

Passport to Pimlico

May Day Art Day in Churchill Gardens Estate

Created by Lana Locke



Acknowledgements

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Passport to Pimlico: May Day Art Day in Churchill Gardens Estate

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Introduction

Passport to Pimlico was a one-day art event that took place on 5 May 2014.

I was in my first month of my practice-based PhD at Chelsea, Camberwell and Wimbledon (CCW) Colleges of Arts when I applied for CCW Student Initative funding for the project. The 'initiative' was a gift. I make sculptures and installations using found objects and appropriated spaces. In a similar way I was very lucky to find and appropriate the unique funding, location, and collaborators for this event.

The title Passport to Pimlico came from the 1949 Ealing comedy of the same name, in which residents of Pimlico find an ancient document which allows them to declare themselves independent from the rest of Great Britain, its laws and governance. I watched it in 2010 at the end of my Postgraduate Diploma at CCW, and around 18 months after the sad closure of The Colony Room Club - den of freedom for artists that it was. My kernel of an idea since watching the film had essentially been to have a party for the artistic community in a space where we were not usually allowed to have a party, and to lift the rules on the use of the space.

The idea then developed as I embarked on my PhD research and became interested in agonism - a political theory that focuses on the value of conflict rather than harmony within democracy. In my sculpture I have been using agonism as a metaphor: imagining the dissensus between one appropriated object and another as they are forced together to become a precarious whole. When appropriating space – as in the context of Passport to Pimlico – the agonism becomes more real: inserting the work of over 60 artists into a community space, disrupting the usual use of the space to create a productive agonistic dialogue through art.

Following the themes of the film, the intention of the Passport to Pimlico event was to offer participants, residents and visitors an ideal of freedom through the creation of an independent art state within the community. It also presented an opportunity for us as art practitioners and researchers to consider what rules and regulations we should seek to resist, within the context of art practice, research and education.

Held on the May Day Bank Holiday, I invited content that referenced both traditional (spring/pagan) and political May Day themes to reflect that. I saw within these twin threads further layers of meaning about community rebellion and the celebration of the eruption of spring following the sterility and containment of winter.

I deliberately described myself as the event 'creator' rather than 'curator' as I wanted the work to happen as freely as possible on the day. I said yes to almost all of the submissions I received and gave the artists an approximate area to set up, but was happy for them to move around too and for parts of the work to be unknown to me until the day itself. It grew organically through the artists understanding the idea, generously getting involved, and bringing others in too - whether current students, alumni, tutors, or invited external artists.

This generosity expanded to the location too: Team Churchill in Churchill Gardens Estate allowed us to take over for free a public square and community hall within the largest housing estate in Pimlico; the adults and children visiting the event saw, heard, tasted and experienced everything for free; the activity of art allowed the local participants a freedom beyond the usual remit of the Hall and Square, and the Hall and Square allowed the artists a freedom beyond the usual remit of their practice.

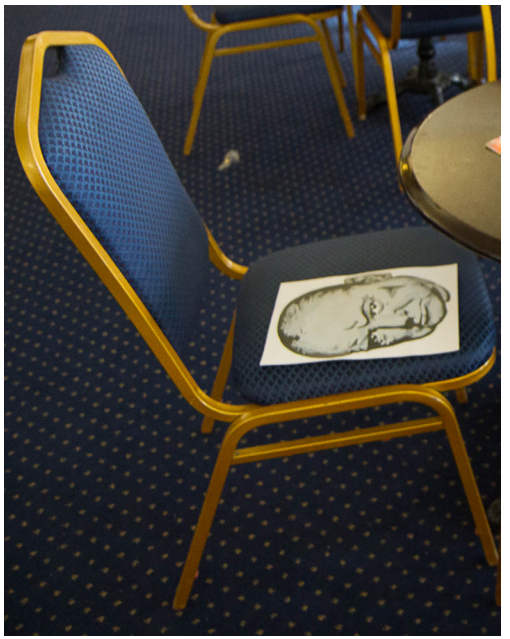
Lana Locke, July 2014


CHURCHILL
HALL
SMOKING.



Passport to Pimlico, 1949, being shown in the bar at Churchill Hall

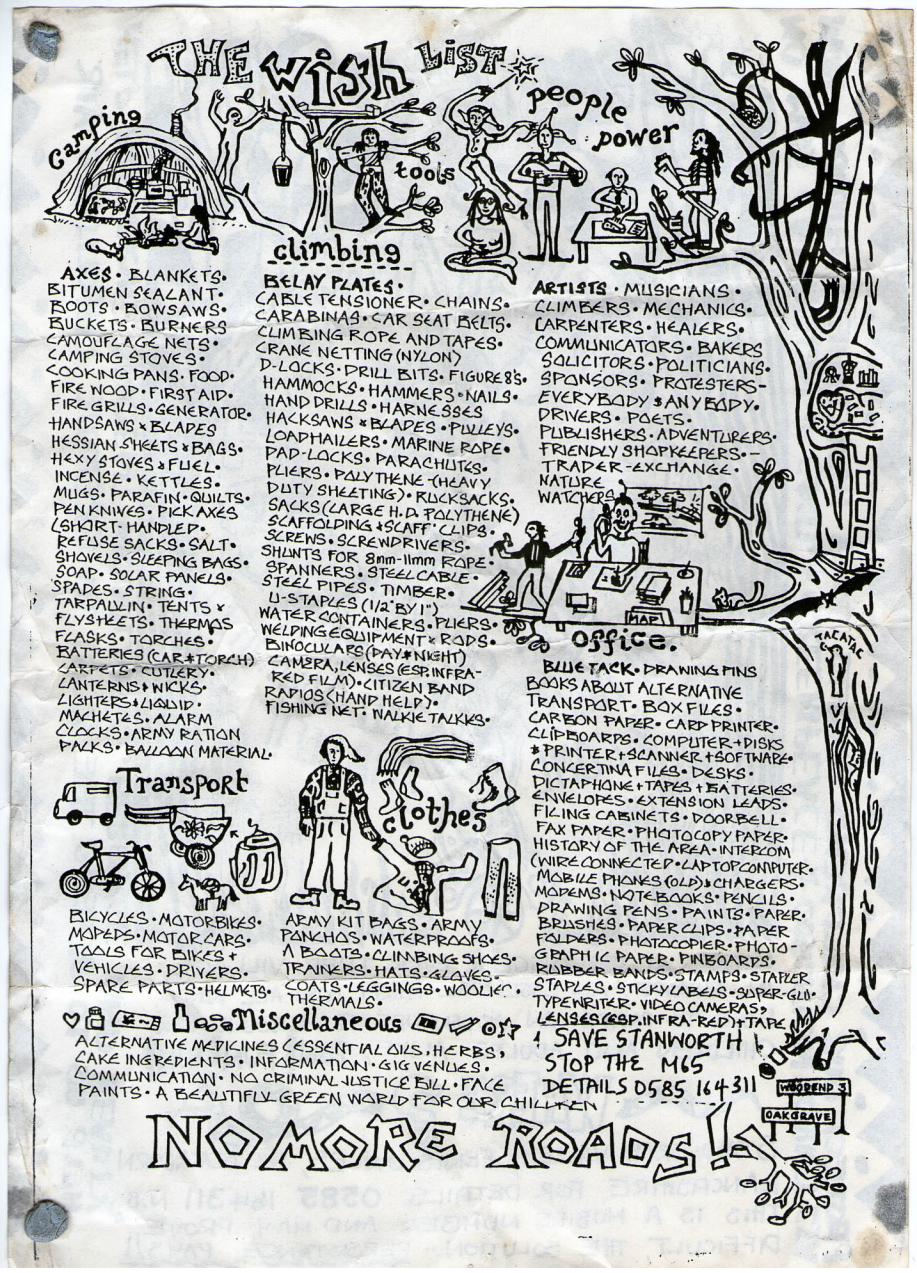






Michele Allen
slideshow and archive material documenting the M65 road protest movement












These Sketchbooks are on loan and nearly twenty years old
please handle with care, thank you.



A short slideshow featuring photographs and accounts from people who took part in the No M65 road protest. The route passed through ancient woodland and sites of special scientific interest leading to a sustained protest by people from the local area,Earth First groups and the wider environmental movement. The protest lasted for over a year with multiple sites being occupied on the course of the route and non violent direct action including the occupation of building sites and offices to slow the progress of the road and increase the price of the project. Two woodlands were occupied during the course of the campaign, Cinder path woods and Stanworth Valley the latter became the site of an extensive village of tree houses connected by rope walkways. The eviction of the site began on the 2nd of May 1995 and took several days, with the under Sheriff of Lancashire employing professional climbers to remove us from the trees. We never expected to win but we hoped that the process would act as a deterrant to future projects.

Stanworth Valley M65 Protest: Account of the eviction

I arrived at Stanworth Valley about a week before the eviction, My friends and I were heading back to Faslane Peace Camp where we lived. I remember walking past the old paper mill and some fields then arriving at the top of the valley. I was in complete awe at the beauty of the place there was a carpet of blue-bells sloping down the valley and loads of tree houses dotted high up in the trees. In the middle by the river the smell of wild garlic assaulted your nose. The picture of the valley as it was then is permanently etched into my heart and mind. I instantly fell in love with the place, I was ment to leave that evening but I just couldn't envisage leaving the place without doing my best to fight against the injustice of destroying this in the name of progress for a poxy road!! I told my friends who I had arrived with that I was staying and they headed back to Scotland later that evening.

