willats and Ceal Floyer, among others, to produce short-run, hand-assembled publications and editions. Initially produced on the photocopier in his work office, these were mailed unsolicited to a network of peers. IMPRINT 93 published more than fifty projects during its five years of operations and organised related exhibitions in London at Cabinet Gallery, City Racing and Cubitt Gallery, London.

Curated by Matthew Higgs and Gregor Muir

Sarah Lucas and Angus Fairhurst Studio

During the mid-90s, Angus Fairhurst and Sarah Lucas shared a studio in Sutton Lane just off Clerkenwell Road. It was here that they produced many of their best known works, including Fairhurst's *Pieta* (1996), a photograph showing the artist lying naked in the arms of a gorilla suit, and Lucas' *Self Portrait with Fried Eggs* (1996). A space for quiet contemplation, the studio also became known for late-night parties (once St. John restaurant had closed for the night), as well as film screenings and events such as a performance of Fairhurst's concept band *Low Expectations*.

Curated by Gregor Muir

Sarah Lucas and Angus Fairhurst Studio, 1996. Photograph: Johnnie Shand Kydd. Courtesy Johnnie Shand Kydd.

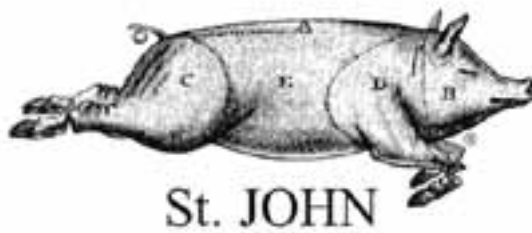




Opening night of Angela Bulloch's exhibition, *Superstructure* at the Migros Museum für Gegenwartskunst, Zürich, April 1998. Left to right: J. Mitch Flacko, Angela Bulloch, Cerith Wyn Evans, Tom Gidley and Susan Stenger. Photographer: Mancia/Bodmer, FBM studio. Courtesy Big Bottom

Big Bottom

All-bass band Big Bottom was formed in 1997 by Band of Susans co-founder Susan Stenger, when she recruited visual artists Angela Bulloch, Cerith Wyn Evans and Tom Gidley, as well as bassist J. Mitch Flacko, and taught them to play her 'La Monte Young meets Spinal Tap' compositions. They toured with dancer/choreographer Michael Clark in his 1998 comeback show, *current/SEE*, playing in a Stonehenge-like array that provided both sound and set for the dancers. Big Bottom's final performance was at Berlin's Volksbühne on New Year's Eve, 2005, opening for Throbbing Gristle.



Courtesy St. John

St. John

London restaurant The French House was opened in 1992 in the dining room above the iconic Dean Street pub in Soho. Famed for bringing a 'nose-to-tail' philosophy to dining, Fergus Henderson's menu featured everything from bone marrow to rolled pig's spleen. The husband and wife team enjoyed many close friendships with YBA-associated artists, who became famous around the time Fergus Henderson opened St. John on the premises of a former smokehouse in Smithfield (1994). Founded alongside Jon Spiteri and Trevor Gulliver, St. John continues to produce menus devoted to offal and other traditional British recipes.

Curated by Fergus and Margot Henderson

Inventory

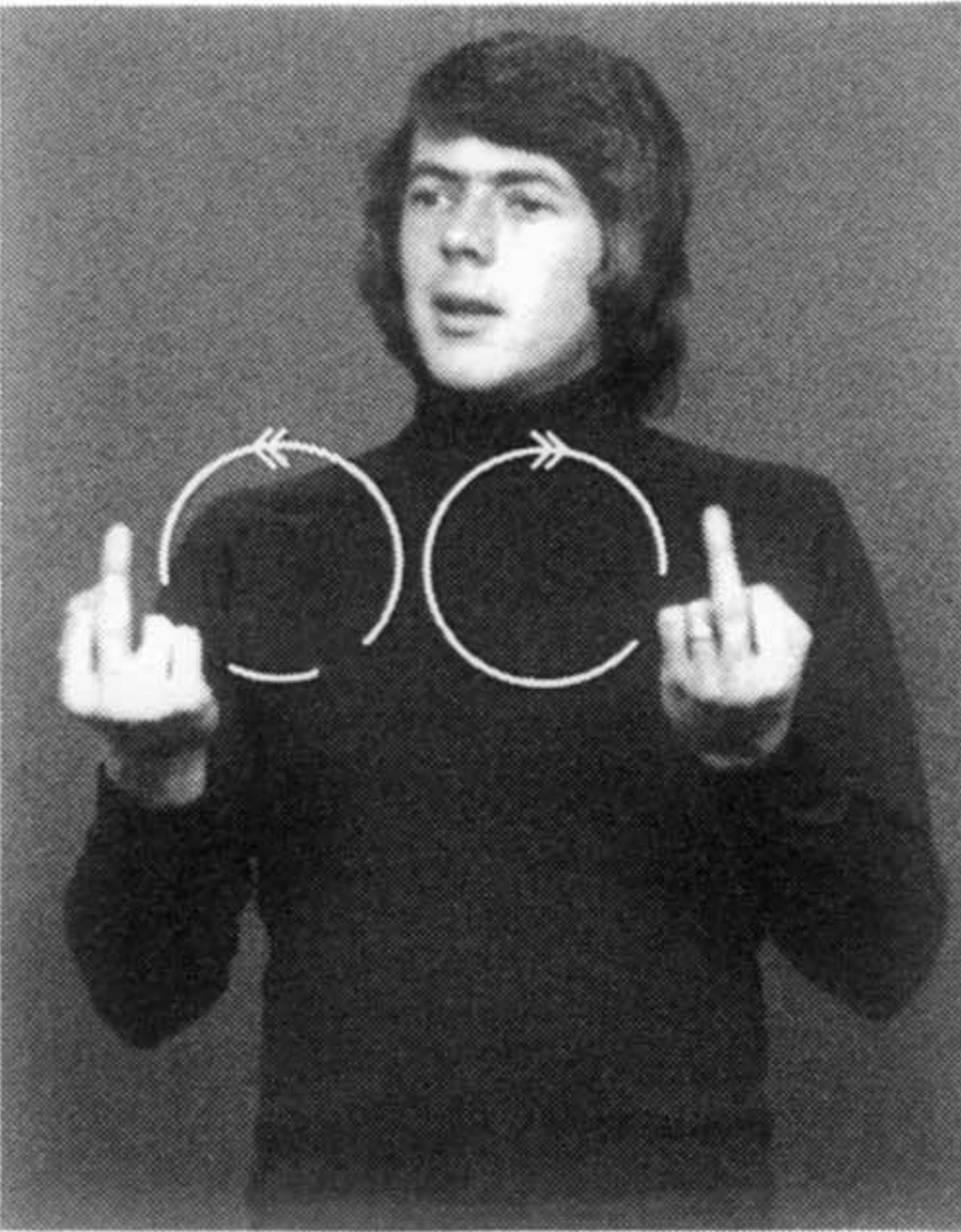
Experimental journal *Inventory* was first published in 1995 by Damian Abbott, Paul Claydon and Adam Scrivener. *Inventory* is an interdisciplinary space from which to put forward a theoretical and practical notion of a 'fierce sociology'. Devoted to the essay form in all its manifestations, *Inventory* engages with a variety of sociological and political situations through a range of forms and media. Their activities extend to film and installation and they have works in the collections of Tate and Centre Pompidou.

