



Paul-Armand Gette

WHAT VOLCANO? SAID THE KING

Contested Territories Group
TERRITORY

Matthew Barnes

GOODNIGHT VIENNA

Lucy Lamort

PROVOCATIVE, JUST NOT IN
THE WAY YOU'D LIKE ME TO BE

Exhibitions open on Friday 29th March 2019 at 7pm then
thereafter by appointment until Friday 17th May 2019.

LUST AND THE APPLE, 19 TEMPLE, GOREBRIDGE, MIDLOTHIAN EH23 4SQ

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Paul-Armand Gette

WHAT VOLCANO? SAID THE KING

The Queen gasped, and sat down: the rapid journey through the air had quite taken away her breath, and for a minute or two she could do nothing but hug the little Lily in silence. As soon as she had recovered her breath a little, she called out to the White King, who was sitting sulkily among the ashes, *“Mind the volcano!”*

“What volcano?” said the King, looking up anxiously into the fire, as if he thought that was the most likely place to find one.

“Blew-me-up,” panted the Queen, who was still a little out of breath. *“Mind you come up—the regular way—don’t get blown up!”*

In the middle of Edinburgh is an extinct volcano. It has been extinct for over 340 million years. It was not always so - it formed much of the city’s modern landscape, Edinburgh Castle, for instance, was built on a volcanic plug formed over a vent in the same magma system.

Arthur’s Seat is the modern name of the most visible part of that volcano. It rises from the lower lying buildings up to 250m above sea level. It is impressive. And old.

When one walks into the back field behind LUST AND THE APPLE it is easy to see Arthur’s Seat on a clear or even unclear day. It rises high above the sprawl of Edinburgh. but surprisingly LUST AND THE APPLE is located on a hill that is slightly higher than the volcano. It is an apt place to exhibit a work inspired by such a majestic mass of basalt.

Paul-Armand Gette has always been fascinated by volcanos. Well, volcanos and women. Gallic to the core, PA, as he is known to close friends, has been one of France’s best known artists since the 1960s. Early collaborations with Christian Boltanski, Jean Le Gac and Annette Messager are well documented. He is a prolific publisher of artist’s books but additionally works in photography, drawing, painting and installation art.

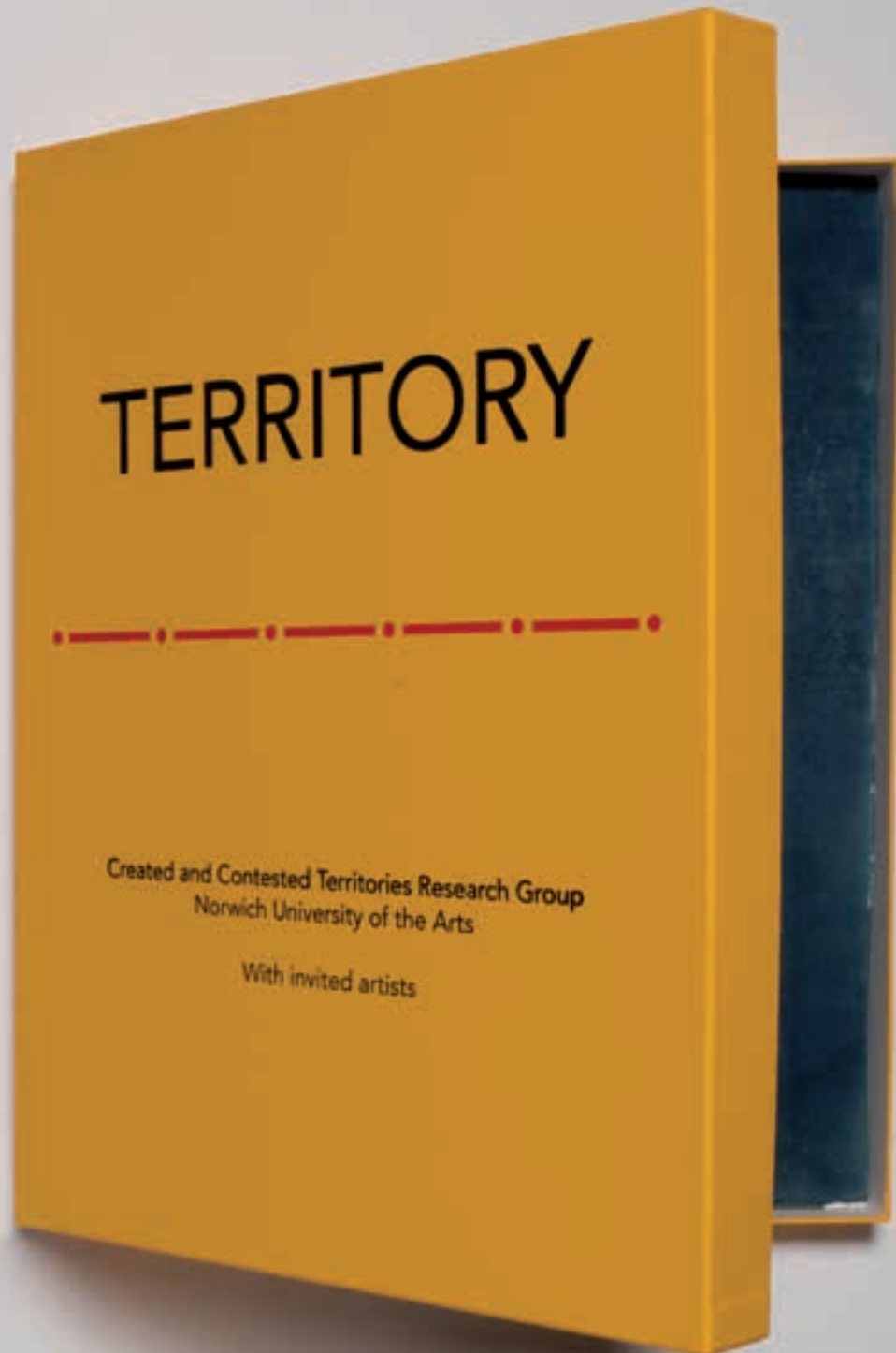
For this first ever Scottish show by Gette, the inspiration is a quote from *Through the Looking-Glass*. "What volcano?" said the King' is the response by the chess piece when the Queen claims she has been blown up to the air (when in fact Alice has picked her up). "What volcano?" said the King' is a statement that indicates a lack of attention or empathy. But the truth is that Gette does care - in his world a volcano is a metaphor for lust, for action, for desire.