Everybody I met were pretty cool, on my first evening there some people had just came back from doing a skip run and there was tons of awesome food. I remember thinking what a fantastic idea skip runs were. I had never slept in a tree house before, I shared a tree house with this guy called Steve. I felt a mix of emotions from nervousness to being exhilarated. It was really comfortable and being that high up looking across the valley and the interconnecting walk-ways gave you a different perspective on things.

A couple of days later I went on my first skip run I was dead excited because I got a pair of fluffy burgundy socks from M&S skip, even though they were cut a little bit I got loads of use out of them.

Everybody was preparing for the May day Beltane party, people collected stones and built a sweat lodge, penny whistles were always getting played, some people moaned about the tunes but I personally enjoyed them and still have the notes wrote down in a book today and occasionally get my penny whistle out and play.

On the eve of Beltane Steve and I moved tree houses to the other end of the valley, the tree was taller and I remember getting stuck and shaking as was scared but conquered my fear and got all our gear into it. That night there was lots of music and people were dancing naked next to all the big flood lights, the party went on to the small hours of the morning. I can't remember what time I went to sleep, but I will never forget the next morning to Aroogaaaas and calls that they were coming in to evict us.

Looking out of the tree house, there was a sea of police, security guards and guys with green hats who looked very menacing!! Everyone was Yipping across the valley, adrenalin starting pumping at what was about to happen.

Our tree house was one of the first to be evicted, Steve went on the walkway to the next connecting tree house, I told him "I was staying put and to go on and cut the walkway once he was across". Climbers were now up at the tree house and they were trying to attach clips onto my harness. We got into a tussle and I was hanging onto a thick branch on the tree, determined to climb along on the branch. I can vaguely remember biting the climber in the hand because he was grabbing and hurting me, he called me a "bitch" and this other climber managed to put their clip onto my harness, by this time I only had hold of the branch by one arm. I was so frightened and though I was going to fall, all of a sudden I was yanked down and I felt my shoulder pop!! I screamed as the pain was excruciating, then I was lowered to the valley floor.

Police surrounded me and told me I was under arrest, I then got escorted to an ambulance and was quickly given pain relief. It transpired I had dislocated my shoulder, once put back into place I then got taken to Blackburn police station and was to appear in court the next morning. That evening in the police cell i was completely distraught and felt numb, I was escorted into court and next to me was Pablo, it was so good to see another friendly face. We both got refused bail and got sent to Bail Hostels in Manchester, I was like "No way" seemingly because I had a criminal record for protesting I could not be trusted to stay out of trouble!!!

When I had been given all paperwork and address of bail hostel, a couple of people who were involved with the protest drove me to Manchester and took me there. I can't even remember how many days I was there, I was completely lost as did not have enough money to go back to Scotland. My only solace was in the back garden of the bail hostel there was a massive old oak tree and I spent a lot of time sat in the tree, lost in my thoughts.

One day a white van pulled up and I recognised people from Stanworth, they asked me if I wanted to get the hell out of there and go to a big party in Wales.

I ran in got my gear and dropped the keys at the main office. The woman advised me if I was not in by 9pm they would contact the police. I told her I don't care and that I wouldn't be back!!!

In the back of the van were loads of people drinking, Steve and Kerris was there too. I was so happy to be back among friends, we laughed we cried and caught up on what had happened.

The party in Wales was mental, everyone was burnt out and still feeling the effects of the eviction, I got completely out of it, anything to try and suppress the feelings and floods of emotions.

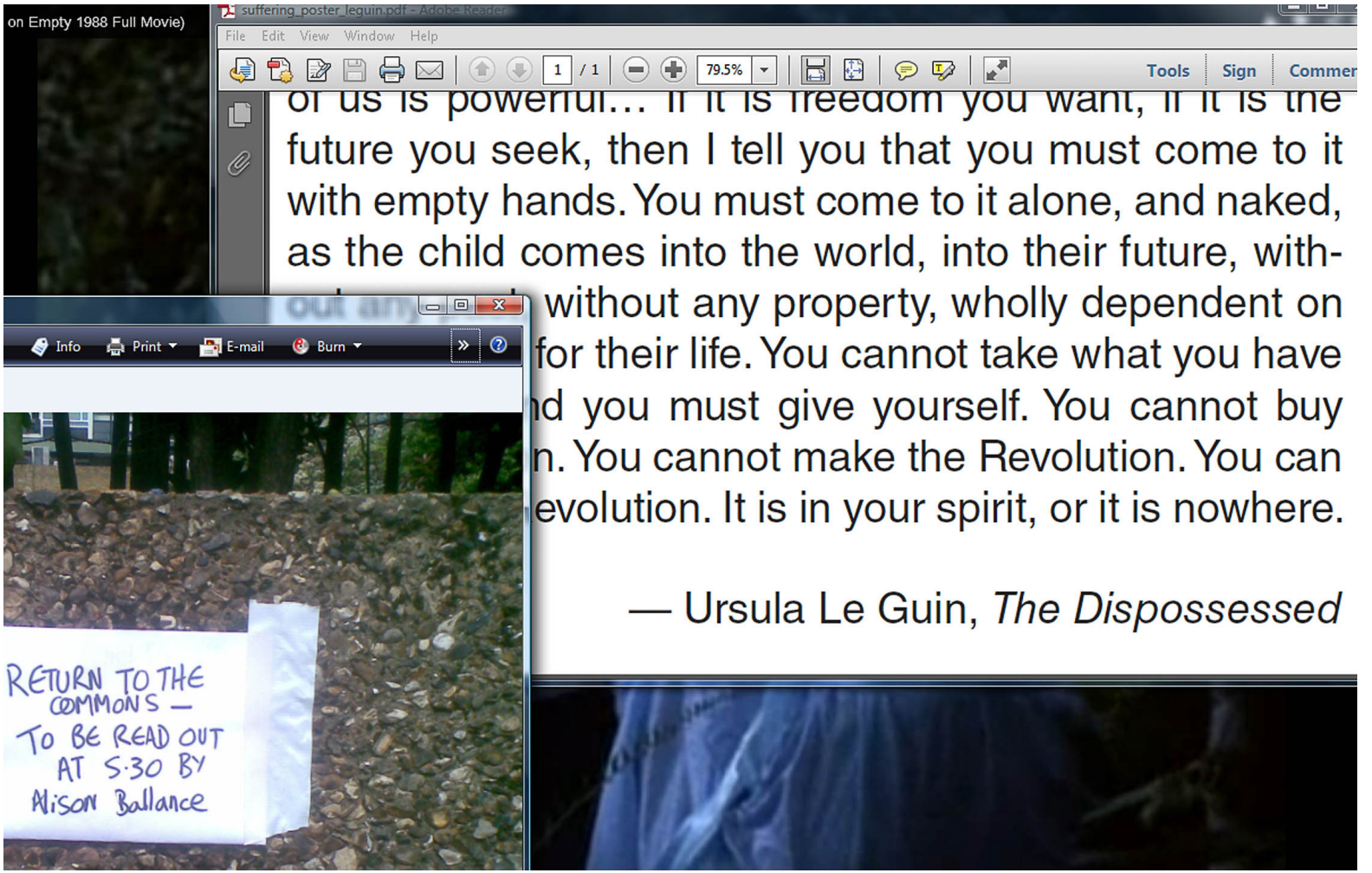
I went back to Blackburn for a couple of court appearances, it was a chance to see lots of familiar faces and have a big get together. Janet who owned the clothes shop was a legend, as she always let me and others stay there.

Mhairi Logan 2014






LANGDALE HOUSE



Alison Ballance
Return to the Commons; *performance*, 2014



Alison Ballance
Return to the Commons; *performance*, 2014





16 **Katriona Beales and Hayley Hare - Artists' Union England**

Katriona Beales and Hayley Hare - introducing Artists' Union England

Artists' Union England is a new trade union for professional visual and applied artists.

Artists' Union England was publicly launched in May 2014 by a cross section of artists from across the country, in response to an evident need for representation from a trade union. Unlike other cultural professionals, artists have had no collective voice in the form of a trade union, to represent them at work and to lobby and advocate on their behalf.

As a trade union, we aim to represent artists at strategic decision-making levels and positively influence the value and role artists play within society.

The Union is an opportunity to create a unique, sustainable and supportive infrastructure, which is built by its members for its members. We aim towards consensus decision-making and want to encourage an active grass roots membership and involvement with a wide geographical spread.

We want to challenge the economic inequalities in the art world by working together to negotiate fair pay and better working conditions for artists, as well as promote models for good practice.

We believe in fair remuneration for labour, which should translate to a wage comparable to other professionals. We are against unpaid labour. Fair and transparent payment for artists is not only ethically desirable, but vital for a sustainable and vibrant art world.

We seek to work with other unions, arts organisations, government bodies and cultural institutions whilst remaining both independent and transparent.

Artists' Union England is funded solely by membership dues and donations, and we aim to be totally transparent in all our financial dealings. We are run by an executive committee and overseen by trustees, all of whom are artists and current members of the trade union.

The current executive committee and trustees first met together in September 2013, and are some of the founding members of Artists' Union England. More information on the artists currently carrying out these roles can be found here. In forthcoming years all these positions will be elected at our Annual General Meeting.

We invite all artists to join and enter into dialogue with us to help shape the future of the union.


