POST ART 1

ROUTINE ART CO.
There is a way that the placing of images around in the 'community' especially if localised in content and context has an effect on the community that cannot be achieved in any other way. The images in other public channels, e.g. TV, are too controlled and stylised in the commodity mode. The posting of 'illicit' images is act by act usually so low key as to be beneath the notice of law and so a practical possibility for most people.

The public cultural space is usually taken by the giant advertising hoardings with many thousands of pounds being spent on the creation of each image to have a specific calculated effect on a chosen group of people. The artist often living within the ghettoised urban space can also have a powerful effect with far more limited resources through his intuitive response to shared conditions. I believe that in this area artists are in possession of a powerful cultural lever which is outside the pervasive media monopoly of commerce. If they could use it!

The artists who live in such osmotic vacuums of inner city poverty and who are rejected by the elitist official art world must number several million worldwide. The majority of vocational artists have very little opportunity to show their work and participate culturally. By making a small part of their work and thoughts public, I believe an all important shift in world mood could occur. The shift from passive oppressed consumer to people aware of their own power to recreate culture on their own human terms. The shift from Babylon death culture to space culture.

So what stops this happening? After many years of investigation I think it's mainly a psychological condition of the marginalisation of artists. To be able to work there must be response, feedback and acclaim. No dignity or status is attached to furtively putting one's work in public spaces, rather one take the identity of vandal. Lowest of the low.

Recently I've been trying a project to reverse this situation. I invite work from artists all over the world through the mail art network. I install what I receive on carefully chosen sites in my locality and photograph it. The artist then gets back a colour maxi print, comments on the adventure of 'hanging' it up and finally a group documentation. Some of these artists will put up posters for me and return photos.

It feels like it vitalises the area around where I live although, of course, it is difficult to prove the precise effects of art on people. The 'effect' on me is clearer. I can work directly for the people I am part of and still have a documented project, materials, stimulation for more formal art projects.
ORGANISE NOW OR PERISH!

MAY 1985
VENUE
LONDON

FOR INFORMATION CONTACT

UNITE MORE!
The posters I received by May 18th 1985 were exhibited in the first week of ROADWORKS at Brixton Artists Collective Gallery. This was I show I organised in which ten artists worked in public for ten days documenting their work back in the Gallery on a daily basis. I posted some of these posters up around the streets of Brixton. I then decided to continue putting up posters around my house just up the road in Kennington. This was more convenient, described the environment in which I live in the photos and allowed me to observe what happened to each poster.
ANDRZEJ DUDEK DURER
U1 Kolbuszewska 15/1
53404 Wroclaw
POLAND

DATA CELL
Pete Horobin
37 Union Street
Dundee
SCOTLAND
We are contenders. We are entering the eternal ring to become champions. We will win because we are strong and highly determined and confident. We are doing the same thing that we did on the streets today. The struggle is not merely defending or advancing ourselves as individuals. Our fight is against everything that is not our struggle is to advance the human community and its goals. Our argument is that we must resist forces that project false picture.

MARK PAWSON
1 Holly Bank
Cherry Lane
Lymm
Cheshire WA13 ONT
ENGLAND

CARLO PITTORE
P O Box 1132
Peter Stuyvesant Station
New York
NY 10009
USA
PUBLIC ART NOW! campaign dep't

Send me a 'poster' which I will flypost in my area of LONDON. Within 3 months you will receive a colour photosnapshot of your poster in situ and a map showing the location of your poster.

You can either choose a close up shot showing your poster clearly with a border of the texture it is fixed to. Or you can have a medium distance shot which will show roughly where it is placed. 10 x 8 inch machine enlargements are £2. If you will do the same for me I will send YOU a poster and include your photo-record in my catalog which will be sent to you. Catalog will be xerox A3 comprising a collection of reproductions of these photos. My definition of Poster (and Post Art) is as broad as it is long. If you send me An old boot to be nailed to a telegraph pole it will be done ... BUT I can't guarantee to do anything. Even Routine Art Co has a limit to its resources.

Posters received by May 31st 1985 will be included in ROADWORKS Brixton and receive extra documentation. Closing Date September 30th 1985.

ROUTINE ART CO. POST ART SECTION.
85 St. Agnes Place, Kennington, London S E 11.
ROUTINE ART CO is used as a label in 'solo' performances by Stefan Szczelkun, as well as collective actions, to contradict the individualist nature of western art practices. However it should be understood that other participants do not belong to ROUTINE ART CO which is a joke rather than a business.

From November 1983 to June 1985 a very successful series of large scale collective actions were organised with IAN SHERMAN.

ART OF IMMEDIACY, an installation and series of 7 performances in which the image of the newspapers was remodelled on a daily basis over three weeks. (Media installation also by Stokes and Green.) Brixton Gallery.

dereeliction/UPRISING, a four day series of seasonal performances above people's heads in a derelict house in Kennington (including work by Gordon Smith, Yass, Humphreys Hunt).

3 WISE MEN, a rough and tumble story of the search for salvation at the ZAP CLUB Brighton (with Holbrook, Januszko, Ribbons).

BABES IN THE WOOD, the first full scale performance art pantomime. Described by a reviewer in PERFORMANCE MAG as a 'roller coaster' (with Giles Collins, Highcliffe, Holbrook, Januszko, Ribbons and Yankovich). Chisenhale Space.

ROADWORKS, 10 artists working in public for 10 days documenting their work back in the gallery on a daily basis (with Araeen, Gilbert, Hatoum, Januszko, Kirkpatrick, Reedy, Shimizu and Telaro). Brixton Gallery.
PUBLICATIONS


Also distributed by ROUTINE ART CO.
10. DON KEY WORK. experimental rock music & fantasy play (Sonia Knox, Trevor Reeves, Stefan Szczelkin). C10 CR02 cassette (Includes colour photograph). £2. 8-track Studio 3.

Coming in 1985

PLEASE ASK YOUR LOCAL ARCHIVIST OR ART LIBRARY TO ORDER A 'SET'

Cheques made out to Stefan Szczelkin
P&P inclusive within UK, Overseas add 30%
85 St. Henes Place, Kennington
London SE11 4JS, UK