Gette's installation (appropriately) at LUST AND THE APPLE begins with a volcanic rock which is erupting - but the wall drawing above the basalt is a visual pun because it also serves as a pubis.

The physical and metaphoric embodiment of lust becomes the subject of its own lust.

The rock (taken from Arthur's Seat with permission from the Queen) is the centre of a series of photographs and drawings in the main gallery of LATA - and smaller pieces of volcanic rock also are an important part of an editioned artwork - *Gwenhwyfar's Box* - that is issued as part of this exhibition. *Gwenhwyfar* is of course the Welsh version of Guinevere who was Arthur's wife in the legends. Together the edition and the installation are in synergy - a statement of sexuality, of history, of the lust and decline of lust of old age and the strength of the world's fundamental energies in forming all of our lives.





Contested Territories Group

TERRITORY

TERRITORY is a box of editioned prints and objects that represent the artistic fulfilment of a project that began at Norwich University of the Arts in 2016 when a group of like-minded practitioners from different disciplines came together to consider the importance of conflict in historical and modern settings. TERRITORY is an intriguing project given its basis in research across and between professional fields. Whilst the exhibition in a box is a curated vehicle, each contributor has applied the same research method to interpret the theme.

The discussions (which were held under the working title "Contested Territories") were free-ranging from examples of civilisation change due to opposing cultures, through to current political flash points where disagreement was a motive force. The involvement in the dialogues of a number of contemporary artists was an obvious evolution of the project - and the TERRITORY project is the outcome of that interrogation.

Engels borrowed heavily from Hegel's Laws of Dialectics¹ and applied them to the material world - dialectic materialism being the obvious name given to the theory and dialectics in the form of conflict, knowingly or unknowingly, are at the heart of many of the works in TERRITORY.

Appropriately, **Carl Rowe's** CROP relates to a major world conflict between East and West. The print displays a Colorado Beetle, which has been roughly

