



**REVELATIONS: A MULTI-COMPONENT PORTFOLIO
OF PRACTICE-BASED RESEARCH OUTPUTS**

S MARK GUBB

Portfolio of Research Outputs

This research builds on my interest in the research of Alfred Gell, specifically his 'Art and Agency: An Anthropological Theory' (1998), where Gell discusses art in relation to his anthropological research, stating, "In place of symbolic communication, I place all the emphasis on agency, intention, causation, result and transformation. I view art as a system of action, intended to change the world rather than encode symbolic propositions about it." (Gell 1998) This position is something I have examined extensively through my work, particularly the exchange between site, audience, artist and artwork, often outside of traditional frameworks for the dissemination of artworks.

'Revelations' was a multi-component project undertaken in Autumn/Winter 2016. It project consisted of two solo gallery exhibitions (SYSON Gallery, Nottingham, and g39 Gallery/Artangel, Cardiff), a solo art fair booth presentation (SYSON Gallery at Start Art Fair, London), three public works (two billboards – in Missouri, USA, and Southampton, UK, respectively - and an artwork on a plectrum, distributed via a rock band on a world tour), a 200-page publication (available to purchase) and an artwork sited in a magazine (CCQ Magazine). The dissemination of these works took place across two continents and multiple different sites and modes of presentation.

The impetus to undertake this research was to examine whether site-specific considerations, primarily associated with art in the public realm, could be applied to a set of artistic outcomes presented as a dispersed solo-exhibition.

A moment of artistic presentation is often identified as a single exhibition, performance or public work; this research was in the structure of the project - to examine the potential for a spatio-temporally dispersed set of artistic outcomes to exist as a coherent whole. In doing so, this also provided insight in to the potential for a dispersed-but-connected solo presentation to act as a site and a context in its own right, bringing its own interpretive and narrative potential to bare on the collective-project overall.

The method was in the creation and dissemination of a series of original creative artifacts, and their exhibition within a tight and over-lapped timeframe, in order to assess and examine the aforementioned potential.

Research Outcomes and Narrative

'Revelations' in itself was a single outcome that consisted of multiple parts or elements. This was a key intention of the project – to examine the potential for a spatio-temporally dispersed series of original creative artifacts to exist as a coherent whole. Each of the works contained its own internal logic, meaning it could exist coherently in isolation, but at the same time was a single part in a larger undertaking. I would draw an analogy with songs on an album – each song exists as a coherent entity in its own right, but can also be viewed as one part of a larger whole (the album) which itself brings another layer of interpretation to the songs as a collection. Thematically, the project represented a fairly dystopian view of the world, drawing on a range of cultural, political and historical references to raise discussion around points of interest and concern. The project was funded, directly and indirectly, by Arts Council of Wales, Arts Council England, Artangel, Foyle Foundation and Esmée Fairburn Foundation.

The elements of the project represented in this portfolio are (all Sep-Dec 2016):

- Revelations (exhibition at SYSON Gallery, Nottingham)
- Revelations: The Poison of Free Thought Pt. I (booth at Start Art Fair, London)
- Revelations: The Poison of Free Thought Pt. II (exhibition at g39 Gallery, Cardiff, co-commissioned by Artangel, London)
- Free For All Forever (billboard as part of the I-70 Sign Show, Missouri, USA)
- Free For All Forever (billboard as part of the British Art Show 8 fringe programme, Southampton, UK)
- Ganas de Vivir (plectrum used by Joey Z of Life of Agony on their Fall/Winter world tour)
- Man of Ice (printed collaboration between S Mark Gubb and Jon Gower in CCQ Magazine, Issue 11)
- S Mark Gubb – Revelations (publication produced by SYSON/Landfill Editions)

Where possible, audience figures have been included alongside the individual elements.