Curated by *Inventory*



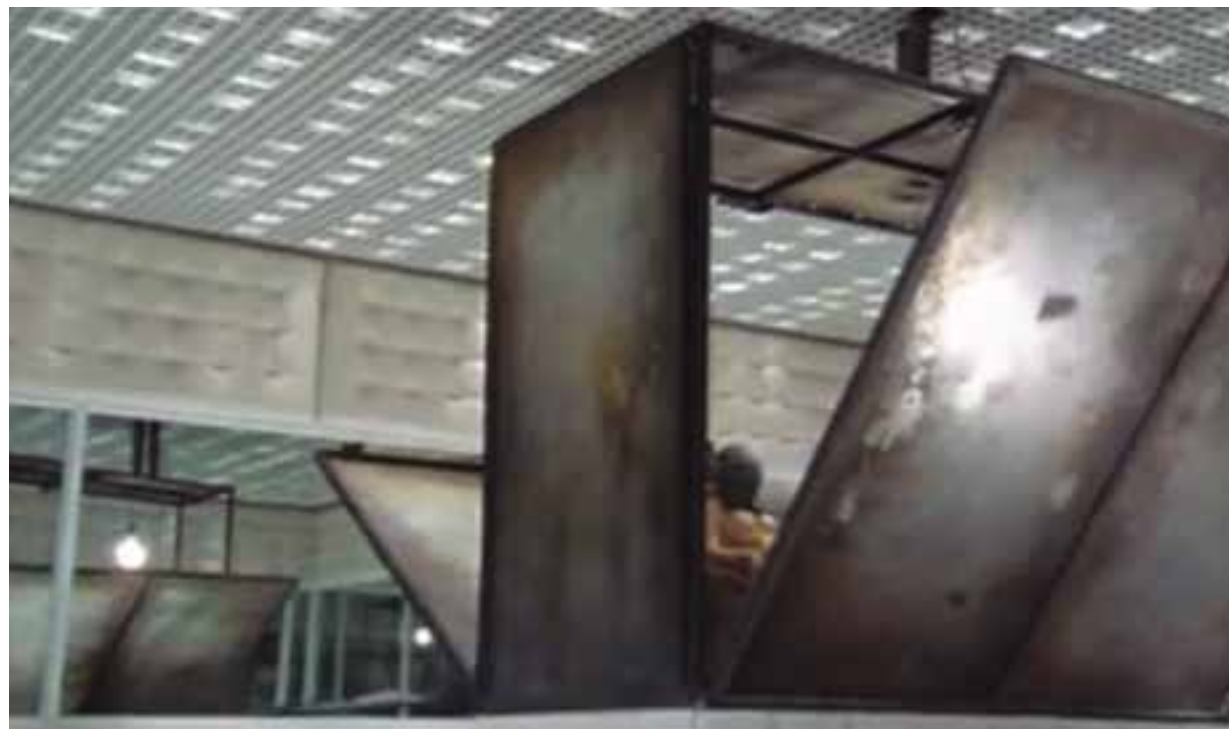
Inventory cover, 1997. Courtesy *Inventory*

Kapitalistischer



Realismus

Capitalist Realism, 2013. Courtesy *Inventory*



Alexander McQueen, still from VOSS, Womenswear S/S 01, SD
video, colour, silent, 11 min 12 sec.
Courtesy Alexander McQueen, London

David Adjaye OBE

As Founder and Principal Architect of Adjaye Associates, David Adjaye OBE established his own London practice in June 2000. The firm has since received worldwide attention, with work ranging in scale from private houses to major arts centres and civic buildings in Europe, North America, the Middle East, Asia and Africa. Driven by the desire to enrich and improve daily life, the practice's buildings are designed to meet the diverse needs of the communities they serve. Adjaye is currently designing the Smithsonian Institution's ambitious National Museum of African American History and Culture.

Curated by David Adjaye OBE



David Adjaye, Plans for Smithsonian National Museum of African American History and Culture (NMAAHC), Washington D.C., USA, April 2009 - September 2015, Adjaye Associates. Courtesy Adjaye Associates

Zaha Hadid Architects

Baghdad-born Zaha Hadid graduated from the Architectural Association, London in 1977, before starting her own practice in 1979. Internationally known for her built, theoretical and academic work, Hadid became the first woman to win the prestigious Pritzker Prize in 2004. Her seminal works include Vitra Fire Station (1993), Germany; Rosenthal Centre for Contemporary Art (2003), US; MAXXI Museum (2009), Italy; London Aquatics Centre (2011) and Serpentine Sackler Gallery (2013), both London.

Curated by Zaha Hadid Architects



Zaha Hadid, London 2066, Vogue Magazine (UK), 1991. Courtesy Zaha Hadid Architects

Blacktronica

The bi-monthly Blacktronica club night was founded during the early 2000s by music producer and DJ Charlie Dark. Frustrated with the music industry's tendency to pigeon-hole music genres, Dark set out to establish a forum for music that resisted classification. Initially envisaged as a three-day festival, Dark approached the ICA, and the project was developed into the format of a club night which explored the innovative sounds of black electronic music. For Charlie Dark, Blacktronica represented an attempt to push and develop the boundaries of music and culture.

Curated by Charlie Dark

fig-1

fig-1 (2000) saw 50 presentations being run in 50 projects in a makeshift Soho space by curator Mark Francis. With different artists, architects, writers, designers and musicians being showcased each week, the remit of the project was to demonstrate the depth and range of creativity in London at the time. Artists including Richard Hamilton, Gavin Turk, Peter Doig, Jeremy Deller, Gilbert & George, Anish Kapoor, Enrico David and Philip Treacy, contributed to the project. The writer Will Self presented a week-long 'writing performance' at the space.

Curated by Mark Francis

Alexander McQueen

Spring/Summer 2001

Alexander McQueen's elaborate Spring/Summer 2001 show took place inside a glass cube, the centrepiece of which was a second mirrored cube. This collapsed to reveal writer Michelle Olley nude and reclining on a chaise longue, a pose inspired by photographer Joel-Peter Witkin's *Sanitarium*, New Mexico (1983).