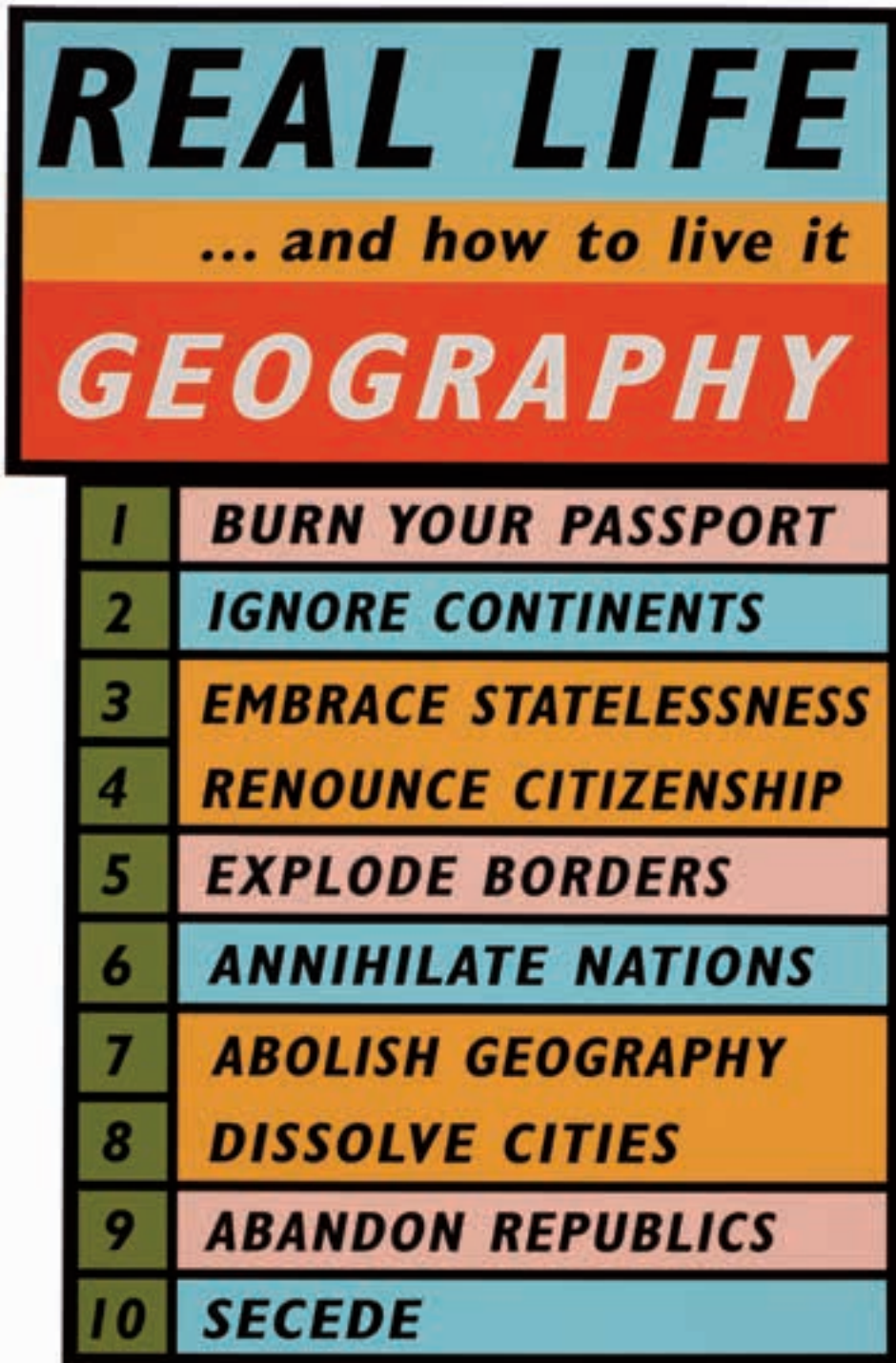
¹ Wissenschaft der Logik, WdL, first published between 1812 and 1816, Georg Wilhelm Friedrich Hegel



Carl Rowe



Karsten Schubert



Ross Sinclair

cancelled out by a red cross, and the words AMIKAFER, ARMOUR, ROTATION and RATION are found around the sides of the image if one looks closely at what initially seem a jumble of letters. The source of this story was the fake news released by the East German communist satellite government that American planes were weaponising beetles to be dropped onto fields as a method of biological warfare at the height of the cold war. Children were press-ganged into collecting the beetles and larvae to help save the nation's potato crop. It was of course untrue, but a useful untruth as the real reason for the problem was the exporting of most of the country's pesticide to the Soviet Union instead of being used locally to keep the pest under control.

Another conflict based on the potato is the subject of **Neil Powell's** IRISH LUMPER. A terrible pun on one level (as the potato print is a print of a potato plant as well as a printing method), it is also caustic comment on how English laws against Irish liberties created an over-dependence on the potato as the fundamental food crop and the humble spud became the catalyst and symbol of the Irish Famine -as well as the worldwide diaspora of the Irish people. Again the dialectical process is at work - the thesis - English hegemony in Ireland - creates the antithesis - restrictions on liberty and diet and the eventual synthesis - Irish emigration in large numbers and an even more poverty- stricken nation-race. Powell is also the Curator of the TERRITORY box and lead subversive.