BUSH


TheObserver






Plato
Republic


PLATO'S
REPUBLIC
SIMON BLACKBURN



Dean Brannagan
Chimera Republic

The starting point is an inquiry into irreal space, space as imagined as an irreality, a space without borders or limits, an impossible place, beyond reach.

There is a door and a window but they are not there. A conversation is taking place between the irreal distance of approximately six or seven feet. A table, a chair, also not there, is situated somewhere in the seam.

There is an irreal sound at steadying intervals, a modulating utterance which moves through the door and window emitting somewhere from beneath the chair or inside the table.



Tim Brennan: Kill Your Pillow II





KILL YOUR PILLOW II

A manoeuvre by Tim Brennan and others

‘Art like art’ is fine but when one becomes diseased it is life which is of the utmost concern.

Kill Your Pillow - a 24 hour ‘laboratory in transit’ was first developed by Ulay and in 1992 as part of Brennan’s artistic leading of W139 Gallery in Amsterdam.

The work then involved around 25 participants living in the locked gallery for 24 hours. Anything was permitted.

A short edited video sequence by Dean Brannagan exists as a trace. This will be shown at the Passport to Pimlico event at intervals. It will include a brief section on Kill Your Pillow II.

Kill Your Pillow II - from 12.00 midnight on May 5th- - 11.59.59 on May 5th 2014, Brennan will be present in the vicinity of Churchill Community Hall and Gardens. In that time he will abide by the following behavioural co-ordinates for the duration of 24hrs:

He will not sleep

He will not speak

His hood will be up

He will carry no bag

He will eat only from his pockets

He will drink only from his pockets

He will act with compassion

He will consider the following:

“When an aesthetic history amputates itself from social history, the former will unavoidably wither, while the latter draws attention.

‘Life like art’ is essentially suspicious of those divisions;

‘Life like art’ as opposed to ‘art like art’, cannot and will not detach itself from the social - ethical fabric.

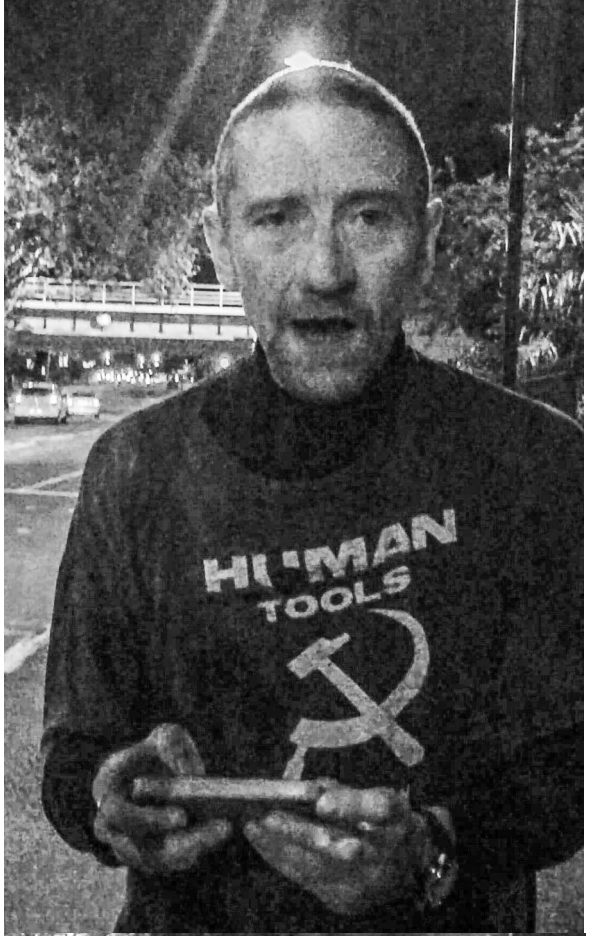
In a climate of great social upheaval, ‘life like art’ is sensitive.

What are our objectives?

Are we to broaden ‘life like art’ into the civilian sector?

We concentrate on given conditions and qualities of living from which new values emerge.”




TOOLS



Tim Brennan reading at the end of the 24-hour performance:

“Murder hunt launched after Pimlico stabbing” Hani Abou El Kheir, 16 years old, died on Sunday evening after a group of males attacked him just 100 yards from his home. By Shiv Malik, The Guardian, Monday 28 January 2013

Police are conducting a murder hunt after a teenager was fatally attacked in the middle of a busy road by a knife-wielding gang in central London.

The 16-year-old boy, named locally as Hani Abou El Kheir, was stabbed in the chest on Sunday evening just 100 yards from his home on the Churchill Gardens estate beside the bank of the river Thames in Pimlico, Westminster.

One witnesses to the incident said they saw a group of males carrying kitchen knives jump on the victim, "like a pack of dogs".

A resident on the estate said the boy, who recently graduated from the nearby Pimlico Academy secondary school, lay in a huge pool of blood on the street for almost an hour as ambulance teams tried to save his life.

Speaking to reporters one witness said: "We were walking along and saw him [El Kheir] running really fast but then he tripped. There were about 15 of them, most wearing dark hoodies and bandanas over their faces. A lot of them were wearing tracksuits."

"They had wide kitchen knives and other knives and they jumped on him like a pack of dogs. He was shouting 'don't do it' but they just went ahead.

"One put a blade in near his ribs. Others then kicked him before just jogging off as if nothing had happened. They put their weapons in socks and then shoved them up their sleeves as they were going.

"Afterwards they looked calm, one looked straight at me as he was leaving which was scary – we thought they may go for us. We tried to help him as he was lying on the ground," the witness told the Evening Standard.

Claims that the gang were carrying a sword were not later verified.

Another witness, 22-year-old Teodor Watson, who lives in a tower block overlooking the scene in Lupus Street, Pimlico said he heard what sounded like a brawl just before 7pm.

"I came outside just seconds after it happened because I heard a lot of commotion, the victim was shouting.

"I saw the victim standing and holding his stomach and about three or four young blokes running down the street.

"He was reeling and swaying and stumbling for about 20 seconds. He had his head down and was holding his stomach and then fell. People started gathering and calling the ambulance and that was pretty much it.

"I'm just surprised it happened right in my front door step. I always had the impression that Pimlico was a quiet area.

"He was white, all the other boys who were running down street were white. They took a long time to stabilise him maybe 20 minutes, half an hour.

"The wound was huge, I live on the fifth floor and I could see it from here."

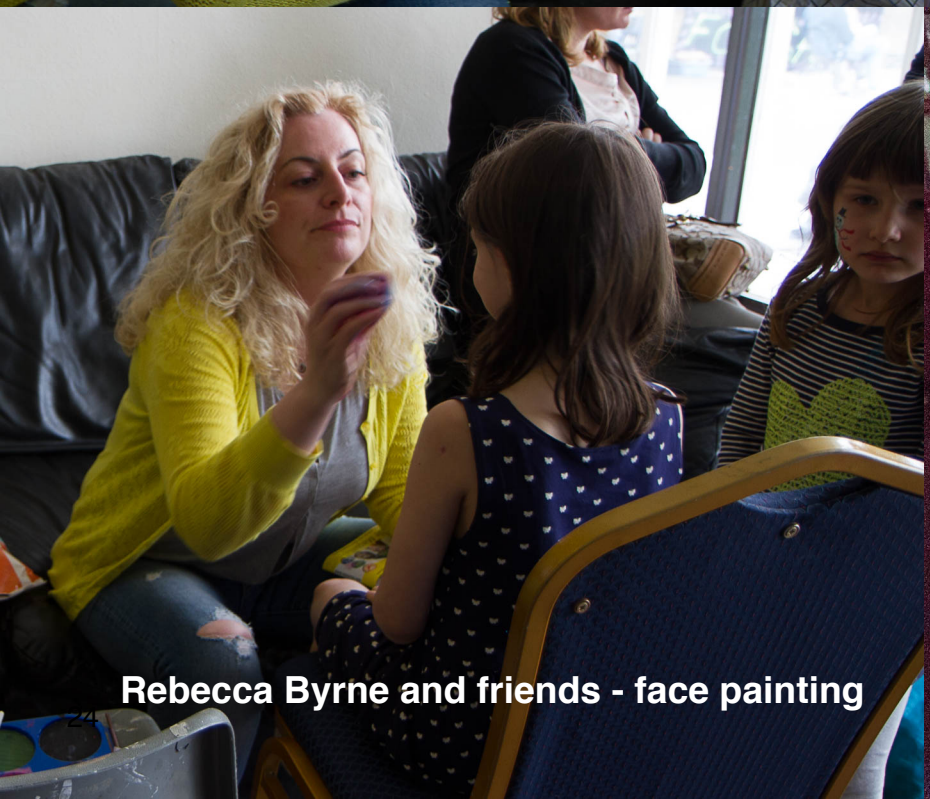
On Monday, the murder scene, just in front of row of Victorian stucco terraced houses, was covered by a tent whilst forensic investigators searched for evidence.

A Churchill Gardens resident said she came to the door after her husband called her to the balcony. "I saw the guy – he was on the street. I saw blood from his chest," she said.

She believed that the ambulance service gave him first aid for almost an hour and then was taken to the hospital. "He bled a lot. Of course [it was upsetting]. He's young. I saw his mother screaming and crying."