Scott King

Scott King's work frequently addresses iconic and 'monumental' imagery; with the artist often producing prints and sculptures that refer to and question political ideologies. Presented as part of this project, King's new work *Nelson's* (2013) is his second recent piece to address Nelson's Column in Trafalgar Square. In both *Nelson's* and *Long Live Death* (2012), King radically redesigns the famous monument either replacing it with Antony Gormley's *Angel of the North* (1995) or by removing the statue's column.

Scott King, *Nelson's*, 2013. Courtesy the artist and Herald Street, London



Bart Wells Institute

Founded by Luke Gottelier and Francis Upritchard, Bart Wells Institute was an artist-run project space housed in a semi-derelict squatted building between 2001- 2003. The first show at the Bart Wells Institute included artists Sam Basu, Harry Pye, and Mick Mee, as well as works by Gottelier and Upritchard themselves. The success of the initial show enabled the pair to run the space for two years, during which they asked different artists to curate shows around their own practice.

Curated by Francis Upritchard and Luke Gottelier



Martino Gamper

London-based Italian designer Martino Gamper’s practice engages in a variety of projects from exhibition and interior design, to the design of mass-produced products for the cutting-edge of the international furniture industry. Gamper has an abiding interest in the social aspects of furniture design. He collaborates with a number of British and European designers and has been a teacher and workshop leader at the Royal College of Art, London, ECAL, Lausanne, and the Ecole des Arts Decoratifs, Paris. Gamper’s shelving unit *Totem* (2011) was produced as a one-off for a temporary exhibition at Phillips (then de Pury). Made from hard wood remnants of previous works, its components are interchangeable.

Martino Gamper, *100 Chairs in 100 Days*, Cromwell Place, 2007. Photograph: Angus Mills.
Courtesy the artist

→ Opposite page: Martino Gamper, *Totem*, 2011.
Courtesy the artist







Julie Verhoeven, *Me, Julie*, 2013. Photograph: Annie Collinge. Courtesy the artist

Julie Verhoeven

An artist and designer whose practice defies disciplinary categorisation, Julie Verhoeven works fluidly across the realms of art, fashion and illustration. Her creative outputs do share certain commonalities however, with the artist frequently returning to issues of pop culture, vanity and gender. Verhoeven's formal training was in fashion, working as assistant to John Galiano between 1987 - 1991, before producing her own line between 2002 - 2004. Verhoeven has taught fashion part-time on the MA at Central Saint Martins College since 1996, and was made an Honorary Fellow of the Royal College of Art in 2013.

Curated by Julie Verhoeven

← Previous page: Julie Verhoeven, Rough collage including: Verhoeven at home in 2003 in *Art Review*; Gibo S/S 03 show invite; Gibo A/W 04 invite to Gibo boutique collection arrival in store. Courtesy the artist

Fashion East

Fashion East is a non-profit designer support and showcasing initiative founded in 2000 by The Old Truman Brewery and Lulu Kennedy MBE. The scheme scouts and champions emerging designers, providing them with a free catwalk show at London Fashion Week/London Collections: Men. After five successful years in womenswear, Fashion East pioneered the MAN catwalk show with Topman. Fashion East has kick-started the careers of many UK designers, including Richard Nicoll, Jonathan Saunders, House of Holland, Gareth Pugh, Marios Schwab, Roksanda Ilincic, Louise Gray, Meadham Kirchhoff and J.W.Anderson.

Curated by Lulu Kennedy

Lulu Kennedy MBE. Photograph: Paul Wetherell. Courtesy Fashion East



Mark Leckey and donAtella

Music and performance collaborators donAtella (artists Bonnie Camplin, Enrico David, Ed LaLiq, Mark Leckey) worked together between 2001 and 2003. The film *LondonAtella* features artists Ed LaLiq (Edwin Burdis) and Bonnie Camplin against a backdrop of collaged footage that reconstructs London in their vision – taking clips for a variety of sources, including feature film and television, they rebuild the city and see it destroyed in a series of action movie stunts and explosions. Assimilating a music video the film features numerous pop culture references; a trope of many of the collaborators' work.

donAtella

Sampling and re-fashioning familiar images and melodies from popular culture, donAtella performed at Cabinet Gallery, London (2001); Gavin Brown's enterprise, New York (2001); Barbican, London (2002); and Nova Popularna, Warsaw (2003). The photograph presented as part of this project was taken at a performance at the 13th Note Club, Glasgow, 2001.



Performance at 13th Note Club, donAtella, Glasgow, 2011. Courtesy the artists and Cabinet, London

Giles Deacon

British fashion designer Giles Deacon graduated from Central Saint Martins College of Art and Design in 1992. His own label GILES was launched with a ground-breaking 2004 London Fashion Week debut styled by Katie Grand. Celebrated for melding superior craftsmanship with playful designs, the designer is known for unlikely proportions and pop-culture references. Prior to running his own label, Deacon worked for Charles De Castelbajac in Paris and worked as a designer at Bottega Veneta and the Gucci Group. In 2006, Deacon was awarded 'British Designer of the Year' at the British Fashion Awards.

Curated by Giles Deacon

BoomBox

Free-entry East End club night BoomBox was opened in 2006 by Richard Mortimer, running until 2008. Held at the Hoxton Square Bar and Kitchen, BoomBox took over the venue on Sunday nights, attracting swathes of party-goers from the London fashion scene. A non-profit club with a tough door-policy and a free-spirited dress code, the London fashion elite, including Gareth Pugh, Kim Jones and Cassette Playa, were regulars.

Curated by Richard Mortimer

Radio Egypt

Radio Egypt was a Sunday night party at East End pub The George & Dragon, and later at 291 Gallery, which ran during the summer of 2003. Having recently returned from New York, club host Jonny Woo created and hosted Radio Egypt, a performance art party, with the landlord of the pub, Richard Battye. Influenced by his tutelage as a drag queen under Lavinia Co-op, from the anarchic 70s performance troupe Bloopips, Woo's Sunday night parties became popular amongst the Shoreditch fashion crowd.

Curated by Jonny Woo

White Cubicle

The White Cubicle Toilet Gallery measures 1.40 by 1.40m and is located within the Ladies toilet of The George & Dragon pub. Working with no budget, staff or boundaries, White Cubicle was founded by Pablo León de la Barra. Intended as an antidote to the commercial art scene, White Cubicle has presented local and international manifestations since 2005. This vitrine recreates aspects of some past exhibitions including *A Fountain* (2011) by Stefan Benchoam and *Rubber Necking* (2009) by Julie Verhoeven. This vitrine has been transformed with reference to The George & Dragon pub.

