



Fig.3: I don't know what to say

Noah Angell (USA, 1980)

In a lecture-format performance, *Forgetting and negative space within the ethnographic field recording* taking place on the 17th of September, Angell will use his collection of vinyl records to address questions around ethnographic research strategies used in the field of anthropology. Pointing to the performative potential of speech acts, the artist will explore notions of 'staged authenticity' and investigate how cultural and sociolinguistic resources are recontextualized as events of heritage, ethnic and national identity.

Stefan Brüggemann (Mexico, 1975)

In the context of *Fig 3*, Brüggemann's vinyl wall text: **IT IS WHAT IT IS** is partially obstructed by one of the artworks in the David Roberts Art Foundation Collection. The tautological phrase acts as a reflection on phatic communication in the context of art viewing, simultaneously emulating and critiquing a typical response to an exhibition.

Patrick Coyle (UK, 1983)

Paraphrasing a statement from the press release text before the phrase in question reaches the original statement, Patrick Coyle interrogates the nature of a commissioned artwork produced within a prescribed scenario. By embedding a code meant to be drawn out by the viewer in a shared experience with other readers, the artist exposes the potential of the press release to activate interactions between reader, curator and artists. Coyle's intervention highlights the press release's position as a mediator between the exhibition and the audience, ultimately contributing to the meaning and reception of a show.

Kelly Large (UK, 1973)

Intending to influence visitors before they enter the gallery space, Kelly Large discreetly positions a text announcing her invitation to different charismatic people to visit the David Roberts Art Foundation every day that the exhibition is on view. By assuming charisma to be a "nebulous quality... a social behavior that operates through the acknowledgement of others" (Large, 2011), the artist sets up potentially phatic encounters between visitors, gallery staff, and the unannounced charismatic individual.

*With thanks to Charlie Abbott for designing the announcement.

Brandon LaBelle (USA, 1969)

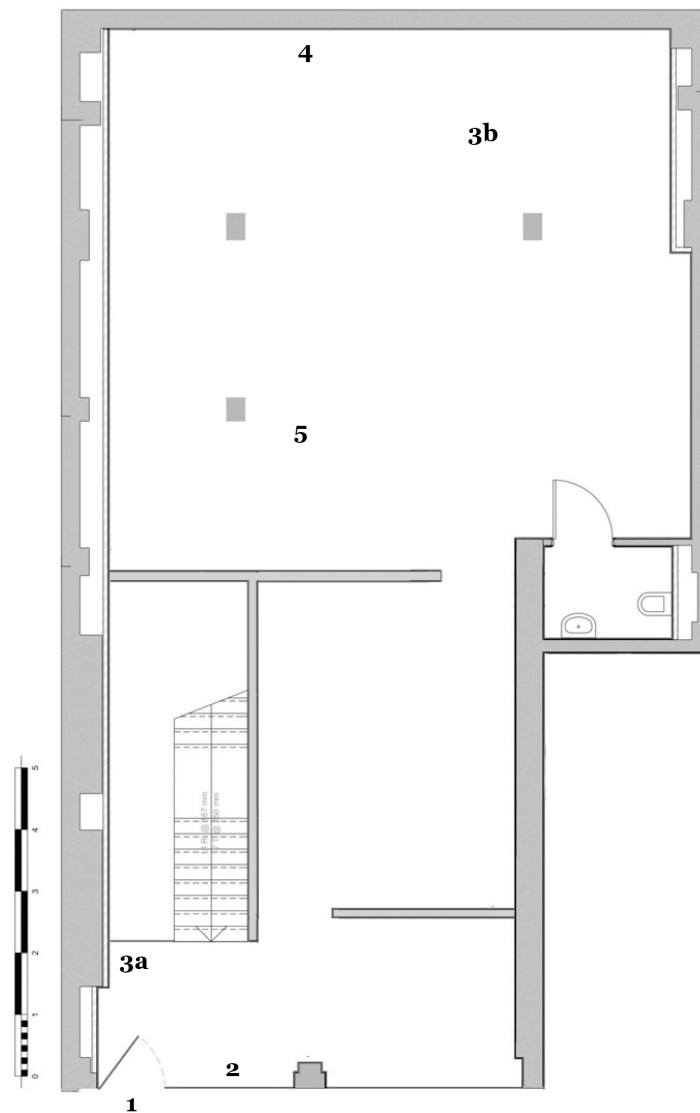
Two laughter records collected by Brandon LaBelle will act as interruptions within the contemplative dramaturgy of the exhibition, inevitably distracting the attention of the audience. Brandon LaBelle's intervention departs from the mysterious history of laughter records, which were common in the 1920s as well as after the Second World War. The general structure of the records begins with a musical performance that suddenly gets interrupted by vigorous laughing. In this context, the social situation (of human laughter) takes over the larger production.

Claire Nichols (UK, 1984) and David Garner (UK, 1971)

In an attempt to create awareness of the social gatherings that articulate and define the experience of an exhibition opening, Claire Nichols and David Garner orchestrate an event during the private view. With this intervention, visitors will unknowingly become participants in a phatic experiment. Images from the performance will be compiled into an edition of artists books.

Mark Selby (UK, 1981)

Mark Selby's intervention directs visitors' attention towards background noises, conversations, and other audible interferences that are frequently experienced in a gallery setting. By duplicating the bench already in place at the David Roberts Art Foundation, Selby's work captures viewers' conversations and movements around the exhibition space, highlighting actions that often remain undetected. The installation turns participants into both, the subjects and objects of an acoustic surveillance; visitors can monitor each others respective movements and conversations by making use of the information point.



- 1 - Kelly Large, *The Presence*, Door announcement and 13 charismatic people. 2011.**
- 2 - Patrick Coyle, *Dear Reader (David Roberts)*, Intervention in the Press Release. 2011**
- 3 - Mark Selby, *Information Point*, Wood, microphones and intercom. 2011.**
- 4 - Stefan Brüggemann, *IT IS WHAT IT IS*, Vinyl wall text. 2011.**
- 5 - Brandon LaBelle, *Laughter Records*, Vinyl recordings transferred to disc (Throughout the gallery). 2011.**

All works courtesy of the artists.

Performances

Thursday 1st September:

Claire Nichols and David Garner, *Untitled*.

Saturday 17th September:

Noah Angell, *Forgetting and negative space within the ethnographic field recording*.