Rebecca Byrne and friends - face painting







The Chelsea Collective - exhibition in a van curated by Sarah Pager
Artists exhibited: Rebecca Byrne, Eun Sook Choi, Aaron Distler, Liz Elton, Isabel Ferreira, Ann-Marie James, Lana Locke, Jacopo Natoli, Maria Sassetti, Jeeti Singh, Mu Tian, Sarah Pager, Will Teather, Adam Frank Walker, Ian Royce Warner




Best,
Jacopo
Ladies and Gentlemen
HOLD ONTO YOUR HATS...
The famous
RECTOR OF
STIFFKEY
2513
The Royal Albert Hall
THE WAVY
AND UNKNOWABLE
UNIVERSE
THE PALAIS DE TOKYO
2653
FREE ADMISSION












THE
THIRD
WOR(L)D
WAR
IS COMING
Best,
Jacopo











The Chelsea Collective
Exhibition in a van curated by Sarah Pager

Following shows in Norwich, UK, and Vermont, USA, and in the tradition of itinerant groups of players travelling to find their audience, The Chelsea Collective piled into a van (kindly lent to them by ManVanLondon.co.uk) and moved to this independent state to celebrate May Day with a show of recent work.







The Effort Collective led by Vanessa Pope, May Pole dance activity
Collaboration with Sarah Pager, May Day trees installation










ERSKINE H
LITTER






















Passport to Pimlico event continues
Fire alarm call point







Ismail Erbil: Path 1 & 2, Fabric, string (2008)

Gavin Freeborn
Freeborn Travelling Portrait Project







Freeborn travels free from the constraints of conventional economics and tourism, forming instant spontaneous human relationships in an exciting and very real positive way.

Inspired by travelling artists of old journeying urban and rural environments, including the Irish countryside, as recently as the 1950s, exchanging/bartering painted portraits, poems or artisan crafts for food, lodging and other goods/services.

Freeborn modernised this concept.

Creating a Freeborn exchange, bARTering his skills in digital photographic portraiture/documentary and promotion through social media and word of mouth, he trades for goods and services such as accommodation, food, personal items and learning other crafts.

The portraits and objects Freeborn collects tell the stories of people he has experienced and exchanged with through traveling to over 20 countries worldwide. The project continues whilst living and working in London.





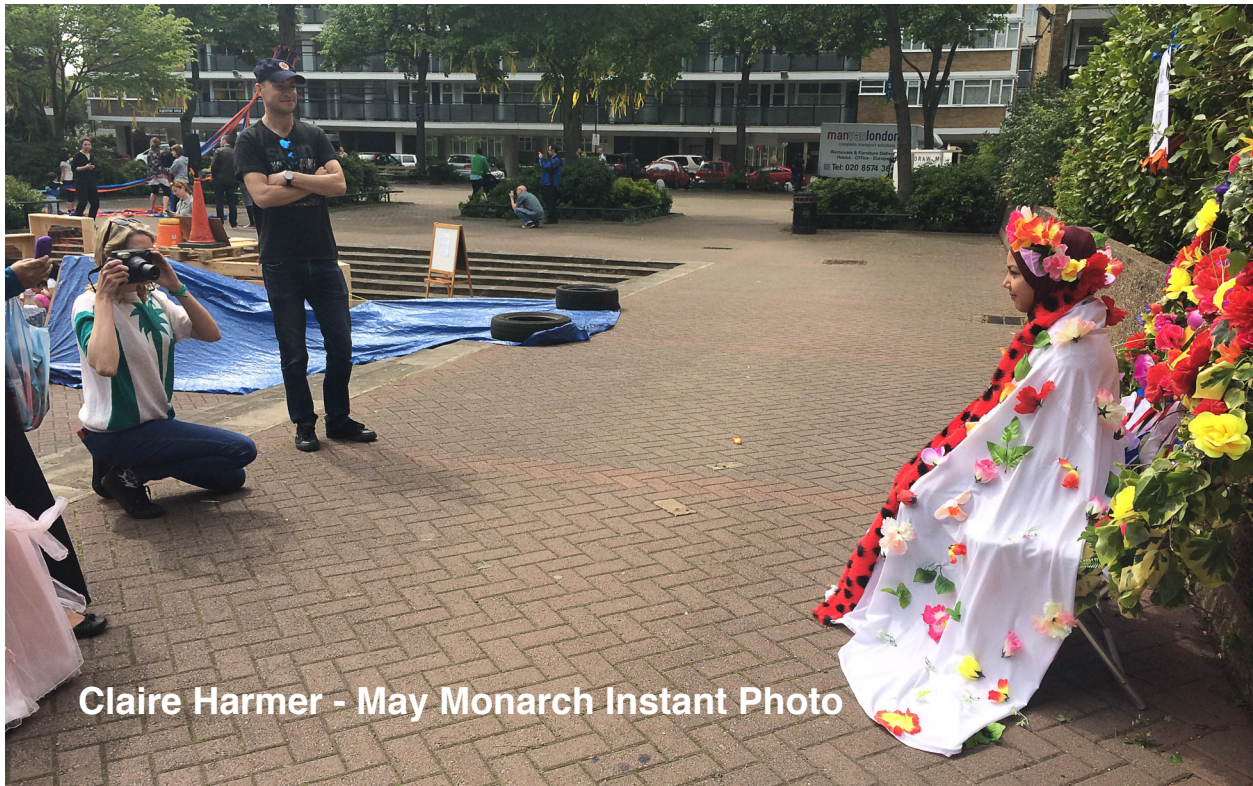


CHUR
HA
I
BELIEVE
IN
ESONANC









Claire Harmer - May Monarch Instant Photo


25678-013
100 1
100 2


25678-013
100 3
100 4


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Hedgepigs: Paul Martin, Elena Fateeva, Emmi Poteliakoff













Ali Hodgen
Film, installation and cafeteria

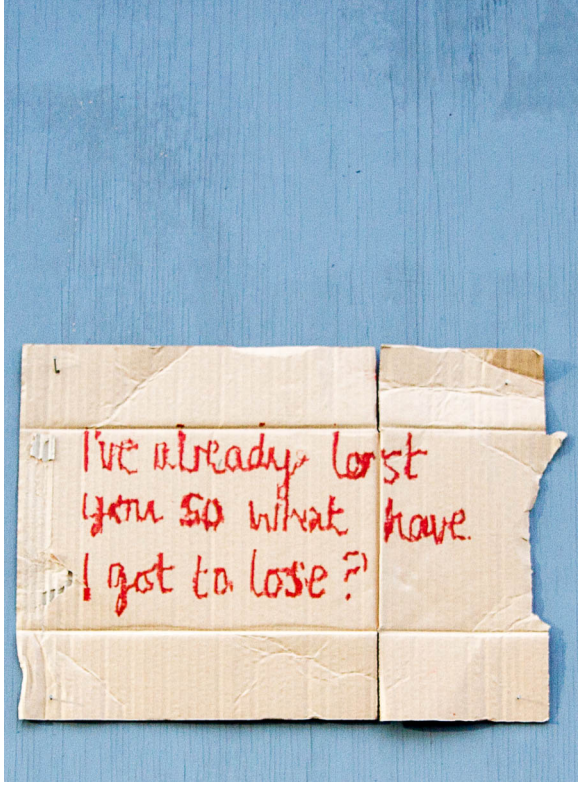



CCTV








I've already lost
you so what have
I got to lose?


I don't belong here
(without you.)


I looked for
something better
but you found
it.


PREMIER BUILDERS
TEL: 020 8641 3909



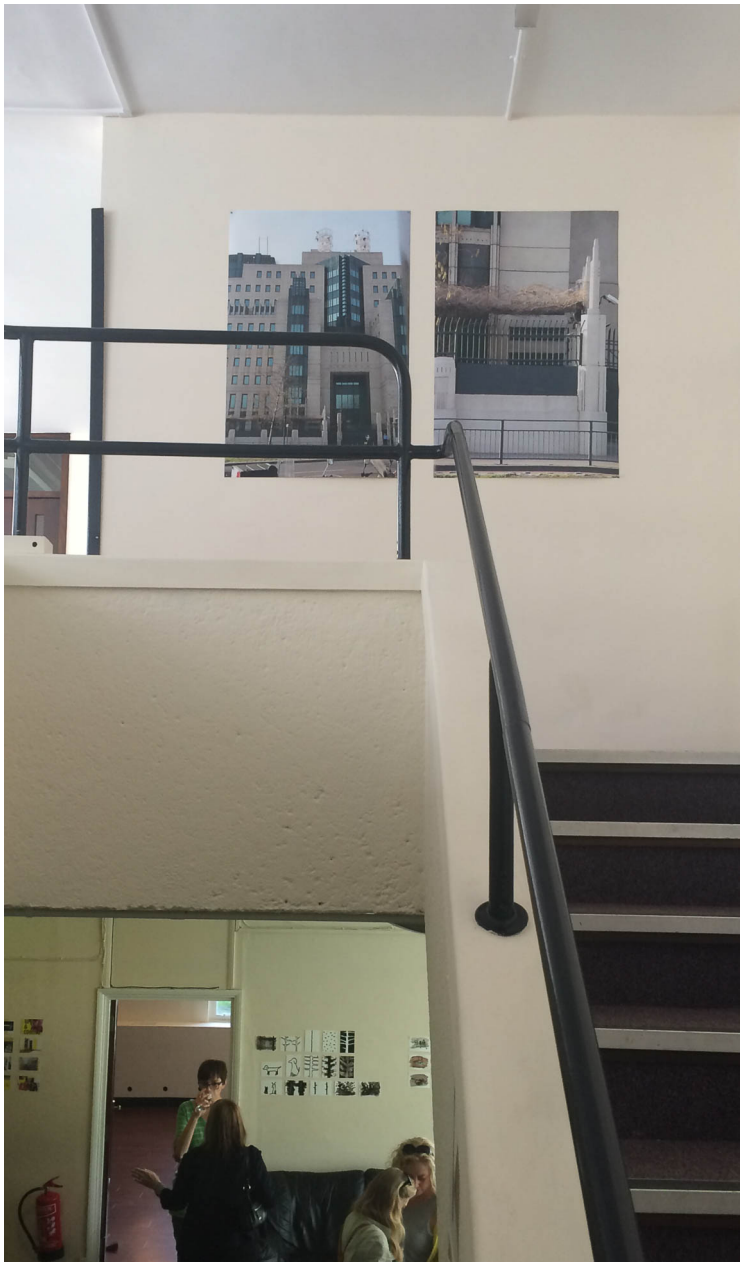



And now we are nothing but strangers









John Hui
John's MI6

The picture on the left shows the MI6 building from a distance, taken from the other side of the pavement, and the picture on the right depicts the front gate of the building with 'John's' written on the gate.