Paul Vousden

BREXIT SHITSTORM is a t-shirt multiple by the renowned German gallerist, curator and publisher **Karsten Schubert**. A single statement in red on the front of a white T sums up the current maelstrom of debate. For the last 3 years the United Kingdom has been in a political traffic jam due to what amounts to an overbearing shouting match about Europe. A small rump of the Tory Party have managed to hold the whole country to ransom and there is parliamentary chaos. At the time of writing, there exists even now a possibility of a No Deal exit from the EU accompanied by all of the real or genuine uncertainties and difficulties that may ensue (there are not even enough EU approved pallets in the UK to allow successful exportation of our goods), the destruction of free trade and the raising of the Irish question once again as the necessity of a hard border threatens the peace of that country for the first time in over 20 years. This is a sparse but true statement in the form of a clothing multiple. Wear to protest.

Scotland's **Ross Sinclair**'s interests are also focussed on nationalism and geography. The concept of "Real Life" in Sinclair's work has been at the forefront of his practice - it is a way of living authentically. The words are prominently tattooed on the artist's back and often are included in his top ten tables as here. "REAL LIFE AND HOW TO LIVE IT. GEOGRAPHY." lists ten rules for living as an internationalist/nationalist - you are exhorted to "explode borders" or to "secede". Again, we are urged to oppose to find a better life.



Desmond Brett



Milly Thompson

DOGGERLAND was an area of land now submerged beneath the southern North Sea that connected Great Britain to continental Europe. It was flooded by rising sea levels around 6500- 6200 BC. The work of the same name by **Desmond Brett** is a concrete poem. The text is brown and green reflecting the colours of the ground as well as WWII military unit uniforms and the choice of font is Germanic - the bridge between England and Europe was between the East Coast (including parts of Norfolk) and the Western edges of what is now the Netherlands and Germany. The conflict here is between water and soil but also the future military conflict that perhaps might have been avoided should the land bridge have sustained.

Milly Thompson's image of a basking woman is Picasso-esque in style. DELEST IN THE UNDERWORLD is a reproduced painting where loose brushstrokes display the naked middle- aged female in nature with leaves and flowers adhering to her body. Dashes indicate rain falling on the flower she holds and that water is dripping from her legs into a very modern and urban cocktail that she has placed on the ground either before or after drinking it. Delest is contained by the borders of the paper. We are rural/free in nature it seems to say even when we are urban/contained in attitude. An internal battle of nature verses nurture.

Far less pastoral is **Jessie Brennan's** graphite rubbing on paper called PICKET LINE. Each print is a unique rubbing from a paving slab where University College staff and others stood to defend their pension rights against an attack on their living standards. One cannot find a conceptual battle between classes than such a line of shouting, protesting people. **Neil Bousfield** provides a relief printed engraving to TERRITORY - the map showing the proposed installation of a project to bring resources direct from the sea to the land. LANDSCAPE VALUE: CABLE ROUTE considers how such proposals suddenly change the value of nearby land and political and capitalist motivations to support or oppose the venture.

Robert Hillier creates a textual work in blue and brown where the word Territory becomes its own barrier between syllables - entitled TERRITORY 5 - the text is set in a typeface originated by the artist in 2006 and now used worldwide as a dyslexia friendly font.

Lynda Morris has been an influential figure in the avant garde scene since the 60s and she has created a blind embossing based on a corner of a table cloth found in a Norwich charity shop - included in the original cloth design were peace doves. Overlaid is the title PEACE 1919 which celebrates the 100th anniversary of the first world war. **Jade Montserrat** and **Dawn Brooks** come from different ethnic traditions - one African, the other Jewish. BECOMINGS is an etching and chine collie where the image of their combined hair has been incorporated into a Star of David.

Doug Fishbone in UNTITLED illustrates an old joke where a man (here Jewish) finds a lamp complete with wish-giving genie in the desert. He asks for peace in

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the Middle East and the djinn is not so sure he can complete that gift. The man then asks the gift-giver for a blow-job from his wife; the Genie then asks to see the middle east map again.

Paul Vousden's striking work **THE DEVIL'S IN THE DETAIL** is an intense digital work hinting at rage and chaos. **ORANIENBURGER STRASSE** by **Magda Stawarska-Beavan** is a photographic image of a door, which also has fantastic detailed carvings and fading paint - the point of contact between outside and inside - a synthesis of geography.