Curated by Pablo León de la Barra and Paul Sammut

White Cubicle. Photograph: Paul Sammut.
Courtesy White Cubicle



Bistrotheque

Restaurant and bar Bistrotheque was opened in 2004 by David Waddington and Pablo Flack. Housed in an unmarked industrial building on Wadeson Street, Bethnal Green, it quickly became an institution amongst London's art and fashion crowd. Soon after its opening, Pablo Flack invited Jonny Woo to put on a night called Tranny Lip Synching, thus paving the way for its famous ground floor Cabaret Room and marking the beginning of an eight-year residency at Bistrotheque for Woo and other performers.

Curated by David Waddington and Pablo Flack

Bonnie Camplin

Get Me a Mirror

Artist Bonnie Camplin works across multiple mediums including drawing, painting and video. Taking beauty as a starting point, her film *Get Me a Mirror* (2006) is a journey into the horrors of representation. Including found and self-shot material, alongside animation, the video explores the feminine stereotypes imposed in western society. In a sequence of interrelated scenes, different female characters experience a spectrum of encounters with images of beauty. Recent exhibitions include the solo show *No More Car Sick* (2013) at Cabinet, London.



Eddie Peake, Installation view, *Ladies*, 2008.
Courtesy Parade

Parade

Opened in 2006, Parade gallery was initiated by co-founders Laurence Taylor, Alexis Chan and Andrew Judd, designed to maintain their involvement in art production and to explore the process of exhibition making. Established with the intention of offering artists a space to realise exhibitions, it was also born out of an interest in meeting and developing a community of artists, curators and art professionals. Parade's programme has included exhibitions by Eddie Peake, Matthew Darbyshire, Djordje Ozbolt, Alexander Tucker, and group show *The Death of Affect* (2007) curated by Matt Williams.

Curated by Laurence Taylor, Alexis Chan and Andrew Judd



Haroon Mirza, *Detroit*, 2012.
 Courtesy the artist and Lisson Gallery, London

Haroon Mirza

In his work, UK artist Haroon Mirza explores the possibility of the visual and the acoustic as one singular aesthetic form. Mirza's *Detroit Reconfigured* (2012/13) is a modified version of the work *Detroit* (2012), a room-sized installation which was made for an exhibition at University of Michigan Museum of Art. The round cone shape of the speaker frame is a visual parallel to the shape of a steering or car wheel, indirectly referencing the automobile industry of Detroit. Fusing this reference to the history of music via the work's sound sequence, there is a double reference to Detroit's history; its music and turbulent automobile industry.

Cafe OTO

Cafe OTO opened in April 2008 with the aim of providing a home for creative new music that exists outside of the mainstream. Cafe OTO is comprised of one large space, open during the day as a cafe and hosting an evening programme of adventurous live music almost seven nights a week.



Billboard for performance, Ikue Mori/Steve Noble + Pat Thomas Solo, Cafe OTO, June 2013.
 Photographer: Fabio Lugaro
 Courtesy Cafe OTO

Peles Empire

Peles Empire is an on-going collaborative work by artists Katharina Stöver and Barbara Wolff. The project borrows its name from the Romanian castle Peles, built between 1893 and 1913. Stöver and Wolff have reproduced ten rooms of the Peles castle since 2005, with the project existing in London, Frankfurt and Los Angeles. Based on the castle's method of reproduction, images and objects are manipulated and translated into another 2D or 3D form. Stöver and Wolff also run an exhibition space in Stoke Newington, where other artists are invited to exhibit their work.

Curated by Peles Empire



Above and Below: Peles Empire, *Formation 5*, 2013,
 Cell Project Space.
 Courtesy Peles Empire

Åbäke

Åbäke is a London graphic design collective established in 2000 by Patrick Lacey, Kajsa Ståhl, Benjamin Reichen and Maki Suzuki, who met at the Royal College of Art. Alongside design commissions, they have co-founded a record-fashion label (Kitsuné), an architectural magazine (*Sexymachinery*), a nomadic restaurant (Trattoria and Social Pasta), a museum (Victoria & alferD), a publishing company (Dent-De-Leone) and 13 more aliases and enterprises, involving artists such as Ryan Gander, Martino Gamper and Per Hüttner.

Curated by Åbäke



Åbäke, *Genompdoria*, 2013.
Courtesy the artists

Anthea Hamilton

Anthea Hamilton studied at Leeds Metropolitan University before graduating from the Royal College of Art in 2005. Working with sculpture, painting, moving image and performance, her practice is concerned with the creation of performative spaces. More recent installation pieces reflect her engagement with the iconography of popular culture. Her theatrical tableaux often incorporate ready-made objects, drawings and her signature motif of cut-out legs. Hamilton has exhibited widely throughout the UK, including *LET’S GO* (2013), Bloomberg Space, London; *Better Homes* (2013), Sculpture Center, New York; and *Gymnasium* (2008), Chisenhale Gallery, London.

Curated by Anthea Hamilton



Anthea Hamilton, *Venice Kimono*, 2012.
Courtesy the artist

Max Lamb

Furniture designer Max Lamb graduated from the Royal College of Art in 2006. After a year designing for Tom Dixon Studio, he established his own practice, developing a concise, process-driven approach to design. With the designer seeking to re-contextualise traditional and unconventional materials and processes - for example carving polystyrene, casting pewter or using electro-deposition methods for his furniture and products - the resulting approach is technically rigorous. Lamb was awarded the 'Designer of the Future' award at Design Miami/Basel 2008.

Curated by Max Lamb



Max Lamb, *Part of Crockery*, 2012.
Courtesy the artist

Clunie Reid

Wet Dave (Boom Boom)

Collage is Clunie Reid's primary approach and the method used in her video *Wet Dave (Boom Boom)* (2009). Like her paper and wall-based works, the video layers snippets taken from a variety of popular culture sources, including videogames, adverts and action movies. Through montage and composition Reid blends the myriad of clips in a sequence of explosive images. Recent exhibitions include the current self-titled solo shows at MOT International, London and *Cos What's Inside Him Never Dies also* at MOT International, London (2011).

IDEA Books

Founded in 2009 by Angela Hill and David Owen, IDEA Books is based in Dover Street Market; selling vintage and contemporary books, magazines and photography. The company also supplies Marc Jacobs’ Bookmarc stores worldwide and Kenzo in Paris, working closely with their client base of fashion designers, photographers and stylists to source remarkable books. As part of this project IDEA Books have chosen to feature a maquette for a book of photographs by Dafydd Jones, provisionally titled *The Last Hurrah*, designed by Sean Murphy and edited by Edward Booth-Clibborn. A photographer fully immersed throughout the 80s in one aspect of post-punk culture, the ‘Sloane Ball’, Jones’ photographs were used by *Tatler* in their social diary pages.