Evy Jokhova
Three Little Pigs

‘Three Little Pigs’ is a film project focusing on the ongoing battle between nature and architecture. Underpinned by research in the rural-urban pull, city planning and the organisation of societies through urbanisation, the film considers the influence that often rushed and thoughtless mass-scale development has on societies. The fable of 'Three Little Pigs' is reversed wherein the wolf becomes synonymous with fear represented by nature which continuously threatens to destroy and undermine the developments of the grand architects personified by pigs.


24A
25
25A



Mijung Jung



Aram Khas





Lindsay Kistler - free decorate-your-own-cake stand

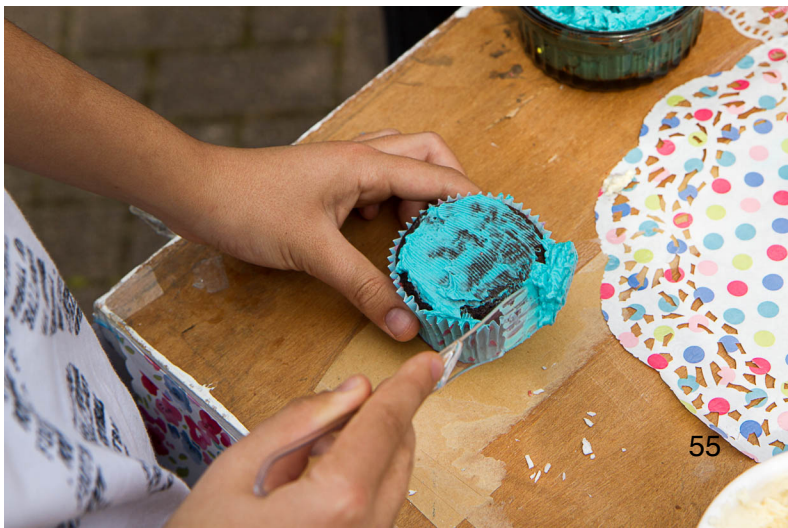




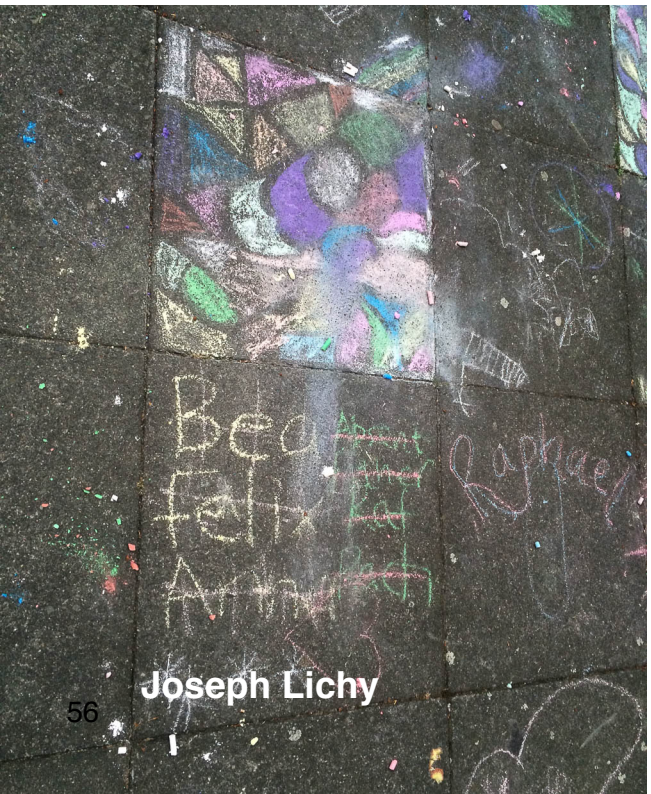



CHANCER HOUSE











Joseph Lichy

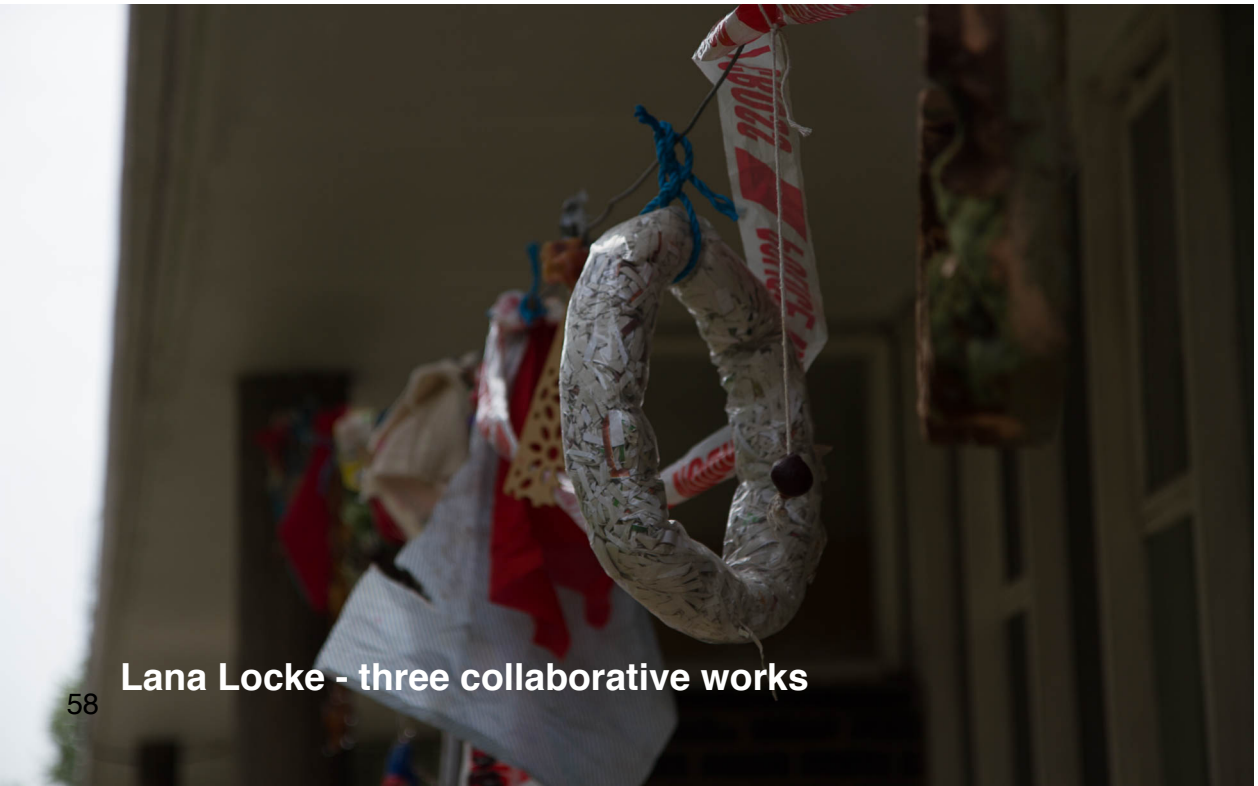

IRAN







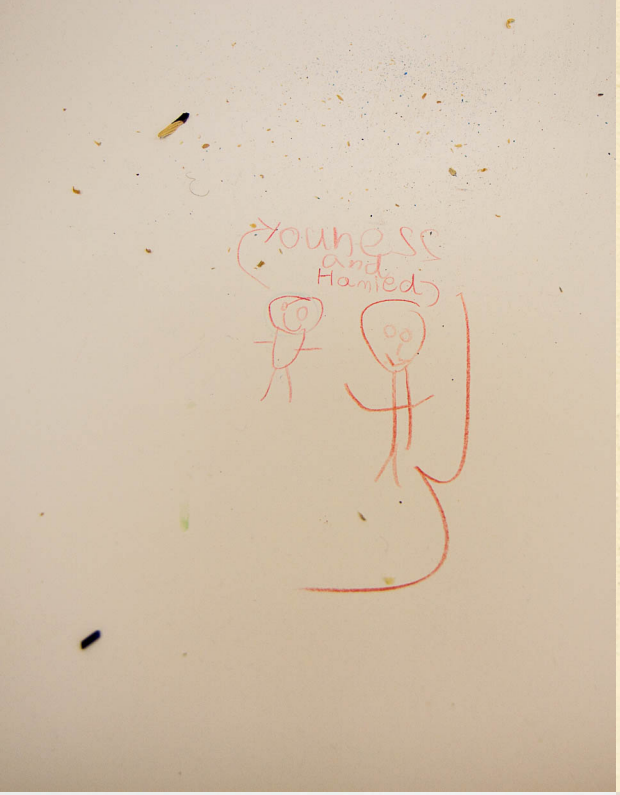






Lana Locke - three collaborative works


PLEASE LEAVE PREMISES
QUIETLY
THANK YOU
PASSPORT
TO
PIMLICO
Pop Art Churchill
Can you colour Winston Churchill to make him look as fun as Marilyn Monroe looks in Andy Warhol's colours? Colour your Churchill and add him to the Wall!