Judith Stewart's **IT MIGHT NOT BE WHAT YOU THINK** is a reproduced still from a video work - the tide is coming in (or perhaps leaving the shore) and the foam is the metaphoric realisation of the battle between water and sand. The contrast with **Carley Sharples' THIS IS WHITE MAN'S TERRITORY** is sharp - an image of a library with overlaid text indicates the role that textual histories and philosophies have in forming debate and causing hegemonies of ideas. **WHEN JUSTICE CANNOT BE A FORM OF MEMORY MEMORY ALONE CAN BE A FORM OF JUSTICE** places the title aphorism in between barbed wire on a blue background. Blue is meant to be a 'calm' colour and Romanian- born architect **Iuliana-Elana Gavril** has created a thoughtful work, which looks back at an entire human past and points out injustice.

Matthew Benington's **HOUSE** - is a large cyanotype. Each unique to the series. The artist's memory of his Aunt Betty is a resolution (a synthesis) of the conflicts of a noisy family into a warm, whole unit despite their damaged histories. The text "when their mother passed away she took them in without question the house was fat with wounded animals and laughter" is both profound and emotional in its impact. Not all conflicts are unresolvable.

IRISH LUMPER



fig. 1

The Famine, An *Gorta Mór* or Great Hunger (1845-1852) was, most likely, brought about by the combination of English landowners and the failure of Westminster to repeal The Penal Laws, a colonial legislative package passed by the London Parliament in 1805. This legislation made it illegal for Irish Catholics to be landowners, prevented access to education and did not recognise Gaelic as a language. Irish Catholics had no right to the vote, held public office, join the military or engage in business. They were also forbidden from holding a licence to hunt, fish or fowle. Potatoes became crucial to the subsistence of the Irish people because of the high crop density and the enforcement of laws which meant that the majority of foodstuffs grown in Ireland were required to be exported. During the 1840's, successive harvests of the predominant potato variety, the Irish Lumper (fig. 1), were ruined by water mould *Phytophthora infestans*. The effects were catastrophic, forcing an already poor Irish Catholic population into workhouses, ill-health and starvation, as well as mass emigration. It is estimated that one million Irish persons died of starvation, disease and related privations in a land, and time of plenty during the Great Hunger. This number excludes the mortality of those who undertook perilous long-distance migrations on the long coast ('Coffin Ships').

Photos printed and printed on cotton rag.



Matthew Barnes

Matthew Barnes

GOODNIGHT, VIENNA

Sometimes perimeter and sometimes gateway, **Matthew Barnes'** images often dance with found sculptural forms. By surfing through the memories of architecture and places once travelled the results begin to investigate the penumbral spaces that chance can produce.

Unintentionally these compositions might contain a void or emit a positive that would clarify or abstract the situation. Whether abstract or representational the work references how we all pass through different spaces and how that experience is recorded. The mixture between an individual's memories and these new images creates an unique narrative in each person's mind, which again is then filed away for reinterpretation at a later date.

Glasgow-based Barnes engages with the urban environment to investigate the spaces we occupy, how we fit within them or are forced from them. His images aim to isolate and promote the sculptural forms that are ever present in new and old infrastructure. They evoke memories of architecture and places once travelled and ultimately analyse how infrastructure leads the development of the modern world.

The speed of modernity is dictated by the speed of travel; and this movement of information, goods and people together creates the subject of his practice. Building forms to present these images allows him to take the viewer out of the gallery context and place them in an unfamiliar situation both visually and physically, the idea is to dislodge the viewer's sense of calm and nudge them towards a feeling of discontent; to not just evoke the every day, mundane boredom of travel but to talk of the freedom it allows and pressure it creates.



Lucy Lamort

PROVOCATIVE, JUST NOT IN
THE WAY YOU'D LIKE ME TO BE

Lucy Lamort (born Edinburgh of French and Scottish extraction) wants people who don't necessarily care about art to relate to her work.

"People have short attention spans and sometimes figuring out the deeper meaning behind something concrete doesn't appeal to them. It certainly doesn't appeal to me.

I want to make art that is eye catching, simple and speaks to people. Almost literally speaks to them. So I make slogans. I tell people exactly what I am feeling

and then create videos as evidence to back up them up and ensure they are seen as valid. My work is no longer an exhibition of artistic works; it is a trial, a presentation of facts and evidence presented to a jury. I just add a bit more colour to the whole thing."

For Lamort's installation in the garden at Lust and The Apple she has created 10 new works in plastic each partly buried in the ground but brightly coloured against the grass. The texts are provocative and challenging. An interesting contrast to the elderly male gaze of Paul-Armand Gette who is also exhibiting at the same time in the gallery.



Lucy Lamort





Matthew Barnes

Texts by Paul Robertson, Matthew Barnes and Lucy Lamort.

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