Curated by IDEA Books

Cover of maquette of *The Last Hurrah: Photographs from the 80s* by Dafydd Jones, IDEA Books. Photographer: Dafydd Jones. Designer: Sean Murphy of Value and Service. (Book in development with Edward Booth-Clibborn). Courtesy of Dafydd Jones and IDEA Books



Charlie Porter

Writer and blogger Charlie Porter is Men’s Fashion Critic for the *Financial Times*. He studied philosophy at King’s College London, and has worked at *Fantastic Man*, *The Guardian*, *GQ* and *The Times*, as well as writing for titles such as *British Vogue*, *The Face* and *i-D*. Porter sits on the panel for Fashion East, MAN and the BFC’s New Gen Men, and helps organise parties such as Le Gremlin Express at The George & Dragon pub, Macho City at the Joiners Arms, and Chapter 10 at Dance Tunnel.

Curated by Charlie Porter



Phyllida Barlow, Installation view, *Bluff*, Studio Voltaire, 2011. Photograph: Andy Keate. Courtesy the artist and Studio Voltaire

Chisenhale Gallery

Chisenhale Gallery supports the production and presentation of new forms of artistic activity and engages diverse audiences. Throughout their 30-year history as one of London’s most innovative forums for contemporary art, the gallery has gained a reputation for producing important solo commissions with artists at a formative point in their career. In the 90s, the East End gallery produced exhibitions with artists such as Rachel Whiteread, Cornelia Parker and Gillian Wearing. More recently, the gallery has worked with a new emerging generation, including artists Lynette Yiadom-Boakye, Amalia Pica, Helen Marten and Ed Atkins.

Curated by Polly Staple



Eddie Peake, *Amidst a Sea of Flailing High Heels and Cooking Utensils, part 2*, 2012. Photograph: Mark Blower. Courtesy the artist and Chisenhale Gallery, London



Alexandra Bachzetsis, *A Piece Danced Alone*, 2011. Photograph: Mark Blower. Courtesy the artist and Chisenhale Gallery, London

LuckyPDF

LuckyPDF is collective of artists based in South East London that began in 2008. Members James Early, John Hill, Ollie Hogan and Yuri Pattison work collaboratively with a changing network of artists, producing live events and internet interventions that often showcase the work of other practioners. Following the success of their Spring/Summer 2013 collection, which appropriated the images and styles of their peers, for this project LuckyPDF have produced a limited edition and installation. This is a concept-branding of the ICA Staff t-shirts and results in a high-fashion reimagining of workwear.

LuckyPDF, 幸運PDF S/S 2013 capsule collection, press images. Photography: Oskar Proctor. Model: Ed Fornieles. Courtesy the artists



Above, below and right: LuckyPDF, 幸運PDF S/S 2013 capsule collection, look-book shots. Photography: Oskar Proctor. Stylist: Hannah R Hopkins. Make up: Lucy Joan Pearson. Courtesy the artists





James Richards

Nils Bech performing *‘Without You’*

Artist James Richards’ short extract *Nils Bech performing ‘Without You’* (2006) was shot while he was a student at Chelsea College of Art and Design, and is taken from the longer work *Untitled (Cinema Programme)*, 2006. Recorded in night vision, Norwegian singer Nils Bech performs a haunting rendition of Harry Nilsson’s *Without You* in a snow-covered car park. Richards’ films and installations have featured in numerous exhibitions, most recently including the solo show *The Screens* (2013) at Rodeo, Istanbul and international group show *The Encyclopaedic Palace*, at the 55th Venice Biennale (2013).



Lyall Hakaraia, Vogue Fabrics.
Courtesy Vogue Fabrics

Vogue Fabrics

A regular host of ‘transvestite after parties’ in his own lounge, Lyall Hakaraia set up the East End club Vogue Fabrics in 2008. Housed in the basement of a Dalston townhouse - which in its previous life was a Turkish dance studio, immigration office and dosshouse - Vogue Fabrics now hosts parties every weekend and cultural events during the week. The club works with international performers including Mykki Blanco, Christeene, Aerea Negrot and Hard Ton. In addition, it presents off-site events at the ICA and Glastonbury Festival. Hakaraia also works as a fashion designer.

Curated by Lyall Hakaraia

SIBLING

A collaboration between Joe Bates, Sid Bryan and Cozette McCreery, knitwear label SIBLING launched in 2008. Their premiere collection included bright subversions of classic knitwear styles, including the sparkling knits and leopard graphics now synonymous with the label. Recent SIBLING collaborations include Swarovski for Spring/Summer 2014, Fred Perry, Designer Pudsey 2012 and an outfit for Disneyland Paris’ extended 20th Anniversary. Here, SIBLING present a selection of iconic knits, most notably their world touring unofficial mascot ‘Knit Monster’ and the Laura Lees hand-embroidered ‘Hell Flower’ look.

← Previous page: SIBLING, *Elvis Knitted Denim Jacket*, 2012.
Courtesy SIBLING



SIBLING, *Panda’s RockI*, S/S 13.
Courtesy SIBLING



SIBLING, *Candy Printed Leopard*, S/S 12, Hot Dog collection.
Photograph: James Ari King.
Courtesy SIBLING

→ Opposite: SIBLING, *Knit Monster*, Social Zombie collection, A/W 10.
Courtesy SIBLING



Meadham Kirchhoff

Autumn/Winter 2012 collection

Edward Meadham and Benjamin Kirchhoff both studied at Central Saint Martins College of Art and Design. They launched fashion label Meadham Kirchhoff as part of Fashion East in 2006. Reminiscent of 80s club culture, their Winter 2012 collection evokes the work of Leigh Bowery and Trojan. With choreography by Les Child and music by Jeffrey Hinton.

The Serpentine Gallery’s Edgware Road Project

Since 2009, the Serpentine Gallery’s Edgware Road Project has brought together artists, activists, residents and shop-owners to investigate and imagine futures for the Edgware Road. International artists collaborate closely with the neighbourhood through a series of residencies, commissions and exhibitions, exploring the history, experiences and struggles of the many communities of Edgware Road. This approach echoes the pedagogical experiments of project partners Townhouse Gallery, Cairo and Ashkal Alwan, Beirut. Resident artists include Abäke, CAMP, Ultra-red, Frances Rifkin, Etel Adnan, Lamia Joreige, Wael Shawky and Emily Wardill.
Curated by Janna Graham and Amal Khalaf

Anal House Meltdown

Anal House Meltdown is an East End club night by George Henry Longly, Eddie Peake and Prem Sahib, that takes place at Vogue Fabrics, approximately four times a year. The night first began in 2011 and encourages a ‘tops off-tits out’ policy. Music ranges from disco to dancehall, with guest DJs including Actress, Charlie Porter, and Princess Michael of Cunt. In its short history the club has hosted performances on the dance floor, live window displays and a poster exhibition.
Curated by George Henry Longly, Eddie Peake and Prem Sahib.