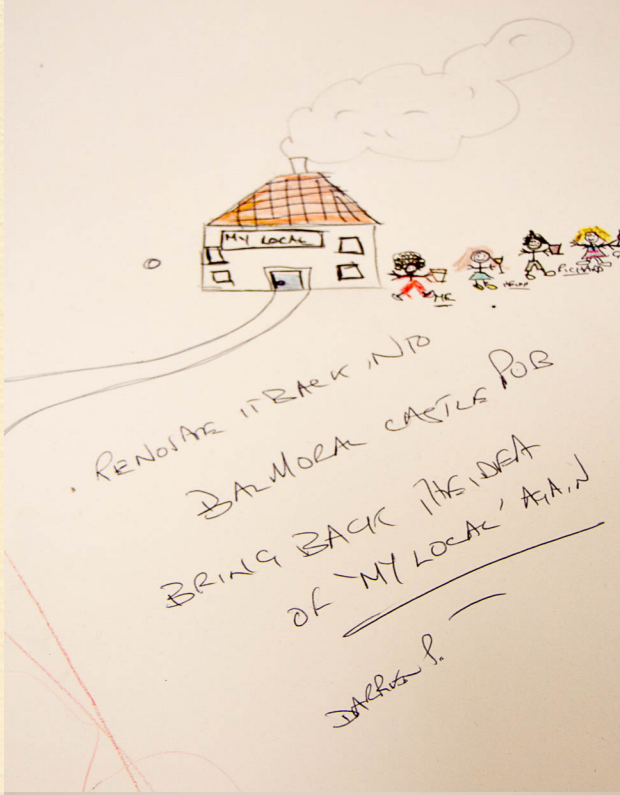


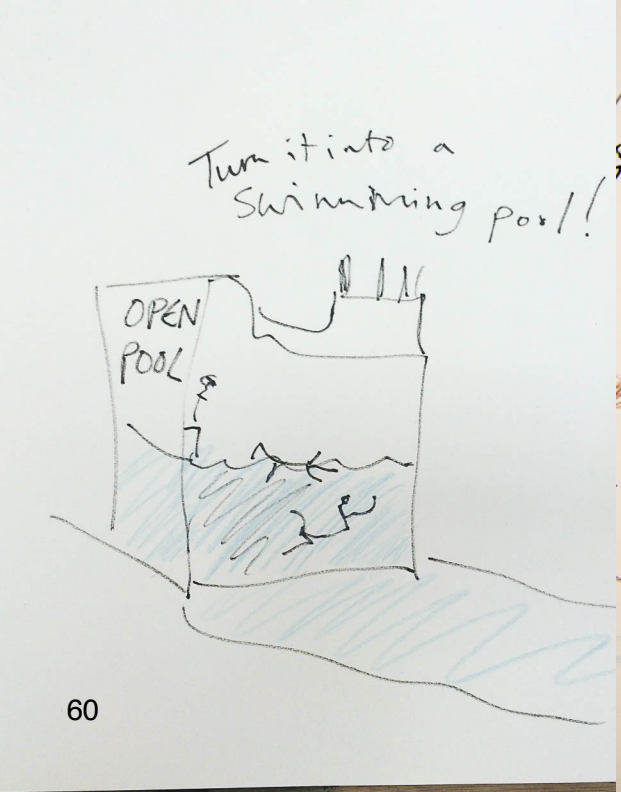


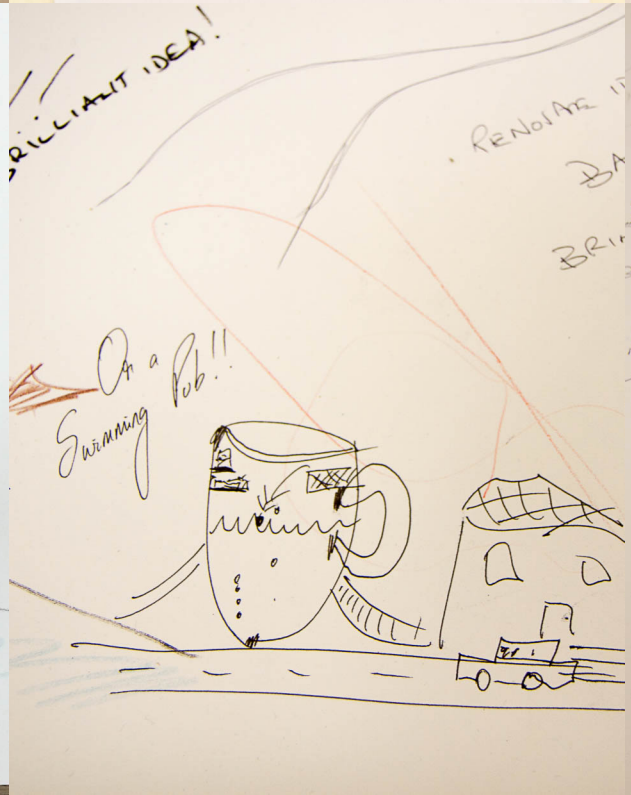
The Balmoral Castle pub in Churchill Gardens Estate has been scaffolded up for 8 years.

- Can you make a picture of the building being used again?

- What should it be used for?










The Balmoral Castle pub in Churchill Gardens Estate has been scaffolded up for 8 years.
- Can you make a picture of the building being used again?
- What should it be used for?





Claire McArdle, Kate Slipper, Martin Edwards and Fabrice Desfard: Are you asking me to speak French?

In response to the event, the artists reinterpreted a broadcasted speech from the 1949 film; creating their own versions of the words from English to French and back again.


ARE YOU
ASKING ME TO
SPEAK FRENCH









Alison Marchant: Portable/Photocopy Archive (the No M11 Link Road Campaign)


STOP THE M11 LINK
IMAGINE DOWNING STREET AS A MOTORWAY
Mac GREGOR'S IDEAL HOME SHOW


Ancient chestnut falls after pitched battle


INDEPENDENT FREE AREA OF
WANSTONIA
certificate of honorary citizenship
INFORMATION
WANSTONIA TEL 081 530 5709
LEYTONSTONIA TEL 081 558 2638


Peaceful Action Protest
MEET AT THE OFFICE
9.30AM EVERY TUESDAY
ACTIONS SPEAK LOUDER THAN WORDS
JOIN US
BEFORE ITS TOO LATE.
COME AND VISIT
YOU CAN DISTURB IT:
SIT ON THE PUBLIC TREE
YOU CAN DECORATE IT:
COME AND BE CREATIVE
YOU CAN FORTIFY IT:
COME AND BARRICADE
YOU CAN ENJOY IT:
DROP BY OUR CAFE AND CARNIVAL
M11
YOU CAN SHOVE IT!
Sat 22nd Jan - 10am
6 lanes of traffic where your front garden was, sleepless nights due to the roar of cars and lorries
three local children suffering from asthma, some of the most harmful substances known to science be
from 100,000 exhaust pipes passing your home every day and seeping into your fragile lungs
HOW WOULD YOU FEEL IF YOUR HOME WAS TORN APART FOR TH
Urgent Call for Help
STOP THE DEVASTATION.....BLOCK THE M11 LINK ROAD

Alison Marchant
Portable/Photocopy Archive
(the No M11 Link Road Campaign)

The archive is composed of a notice board, 2-3 tables and 20 chairs, 6 for the archive viewers and the rest for the video screening. The table tops display folders of news-cuttings, postcards and badges and other data from 1984-1994 gathered from three different London archives which track the lead up to, and the campaign itself from Leyton and Wanstead (both re-named Leytonstonia and Wanstonia with passports to match. One of the archives tables contains a 1980's television and VHS video showing 'Life In The Fast Lane : The No M11 Story' by protesters Mayyasa Al-Malazi and Neil Goodwin. The screening chairs splay out into the space for the video screening noting this portable archive as a place of social engagement exactly 20 years on as an anniversary celebration of the protest. The intention in copying and combining three archives as one into this compact and portable model is to enable access and this story to be retold in different contexts and across time.

The Rooftop Protest that Launched a thousand Protests, 28 November 1994.

'Life In The Fast Lane : The No M11 Story' by Mayyasa Al-Malazi and Neil Goodwin which mirrors and is a part of Portable/Photocopy Archive and is a feature length documentary presenting the inside story of the No M11 Campaign, 'recounting 15 months of direct action against one of the most controversial schemes in the history of British road-building. Filmed in 1994 where on the rooftops of Claremont Road, 300 protesters waited for the start of what was to become the most extraordinary eviction in British history. Nearby, two diggers stood poised to demolish the last remaining houses in the path of the M11 Link Road. By 1:30 pm a convoy of 120 vehicles containing 700 police and 400 private security guards had arrived in the area…Drawing on personal testimony and nearly 200 hours of front-line footage, LIFE IN THE FAST LANE features the battle for Wanstead's George Green, and the subsequent eviction of its 250 year- old Sweet Chestnut tree. It re-lives the days of the Independent Free Area of Wanstonia, and highlights the celebrated rooftop protests at Westminster and the home of the then Transport Secretary, John MacGreggor. Against a backdrop of growing resistance to the Criminal Justice Act it charts the emergence of CLAREMONT ROAD as an extraordinary symbol of cultural defiance, and for the first time tells the story of what became the most expensive eviction in British history'.