S MARK GUBB — REVELATIONS

SYSON Gallery, Oct14th - Dec 11th

REVELATIONS — THE POISON OF FREE THOUGHT PT II

g39 Gallery, Cardiff, Oct 22nd - Dec 17th

BILLBOARD — Southampton
BAS8 Associate Programme, Oct - Nov

PLECTRUM — Various Venues
Used by Joey Z, Life Of Agony, Sep - Dec

PRINTED COLLABORATION
CCQ Magazine - Autumn Edition

BILLBOARD — Missouri
i70 Sign Show, Oct - Nov

The Book 'S MARK GUBB — REVELATIONS' to be published by SYSON Gallery

Publication design by Landfill Editions with Blue Firth. Available from October 2016



Artangel



Revelations
SYSON Gallery, Nottingham

SYSON Gallery was a commercial gallery operating in Nottingham between 2013 and 2018. This exhibition was a solo presentation at the gallery, filling three gallery/exhibition spaces, the corridors and their shop space. One of the gallery spaces contained a new work/installation created specifically for the 'Revelations' project, and the rest of the exhibition functioned as a mini-retrospective, containing work drawn from over 20 years of my practice. This show functioned as the central point of the wider 'Revelations' project, from which each of the other elements emerged and fed back towards.

Further documentation:

<https://www.smarkgubb.com/revelations-part-i>

Further Evidence/Information

Art Rabbit website information:

<https://www.artrabbit.com/events/s-mark-gubb-revelations>

Tangible Audience Metrics

Visitors to the exhibition: 1000 approx.



SYSON main gallery space,
installation view.



SYSON shop/exhibition space,
installation view.



SYSON Gallery, prints exhibited in the stairwell (top) and 'The King's Throne' (bottom) exhibited in the bathroom.



SYSON Gallery, 1st floor exhibition space,
'Revelations: The Poison of Free Thought Pt.I', installation view.

**Revelations: The Poison of Free Thought Pt. I
Start Art Fair, Saatchi Gallery, London**

This was a solo-presentation on SYSON Gallery's booth at the art fair and consisted of new and existing works. The core of the presentation was part of an installation that was then moved, and expanded, to form a discrete element within the 'Revelations' exhibition at SYSON Gallery. Four other works were presented alongside the core installation – two existing, two new – all of which connected with the wider thematic focus of the project.

Further documentation:

<https://www.smarkgubb.com/revelations-part-i>

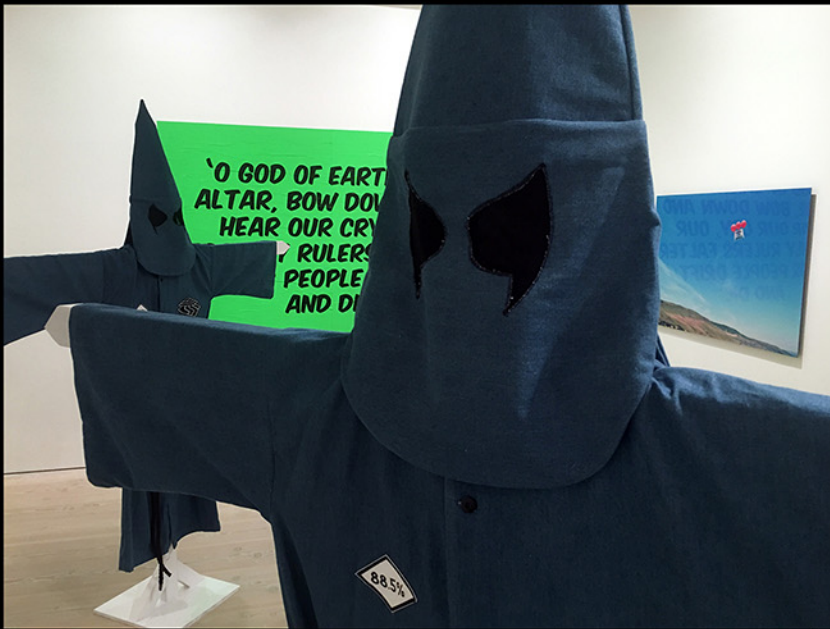
Further Evidence/Information

Fad Magazine – Top 9 Booths at Start Art Fair 2016

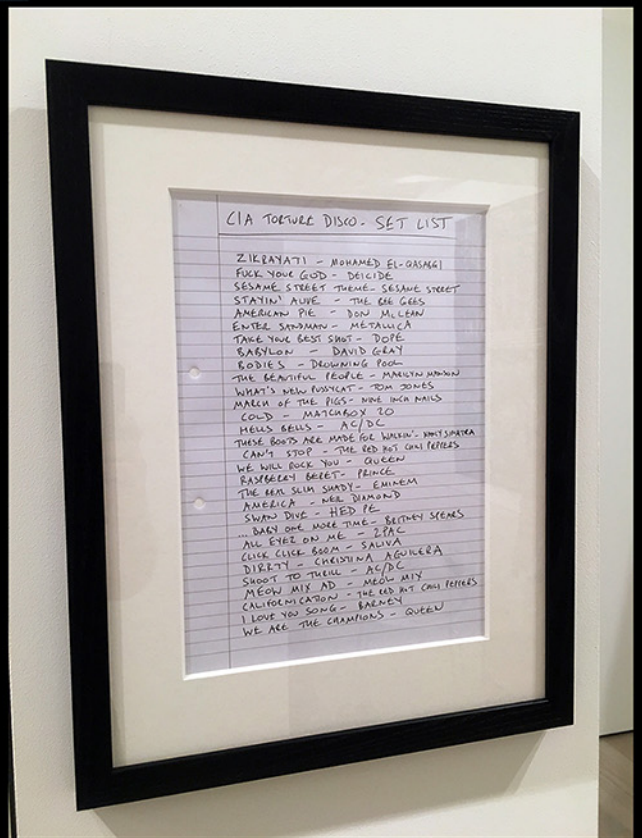
<https://fadmagazine.com/2016/09/16/top-9-booths-start-art-fair-2016/>

Tangible Audience Metrics

Art fair attendance: 14,000 approx.



Start Art Fair, installation view of, 'Revelations: The Poison of Free Thought Pt. I', 'For a Short Moment, I Felt Nothing' and 'Revelations'



Start Art Fair, installation view of, 'CIA Torture Disco'

Start Art Fair, installation view of, 'Revelations: The Poison of Free Thought Pt. I', 'The Idiots are Winning' and 'Revelations'



**Revelations: The Poison of Free Thought Pt. II
g39 Gallery, Cardiff, co-commissioned by Artangel, London**

This was a solo exhibition, in the form of a large new sculptural installation, co-commissioned by g39 Gallery in Cardiff and Artangel, London – one of the world-leaders in project-led contemporary art commissioning. The specific invitation from Artangel was to make a work in response to Mike Kelley's 'Mobile Homestead'; the films from which would be screened at g39 Gallery throughout the run of my own exhibition. The work I developed was, in part, a response to Kelley's work, but with a particular focus on the ideas of the wider 'Revelations' project. Physically, it consisted of a 9m x 4m x 6m corrugated iron architectural form, with a painting on one end. The sculpture also contained a sound work playing from inside it, consisting of a low, moaning, audio, as if some presence was slowly awaking inside.

Further documentation:

<https://www.smarkgubb.com/revelations-part-ii>

Further Evidence/Information

Artangel website:

<https://www.artangel.org.uk/artwork/mobile-homestead/>

Art Rabbit website information:

<https://www.artrabbit.com/events/s-mark-gubb-revelations-the-poison-of-free-thought-prt-ii-mike-kelley-mobile-homestead>



'Revelations: The Poison of Free Thought Pt.II'
installation view, g39 Gallery, Cardiff.
Image credit Jamie Woodley.