→ Opposite: Prem Sahib, ‘spinning lil’ white lies about his crepuscular time in Yellow’, 2013. Courtesy of Dosfotos



J.W.Anderson

Autumn/Winter 2013

Jonathan William Anderson studied menswear at London College of Fashion and his collection made its debut at London Fashion Week in 2008. The designer's pared back, simple and elegant Autumn/Winter 2013 collections feature accentuated lines and muted tones with occasional blocks of colour.

Bethan Laura Wood

Designer Bethan Laura Wood completed her studies in 2009, graduating from the Royal College of Art where she studied under Jurgen Bey and Martino Gamper. As a collector herself, Wood's work springs from an interest in the connections we make with the objects that surround us every day. By re-contextualizing elements from existing, everyday objects, combined with research into the constituent elements of a modern city, Wood creates new products which rediscover, explore and celebrate different attributes and aspects of the 'mundane'.

Curated by Bethan Laura Wood



Bethan Laura Wood, *Playtime*.
Courtesy the artist and Wood, London

Matthew Darbyshire

Matthew Darbyshire studied at the Slade School of Art, London and The Royal Academy Schools, London. Interested in the non-specificity of today's design language, he typically presents installation works that explore the aesthetic language of contemporary commodity culture. Here, Darbyshire presents a re-working of *Blades House* (2008), originally exhibited at Gasworks, London, as part of his first UK solo show. This is a to-the-inch facsimile of a South London ex-authority flat belonging, in Darbyshire's mind, to a fictitious, middle-class professional in his thirties. As with many of Darbyshire's works, the selection of furnishings points to issues of taste, class and gentrification.



Matthew Darbyshire, *Oak Effect*, 2012.
Courtesy the artist and Herald Street, London

Matthew Darbyshire, *Blades House*, 2008.
Courtesy the artist and Herald Street, London





Bethan Laura Wood. Photographer: Anthony Lyett.
Courtesy the artist



Bethan Laura Wood, *Particle construct cabinet*.
Courtesy the artist and Nilufar Gallery

Katrina Palmer

A graduate of Central Saint Martins College and the Royal College of Art, artist Katrina Palmer proposes extended forms of writing as sculpture through published stories, live-readings, events and recordings that move between sculpture, writing and performance. An artist-protagonist is employed as Palmer’s agent on the page, teasing out the material significance of objects and negotiating the dynamics of fictionalised spaces. *The Dark Object* (published by Book Works, 2010) explores the visceral texture of writing as well as its covert materiality. Her work has been presented at Camden Arts Centre (2012) and Chisenhale Gallery (2013).

Curated by Katrina Palmer

Eloise Hawser

Completing her undergraduate degree at the Ruskin School of Fine Art, Oxford, Eloise Hawser went on to study at the Städelschule, Frankfurt, under Tobias Rehberger and graduating in 2009. Hawser’s work often includes fabricated structures that are combined with incidental, useless or discarded objects and interventions according to Hawser’s intuitive sense of constructed form. Recent solo exhibitions include *Haus Der Braut*, VI VII, Oslo and *What From Come You*, 1822 Sparkasse Forum, Frankfurt. She was awarded the ‘Frankfurt Sparkasse Stiftung’ prize.

Curated by Eloise Hawser

Eloise Hawser, *Haus der Braut*, 2013.
Courtesy the artist and VI VII, Oslo



Eloise Hawser.
Courtesy the artist

Louise Gray

Fashion designer Louise Gray studied textiles at The Glasgow School of Art before going on to graduate from Central Saint Martins College of Art and Design in 2007. Subsequent seasons saw her showing as part of Fashion East, and then solo with support of NEWGEN and Fashion Forward sponsorship. Gray’s label is based on brightly-hued, boldly-textured garments, where movement, embellishment and hand-crafted fabrics take centre stage. Contrast is key in her designs and Gray reworks traditional stitches and embroidery techniques to create trompe l’oeil effects. Major collaborations include knitwear brand Brora and Topshop.