Anna Minshall:
Street Tango; A dance of resistance

Argentine Tango is a dance which grew out of a sense of dispossession, displacement and rebellion, and finally came to represent the identity of the underclass of a small nation.

Argentine tango is not the ballroom stuff you see on television. In spirit it is closer to Portuguese Fado. It is more a street dance, or a street fight in some cases, and in others a social community dance for all ages.

It can be a romantic, happy but more often an edgy dance.










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CHURCH
HALL




ERSKINE HOUSE





Mohammad Namazi
Tangible Frequency
Kinetic sculpture









Anna Nelson-Daniel



Greetings
Plaster and sand on board, 2014







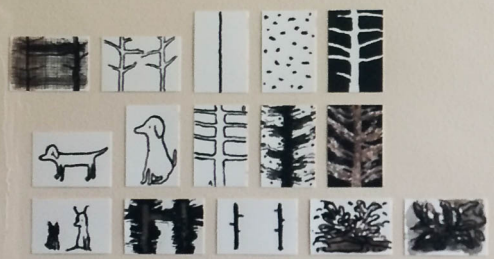

SCULPT
Me







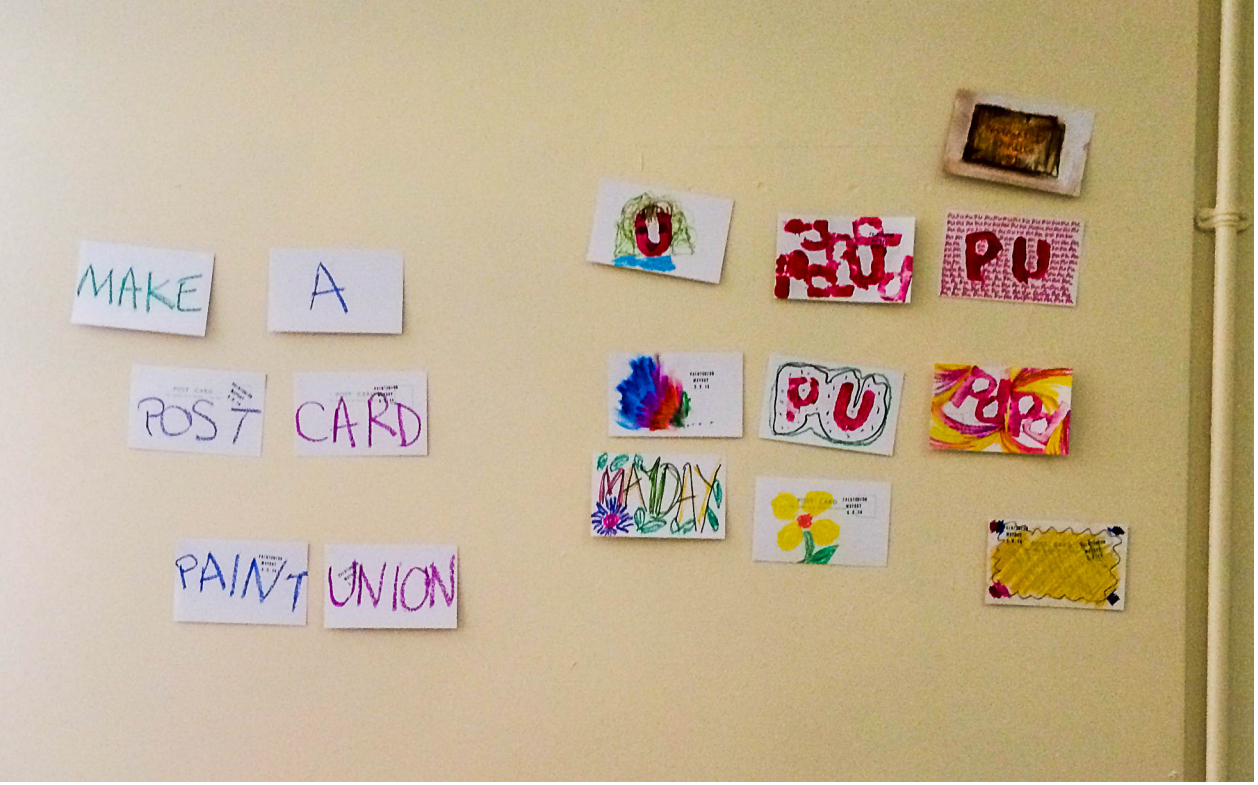






PaintUnion, curated by Rebecca Byrne and Liz Elton
Postcard to Pimlico exhibition and workshop

Artists included: Jay Barrie, Keren Dee, Sam Mould, James Petrucci, Susan Sluglett and many young contributors on the day.