Free For All Forever
I-70 Sign Show, Missouri, USA
+

Free For All Forever
British Art Show 9 fringe programme, Southampton, UK

As with everything contained within the 'Revelations' project, these two billboards can be considered as separate works, but within the wider framework of the project it makes sense to consider them together. The two versions of the same work were shown concurrently – not overlapping time-wise, but with a considerable overlap of a few weeks. In doing so, something of a transatlantic conversation was established between the two iterations in that moment. The 'I-70 Sign Show' is an existing programme of artists billboards exhibited along the I-70 in Missouri, USA. As such, they were a collaborative partner in the exhibition of this work. The other iteration, in Southampton, UK, was commissioned by the organisation UGO and programmed as a part of a temporary billboard project within the fringe events attached to the British Art Show 8.

Further documentation:

<https://www.smarkgubb.com/free-for-all-billboard>

Further Evidence/Information

I-70 Sign Show website:

<https://www.i70signshow.org/current-artists/main-billboard>

Culture Southampton BAS8 Fringe Projects Report:

<https://www.culturesouthampton.org.uk/wp-content/uploads/2018/10/BAS8-Fringe-v4.pdf>

UGO:

<https://ugoprojectspace.tumblr.com>



Free For All Forever (2016)
I-70 Sign Show, Missouri
Image credit Anne Thompson

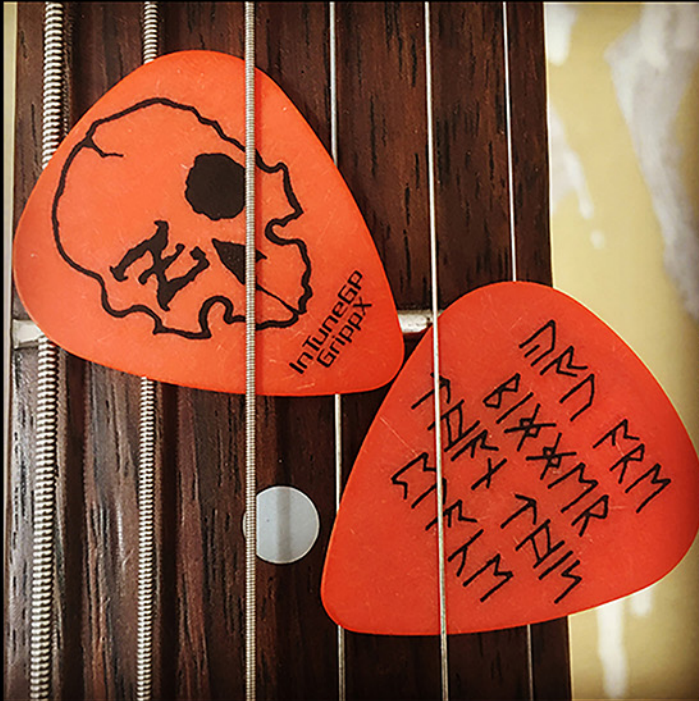


Free For All Forever (2016), UGO, Southampton
Image credit Jonathan Kelham

Ganas de Vivir

Used by Joey Z of Life of Agony on their Fall/Winter world tour

This work was the introduction of a text, in the form of Anglo-Saxon runes, on to one side of the plectrum used by, musician, Joey Z. His band, Life of Agony, were undertaking a world tour in the latter-half of 2016. The runes are a literal translation of the phrase, 'You are bigger than this place'. It is standard practice for guitarists in rock bands to get plectrums printed with their name, band logo, or something else that identifies them. This is not to identify ownership in terms of capital protection, but ascribes some cultural value to the object – in a small way, like a certificate of authenticity. It identifies the plectrum as having been owned and used by that specific guitarist in that specific band, which carries cultural value amongst their fan base. These plectrums are thrown in to the crowd during concerts, after being used by the guitarist. So, whilst on one level the use of the plectrum by Joey provided a context for its existence and exhibition, at the same time it was also a distribution method for the plectrums themselves.