Curated by Louise Gray

Louise Gray, A/W 13.
Courtesy Louise Gray



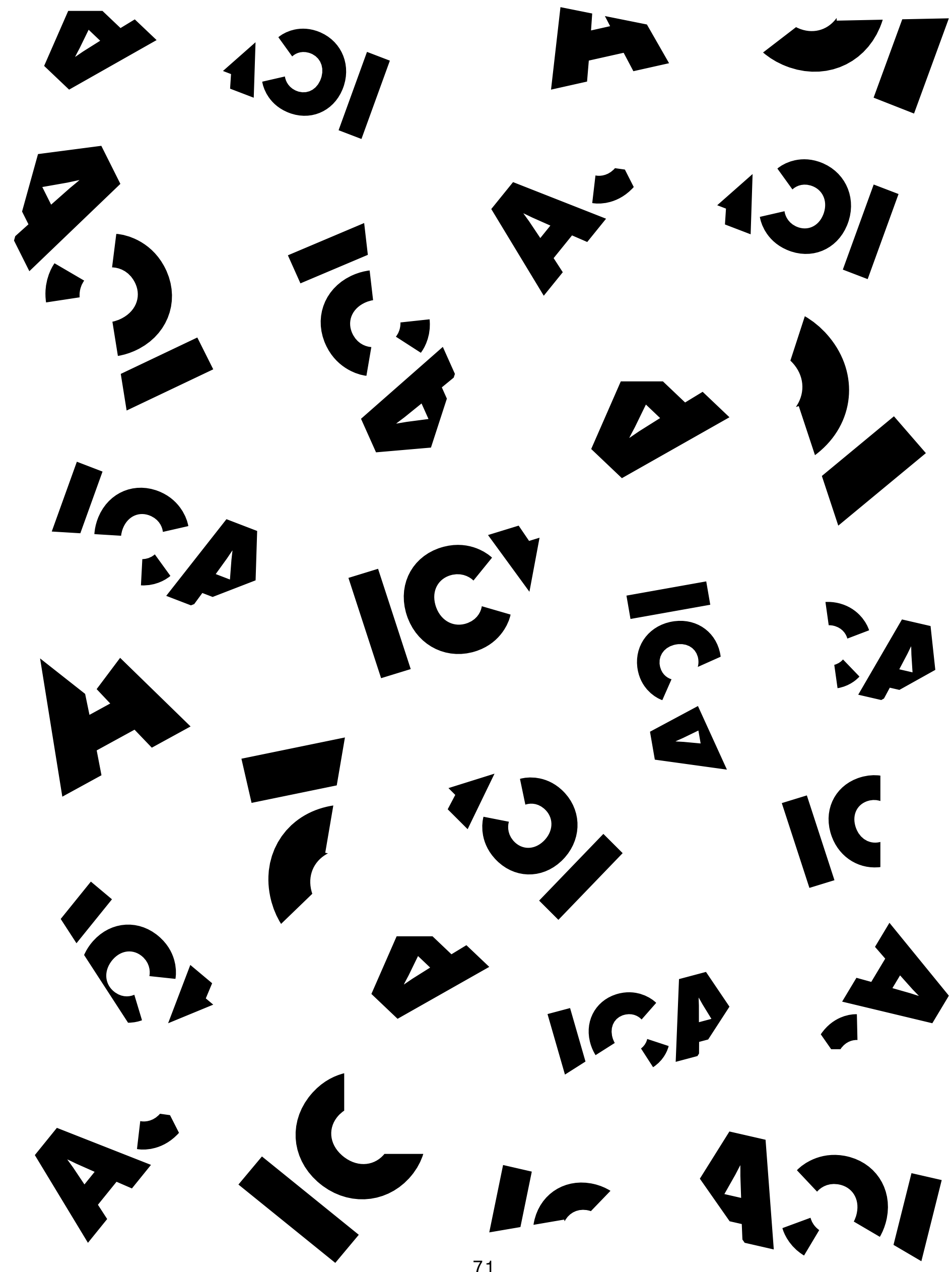
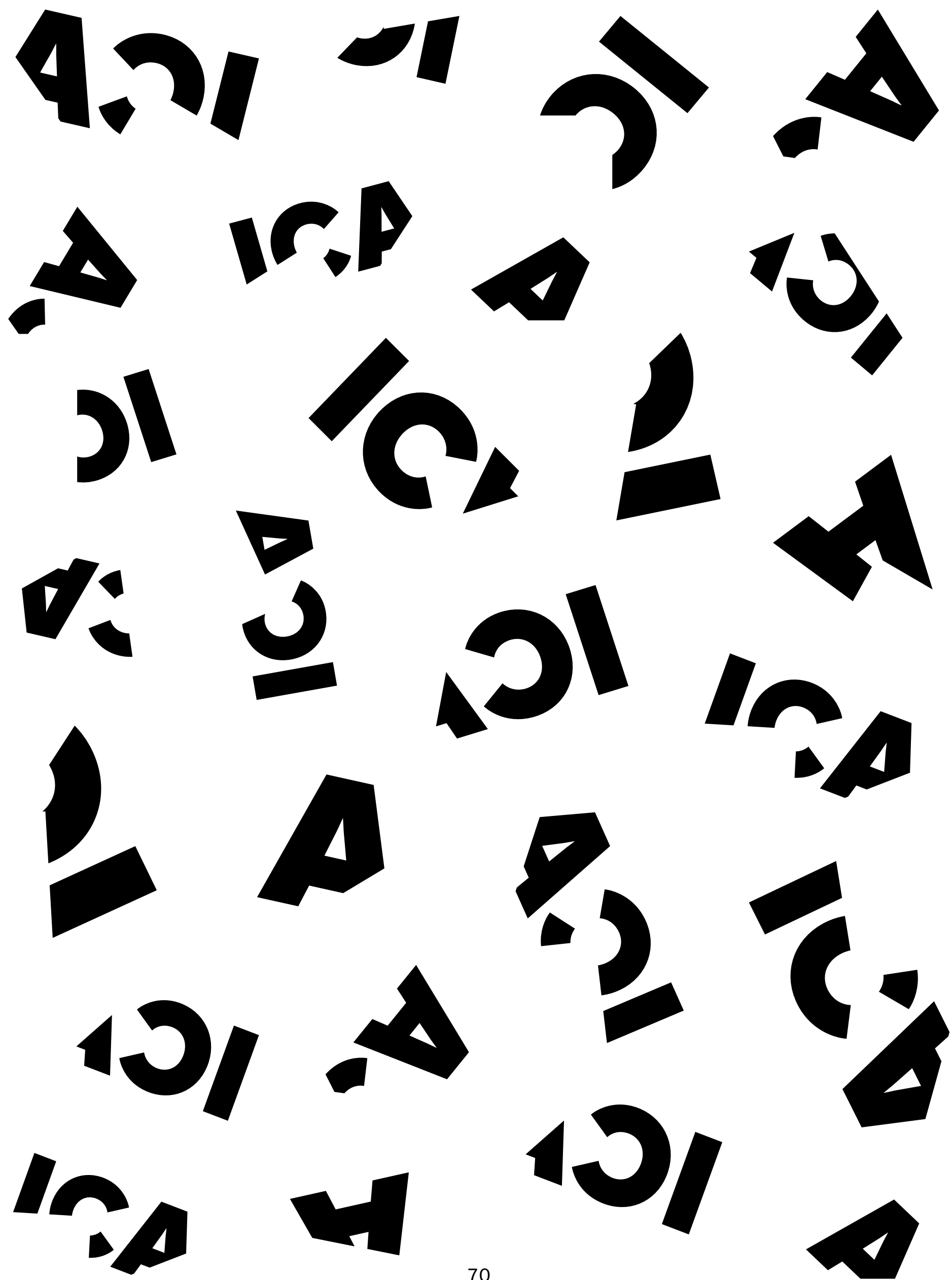
Tyrone Lebon

A photographer and filmmaker, Tyrone Lebon completed an MA in Social Anthropology in 2005 and has since completed film and photography projects shown by international broadcasters, galleries and publications. His work has been exhibited in various photography exhibitions including group shows at Christie’s Rockefeller Center, New York; Galerie Azzedine Alaïa, Paris; and The Saatchi Gallery, London. His documentary films have been shown by broadcasters including Channel 4 (UK) and Sundance TV (US). Lebon is also the founder and creative director of the photography group DoBeDo.

Curated by Tyrone Lebon

Julia

Julia is a graphic design studio formed by Valerio Di Lucente, Erwan Lhuissier and Hugo Timm upon graduation from the Royal College of Art in 2008. With an emphasis on typography, the studio’s output ranges from books to exhibition design, magazines, websites and posters, collaborating with artists and institutions such as the Design Museum, the Royal College of Art, the Institute of Contemporary Arts and the British Council among others.



Events

A series of weekly talks and events will take place over the course of the Off-Site project. These talks will critically engage with the show, exploring and relating the key themes of the project to a contemporary context. All events are free, but booking is essential.

Editions

We collaborate with today’s most exciting artists to commission and produce limited edition artworks. Members receive up to 25% discount; all proceeds support our programme.

To accompany ICA Off-Site: Old Selfridges Hotel there will be new artists’ editions by Scott King, Francis Upritchard, Haroon Mirza, Lucky PDF and Julie Verhoeven.