MAKE
A
POST
CARD
PAINT
UNION
PU
PU
PU
MAYDAY




PU




GIFFORD HOUSE
DRAW ME




Fahima
Fahmid





Jonathan Polkest
Drawing Installation - Draw Me / Tedna Ve




GIFFORD HOUSE
DRAW ME





Alex Roberts: snapshots and reportage of the day



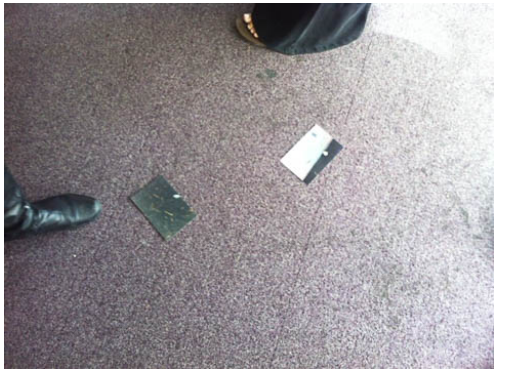






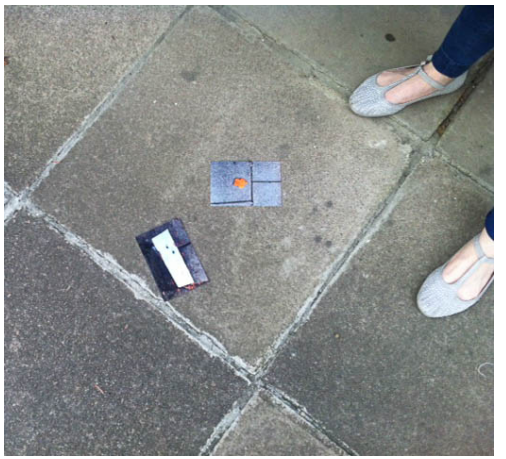


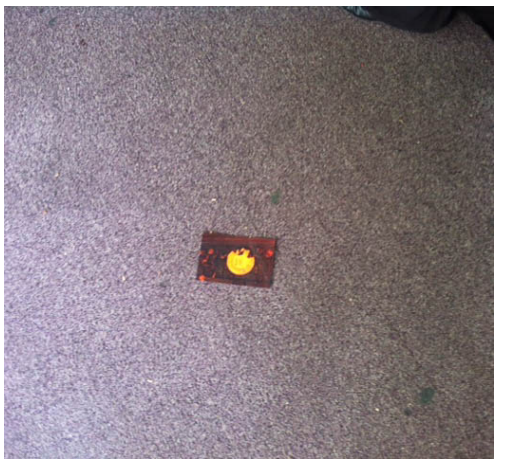










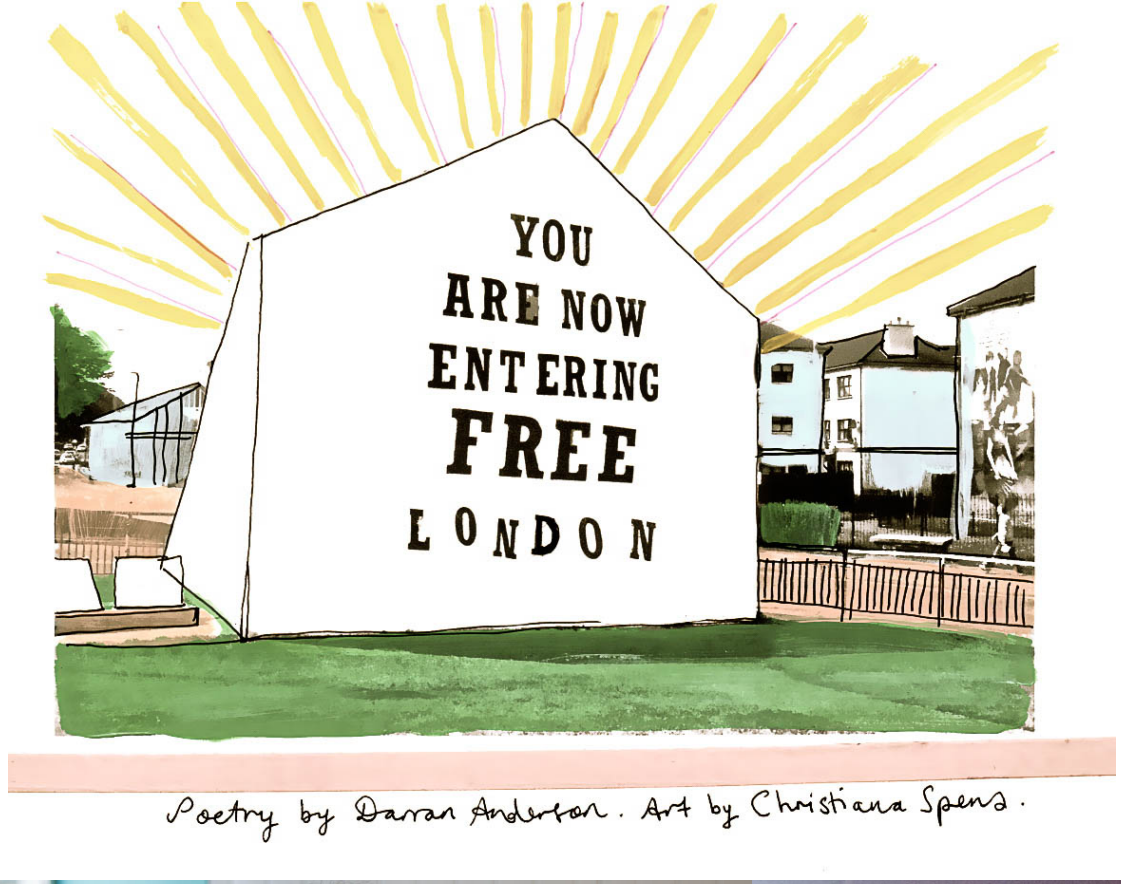








Laura Smith: floor-based photography installation inside and outside Churchill Hall


YOU
ARE NOW
ENTERING
FREE
LONDON
Poetry by Darran Anderson. Art by Christiana Spens.


YOU
ARE NOW
ENTERING
FREE
LONDON





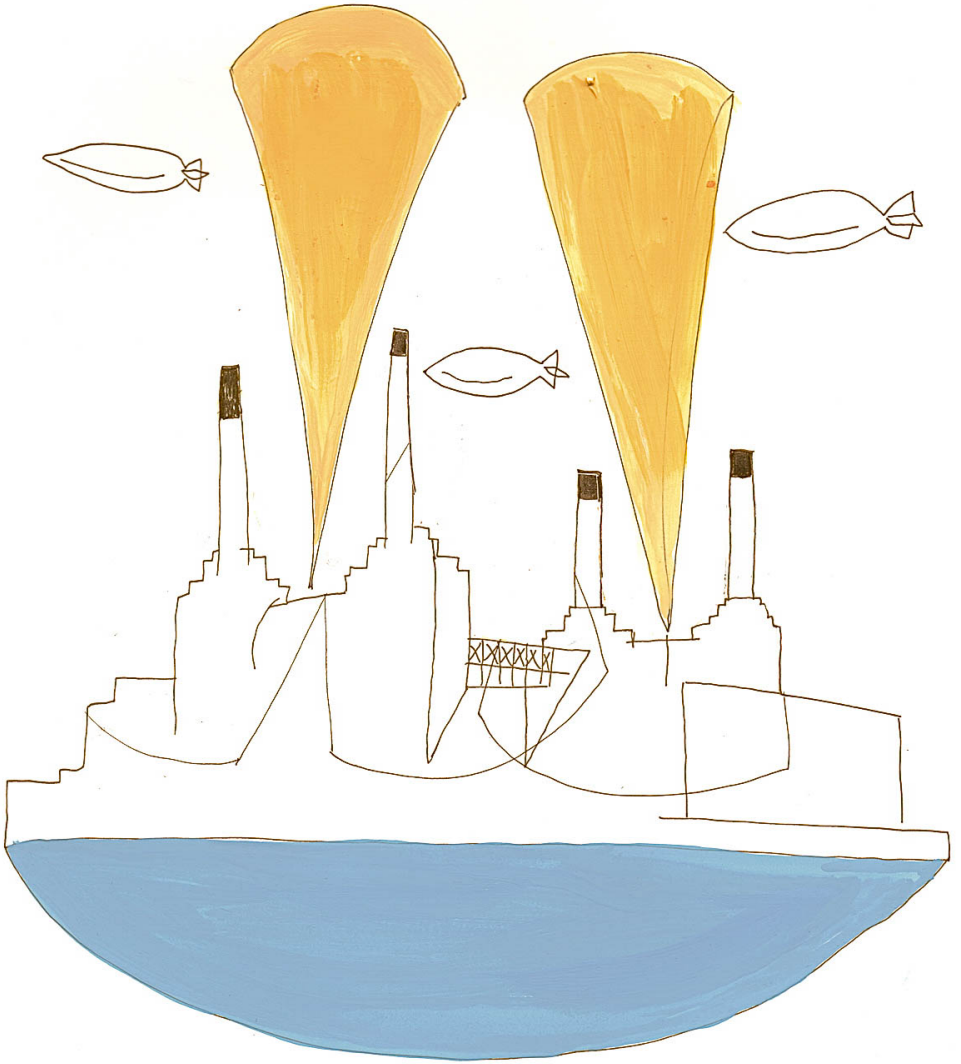
A Drunk Man by Free Derry Corner

Leave behind
the clambering spires, broad traitor river
full of eels and bicycles
some black surrealist arabesque.
The mountains – a flat naïve painting,
the skies – a kinetoscope in motion.

Leave behind the burn and the dream
of the drink in the blood,
the common madness,
the building sites we hid within,
the bridge under which we sang,
the lake at the madhouse,
the train tracks.

Leave behind the ghost trajectories
of lost relationships,
memories of when we were
the corner boys and the attic drinkers
drunk on rooftops beneath hanging comets
and the same mad stars,
where fortified with firewater,
we played at revolutionaries
in the clothes of our fathers,
fenian musketeers.
The nights we were invincible.

And I've carved my fuckin' heart and soul
into the white of that gable wall
that roars to the world in stone
we are/
we were/
we could have been free.



Christiana Spens and Darran Anderson
Free London Corner







Chang Sun
INVASION (extension version)

It's about territory, two people attack and defend by opposite pigment. Each colour represents each person. Plus, it is more like a game, because they get the same tools and do it round by round. Everything is without rehearsal, so the reflection is totally real. When the pigment runs out, the game is over. Because of the opposite colours, the canvas will be pretty messy in the end, and nobody can tell where belongs to who. I want to express the aggressive human nature, and the balance between people. Every painting is different, they all represent the personalities and thinking process for the players.











Neal Tait
Performance













Poppy Whatmore
Where are my social horizons? (2014)
Oil cloth and thread: installation hanging, 1.3 x 1.3m

The work addresses dissolving private boundaries morphed into the anxiety of the public realm. Whilst the embroidered text, “Where are my social horizons?” is ironic and refers to the infrastructure of broadening aspirations: the background, offers a pictorial, boundless avenue for escape. A juxtaposition of nostalgia for an imagined community jars against hierarchical and social restrictions. The text embodies, yet questions cultural status quos, proposing an absurd resolution cut from a moment of social disruption towards contemplative reflection.




Here are my social horizons

Carla Wright &
Anna Chrystal Stephens
Terra

A collaborative project which emerged from research into radical education. A small ‘adventure playground’ was set up where children could explore, build and demolish an unofficial play space, interacting with moveable structures and treating the site as their own territory.



Participants were encouraged to adapt the space as they pleased with tools and support provided, experimenting freely with creating a new community, environment and rules. The project was based on The Land in Wrexham, North Wales; a playspace which encourages risky play, aided by youth workers.



Materials included:

Tyres, palettes, mattresses, plastic crates, buckets, bins, cardboard, balls, tools, rope, timber, paint.














SKINE HOUSE





Joshua Y'Barbo and Laura Carew :
Chelsea Salon cooking performance and free food









Joshua's Quesadilla recipe

Bean and Cheese Quesadillas w/ Pico de Gallo & Sour Cream

A quesadilla is a very common dish found in Tex-Mex cooking. I grew up eating these at a wide variety of events from parties to sporting events. They're a really simple dish to make very quickly to feed a hungry crowd. This recipe is a basic vegetarian version of the classic Tex-Mex dish and is served with a fresh salsa also called pico de gallo (the cock's comb because of it's red color). I use applewood smoked cheddar to give another layer of flavour to the dish.

Ingredients:

Pico de Gallo
4 tomato, cored and chopped
1 onion, chopped
1-2 jalapeño or chilli pepper, chopped (deseed for less heat)
1/2 bunch of Coriander, chopped

Quesadillas
4-8 flour tortillas
applewood smoked cheddar (as much as you like)
2 tins of refried beans
oil

Topping
sour cream
olives, chopped

Recipe:

To make the pico de galllo, core and chop your tomatoes. Set the cores aside and use them in soups or as a thickener in other dishes.
Add the tomatoes, onions, jalapeño and coriander to a bowl and mix, set aside.
For the quesadillas, heat a non-stick pan on a medium-high heat and add a teaspoon of oil.
While the pan is heating up, start adding 2-3 tablespoons of refried beans and a handful of cheese to each tortilla.
Once the pan is hot add the tortilla (open faced) and fry for a few minutes, then fold the tortilla in half and cook on both sides, flipping every minute or so for 3-4 minutes or until golden and crispy and the cheese is melted.
Remove the quesadilla from the pan and cut into thirds.
Top w/ pico de gallo, sour cream and olives.













Les ZoINgs
Brockley's very own French Marching Band




CHURCHILL
HALL