Ganas de Vivir (2016) pickrum, front and back, alongside Joey Z performing with Life of Agony. Performance image used by kind of permission of Joey Zampella

LIFE OF AGONY

A PLACE WHERE THERE'S NO MORE PAIN

2016 TOUR DATES



SEPT. 30	UPSTATE CONCERT HALL	CLIFTON PARK, NY
OCT. 2	ROCK CARNIVAL FESTIVAL	LAKELWOOD, NJ
NOV. 13	SIMM CITY	VIENNA, AT
NOV. 15	STARY MANEZ	GDANSK, PL
NOV. 16	PROGRESJA MUSIC ZONE	WARSAW, PL
NOV. 18	COLOS-SAAL	ASCHAFFENBURG, DE
NOV. 19	KLOKGEBOUW	EINDHOVEN, NL
NOV. 30	THE GARAGE	SAARBRUCKEN, DE
DEC. 1	ZECH	BOCHUM, DE
DEC. 3	KANTINE	AUGSBURG, DE
DEC. 4	X-HERFORD	HERFORD, DE
DEC. 6	MARKTHALLE	HAMBURG, DE
DEC. 8	FRYSHUSET KLUBBEN	STOCKHOLM, SW
DEC. 9	STICKY FINGERS	GOTHENBURG, SW

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Main tour dates for which *Ganas de Vivir* (2016) pickrum was used, and distributed, by Joey Z

Man of Ice
CCQ Magazine - Issue 11

This was a collaborative work made with the writer, Jon Gower, and sited in the pages of CCQ Magazine. The work took the form of a fictitious account (told as fact, with no indication it was anything other than the truth) of a journey we had taken to bury a time capsule in Siberia.

Further documentation:

<https://issuu.com/ccqmag/docs/ccq11/28>

Further Evidence/Information

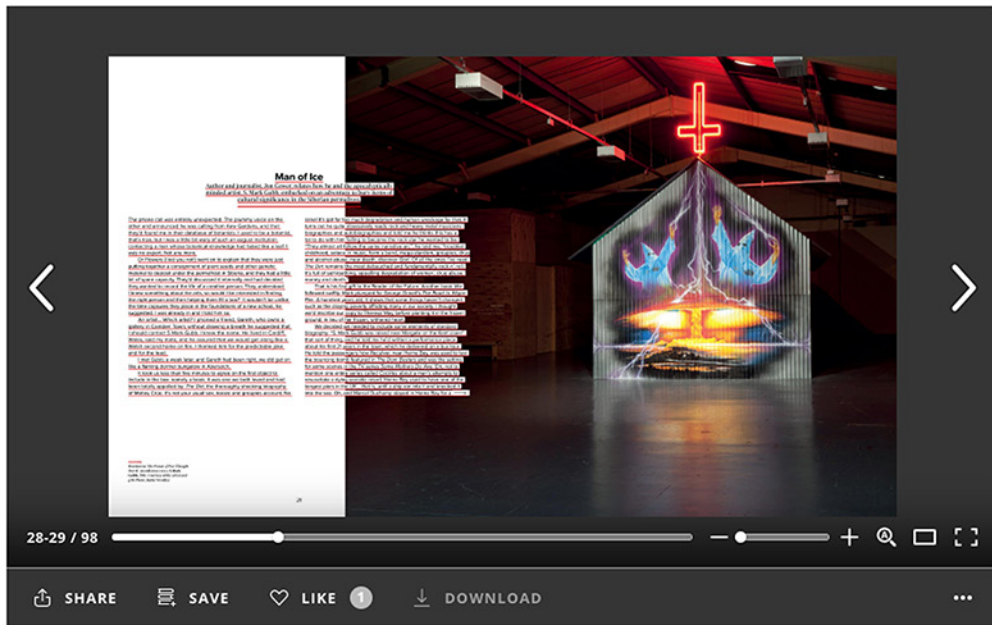
CCQ Magazine website:

<http://ccqmagazine.com>

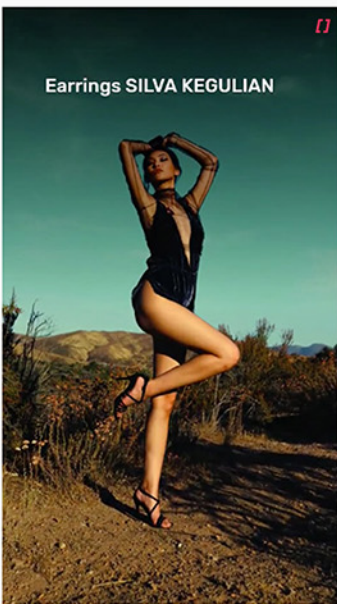
Tangible Audience Metrics

Print copy readers: 9300 approx.