For information contact: editions@ica.org.uk | +44 (0)20 7766 1425 | www.ica.org.uk/editions

SHOWstudio

Sat 14 Sep | 3.30pm

The award winning fashion website, SHOWstudio, will live stream one of their signature live panel discussions, which see fashion experts dissect key shows live on camera and which have been heralded as a huge innovation in fashion criticism. For the first time, the panel will be in front of a live audience in the ICA Off-Site project location, unpicking the Spring/Summer offering of acclaimed designer J.W.Anderson. Chaired by SHOWstudio’s Fashion Editor Lou Stoppard, the panel will feature industry insiders including buyer and presenter Brix Smith-Start and journalist and author Katie Baron.

Tom Dixon: Nightclubs, Bass Guitars and Welding Torches

Sat 21 Sep | 2pm

Simon Mills, designer Tom Dixon and artist Bethan Laura Wood discuss the 1987 Crafts Council exhibition *The New Spirit in Craft & Design*. Programmed by our media partner *Wallpaper** magazine.

Out of the Box: Live Warhol Time Capsule opening

Sat 21 Sep | 6.30pm

The ICA links up with The Andy Warhol Museum in Pittsburgh, USA, to exclusively live stream the opening of one of Andy Warhol’s *Time Capsules*. This unique event gives audiences an incredibleinsight into Warhol’s daily life through objects yet to be revealed. Introduced by ICA Executive Director Gregor Muir and The Andy Warhol Museum curator Nicholas Chambers.

Flyers: The Facebook of the Pre-Internet Age

Sat 28 Sep | 2pm

A panel discussion looking at how people connected and shared prior to the Internet - namely club flyers, listings, magazines, and from hanging out in shops and hairdressers. Led by Charlie Porter and including Princess Julia, Jeffrey Hinton and Louise Gray.

Club Culture: The Evolution of a London Scene

Sat 5 Oct | 2pm

How has London club culture developed over the past three decades? Chaired by Joe Muggs, this panel will include Keith Reilly, Noel Watson and Sarah Lockhart, and will explore club culture, from the basements of Soho to the super-clubs of the 1990s becoming brands in their own right.

Accumulate, Appropriate

Sat 12 Oct | 2pm

Following the threads of past movements such as Creative Salvage, which similarly repurpose and reuse discarded or defunct materials, this talk focuses on the character of accumulation and appropriation in contemporary artistic practices. Speakers include artist Bonnie Camplin and Haroon Mirza.

Collecting Art in the Age of Digital Technology

Sat 19 Oct | 12.30pm

This talk will consider how the digital world has impacted on the art market. The panel will explore the shifting landscape, speculating on how it will continue to change and evolve. Charied by Heather Corcoran, Executive Director of Rhizome, speakers include art advisor Lisa Schiff, gallerist Vanessa Carlos, art advisor Sabrina Buell and Thomas Galbraith, Managing Director, Auctions, Paddle8.

Bright Young Things

Sat 19 Oct | 2pm

A selection of Selfridges up-and-coming Bright Young Things - including designers, artists and animators - present their practices, ending the series of talks with a glimpse into the future. Co-chaired by Emma Gibson and Gregor Muir.

www.ica.org.uk/events



Francis Upritchard
A Beat, 2013
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Art Rules

www.artrules.ica.org.uk
Tracey Emin, Jeremy Deller, Ryan Gander, LuckyPDF and Bob & Roberta Smith are some of the artists alongside a range of curators and commentators who have contributed to our new Art Rules digital forum, encouraging debate around contemporary art.

Join in at artrules.ica.org.uk, or tweet us @icalondon using the #whatisart hashtag

There are other ways to join the ICA conversation. Follow us on:



Sign Up

For up-to-date news on our programme, sign up to our newsletters at: www.ica.org.uk/subscribe

ICA Blog

Subscribe to our blog for insider information, context, conversation, ticket offers and breaking news. www.ica.org.uk/blog

Patrons

ICA Patrons
A highly valued group of individuals whose generosity actively supports our creative programme of exhibitions, cinema, talks and events. Benefits include special VIP events and previews, screenings and curator led gallery tours. Contact patrons@ica.org.uk

Young Patrons
Newly-launched, the ICA Young Patrons group offers young art enthusiasts, collectors and those new to contemporary art, the opportunity to meet like-minded individuals and have exclusive behind the scene access to artists and ideas. For more information visit: www.ica.org.uk/youngpatrons or contact: patrons@ica.org.uk

As a registered charity the support of Patrons enables the ICA to continue to deliver a creative programme of exhibitions, cinema, talks and events. There has never been a better time to support the ICA as all new donations in 2013/14 will automatically be doubled as part of the ICA's catalyst grant from Arts Council England. And to make your donation to the ICA go even further, you can make your gift eligible for Gift Aid. With Gift Aid, the ICA receives an additional 25p from the Inland Revenue for every pound.

Membership

Become an ICA Member to receive:

- 25% discount on limited edition prints
- £3 cinema tickets on Tuesdays
- £3 discount on all films
- 12 free members screenings a year
- 10% discount on all books
- 10% discount at the ICA Bar
- 20% discount on all ICA DVDs and ICA Catalogues
- £1.50 ticket discounts at BFI Southbank and BFI IMAX
- Discounts on all talks and events
- Free admission to selected events
- Exclusive access to the ICA Studio
- Invitation to all Private Views
- Monthly e-newsletter

www.ica.org.uk/membership

Support the ICA

Centrally located, the ICA welcomes 400,000 visitors a year to its home on The Mall. Through a vibrant programme of exhibitions, talks, events and film, the ICA stimulates debate, creativity and exchange with artists and visitors alike. The ICA is active across a range of social media platforms with over 84,000 followers on Twitter and over 42,000 likes on Facebook.

Since 1946, the ICA has presented ground-breaking shows by artists including Francis Bacon, Damien Hirst and Juergen Teller, and supported emerging artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor through exhibitions and residencies. In addition the ICA Cinema supports independent cinema screening rare artists' film alongside international film festivals.

Supporting the ICA
The rich cultural programme at the ICA offers sponsors the opportunity to capitalise on the ICA's cultural heritage and optimise brand exposure and commitment to the arts. Sponsorship includes exhibitions, long term partnerships and the development of inspiring, engaging strands of creative programme.

The ICA has an active Corporates scheme which allows your company exclusive entertaining opportunities around exhibitions, venue hire and employee benefits including discounted ticketing and bespoke talks, tours and access to the ICA curatorial team.

For further information: Malcolm Colin-Stokes, Head of Development malcolm.colin-stokes@ica.org.uk or 020 7766 1413

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Colophon

Published to accompany
ICA Off-Site: The Old Selfridges Hotel
A Journey Through London Subculture:
1980s to Now

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ICA Off-Site: The Old Selfridges Hotel
Curatorial Advisory Committee
- Princess Julia, Emily King, Libby Sellers

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