Online readers: 10,000 approx.



See More



Development Bank of Wales
Development Bank of Wales
SHOW

S Mark Gubb – Revelations

Publication published by SYSON/Landfill Editions

This was a 200-page publication that functioned as a more fully rounded publication-version of the exhibition staged at SYSON Gallery. This was not an exhibition catalogue, but a publication covering nearly 20 years of my practice and was designed to sit, visually and thematically, within the 'Revelations' project. The book was designed by Landfill Editions and Blue Firth and contained essays written by Jonathan Griffin and Ellen Mara De Wachter, along with the transcript of an interview between myself and, the artist, Professor Ross Sinclair (Glasgow School of Art).

Further documentation:

<https://www.smarkgubb.com/revelations>

Further Evidence/Information

A full upload of the publication can be viewed here (the book is commercially available so this link is not for sharing/distribution):

https://issuu.com/smarkgubb/docs/revelations_full_book



REVELATIONS

REVELATIONS I



REVELATIONS I



My Empire of Dirt
Mixed media installation, 2009

Commissioned by Ceti Hand Gallery, this was my take on a 'Shotgun Shack', a traditional three-roomed American dwelling. My three rooms were a shanty town shack, a holding cell of the kind used at Camp Delta/X-Ray, and a realisation of the deepest grave allowed to be dug in a British graveyard. Also containing a series of screen-printed posters.

REVELATIONS I



Reconstructed Chair
Fibres, 2011

A photo of a chair I made whilst on residency with URRA in Buenos Aires, made entirely of wood gathered from the streets on a single walk from my apartment to my studio.

In 2011 I was lucky enough to go to Buenos Aires in Argentina for a month, on a residency. This was one of those classic examples of something coming about through a perfect collision of fate and perseverance. I'd actually been approached in 2007 to go and do a residency there, but couldn't go as it fell at the exact same time as a solo show I was having at The City Gallery in Leicester. When I declined, I naturally said I'd love to go if there was any opportunity in the future. The lady who had contacted me, Melina Benenwald, had subsequently set up a different residency and in 2010 contacted me again asking if I could come. So I did.

Buenos Aires is a big and disparate city. Depending on where you are in the city, you'll feel like you're in Madrid, Brooklyn, New York or some Third World country. As I always do on residencies, I spent a good chunk of the start walking for miles and miles around the city just figuring out where I was and what I found interesting. Something that I noticed whilst I was doing all this walking was that there was virtually no public seating anywhere. Nowhere for a weary artist to rest a second, before trudging on somewhere else. I'm acutely aware of public seating in cities as my wife has a theory that two things everybody loves are public seating and boring. She may have a point. The other thing I noticed was that there was loads of stuff on the streets. Loads of material. Loads of wood and broken wardrobes and things like that. Stuff that can be picked up and used by an artist with little money and a desire to make something.

Every day I'd walk about twenty minutes from my apartment to the studios we were using. Every day I'd walk by a homeless guy who had made his bed in a particular spot on a back street. Every day I'd see this stuff. Then one day I decided to see if I could collect enough stuff on that single twenty minute walk to make a chair when I got to the studio. It seemed to make sense. Walk, gather, make, sit down. And so I did it. But then what to do with the chair? I thought for a bit about just putting it out on the street to help a weary walker looking for somewhere to pass, but then I thought of that homeless guy, who had made his home under a billboard on that street. So I went and gave it to him. I'm very aware that might seem like an incredibly patronising and privileged thing to do, but it was done with all the best intentions.

Example pages from the book of my work published by SYSON Gallery alongside the 'Revelations' project.

