

ARTISTS' RESPONSES TO GLOBAL ISSUES

An international art event with
exhibitions, actions, talks and projects
YORK UK, 2010



CRUNCHTIME 2010

e-catalogue

www.crunchtime2010.org

Everything is fine

EXHIBITION ARTISTS:

Marco **BAGNOLI** (Italy)
 Grace **NDIRITU** (UK) Sean
HILLEN (Ireland) Conrad
ATKINSON (UK) George **FIKRY**
 (Egypt) Samba **FALL** (Senegal)
 Vitantonio **RUSSO** (Italy)
 Icelandic **ARTISTS** (Iceland) Laila
SHAWA (Palestine) Nicholas
GALANIN (Alaska) **TAYLOR** (UKy)
 and **WOOD** (UK) Mario Bottinelli
MONTADON (Italy) Peter **DUNN**
 and Loraine **LEESON** (UK) Guy
WOUETE (Cameroon) Patrick
McGRATH (Puerto Rico) Graham
MARTIN (UKy) **KOSELLECK** and
BRANDSTIFTER (Germany)
 Beverly **NAIDUS** (USA) Stephen
BAILEY (UKy) Waldo **BIEN**
 (Netherlands) Wild **PANSY PRESS**
 (UKy) Abdoulaye Armin **KANE**
 (Senegal) Jake **ATTREE** (UKy) Yan
 Wang **PRESTON** (UKy) Mladen
MILJANOVIC (Bosnia)
 Lizz **TUCKERMAN** (UKy)
 Jung-Hua **LIU** (UKy)

VISITING ARTISTS:

FREE INTERNATIONAL UNIVERSITY
 (Netherlands) Karl Heinz **JERON**
 (Germany) Patrick **HEALY** (Ireland)
 Clare **CHARNLEY** (UKy) with Patricia
AZEVEDO (Brazil)

ASSOCIATE PROJECT:

Cath **FARR** (Australia)

SPECIAL GUEST:

Lucrezia De Domizio **DURINI** (Italy)
 Student of Beuys thought and
 International Curator

CURATOR:

Graham **MARTIN**

NOTE:**EXHIBITION ARTISTS**

Supplied works to show

VISITING ARTISTS

Were in York presenting projects
 and talks etc. (UKy) indicates the
 artists live or work in Yorkshire

CRUNCHTIME2010: Artists' responses to global issues –
 e-catalogue. Project and publication by Graham Martin
 Published in 2010 by MARTINS PUBLISHING
 Images and texts © the contributors
 ebook/download (PDF). ISBN 978-0-9565462

British Library Cataloguing in Publication Data
 Catalogue record for this ebook available from British Library

Front cover: *'Everything is fine'* by George Fikry

Above right: *'Consomania'* by Samba Fall



GLOBAL ISSUES AND CONCERNS ARE INCREASINGLY ON THE MINDS OF EVERYONE.

Using a variety of venues as galleries and the city's sites and streets for projects, Crunchtime2010 presented a snapshot of artists' responses to the issues of living in the early 21st century.

Calls went out around the world and artists responded generously. Eight of the artists in the exhibition programme have shown at the Venice Biennale, and we were pleased to showcase high quality work from the region and from around the world.

When I conceived of Crunchtime2010 I was thinking of the current financial crisis, consumerism and its effect on society and individual lives. Yet this is not the only issue facing human beings but rather the one currently occupying our attention – how to stimulate growth and get consumers spending and banks lending – this against a background of uncovered greed, financial mismanagement, credit, debt, lifestyle, climate change, celebrity and spectacle, poverty and inequality, rampant consumerism, fragmentation of society, globalization and pollution etc. All of these are part of a whole that we as individuals try to piece together and make sense of, and represent a network of issues regarding world and societal organisation.

Asking for artists' responses to the global issues was shorthand for how we as artists and human beings view what's going on, what strikes us, what interests us creatively and how we express our experience of living in all this. Requesting such from artists from around the world also offered the possibility of sharing and learning about life and conditions elsewhere.

The whole event was designed to offer a mirror to the issues we all face in relation to 'the how and why of living' (Robert Hughes) and provide a snapshot of voices contained in artwork on the issues of living in the early 21st century.

International and UK artists were obtained via recommendation, existing contacts and internet research over a three month period whilst Yorkshire based artists came via an open call and selection. Most asked said yes because they believed in the project. Work offered was either existing or new work but all had to fit with the project brief, delivery specifications and resource implications. To facilitate this, innovative curatorial practices such as obtaining work via email then printing it in York were employed.

Crunchtime2010 took place in York from 29th January – 6th February 2010 and involved two gallery spaces and special projects in the city's streets and sites. Gallery One was at New Schoolhouse Gallery and Gallery Two at 5 High Petergate with special events and exhibitions at New Walk, City Screen and Hungate.

The event was an independent art initiative funded by Arts Council England, City of York and Creative York. Its budget was small for its ambitions, and its success was due to the generosity of participating artists and the hard work of a few. This catalogue of events is a snapshot of what happened.

Graham Martin
Curator

MARCO BAGNOLI (ITALY)

Marco Bagnoli is one of the great artists of Italian Contemporary Art who has worked for more than 30 years in the international field. He has participated three times in Documenta and four times in the Venice Biennale. His works are placed in International Museums and in important private and international collections.

ABOUT THE WORK:

The basis of his work since 1970 addresses specific research concerning Space x Time – man's spiritual energy (dharma) and the scientific enquiry. His work always contains an emblematic and spiritual symbolism as in the work IO X TE presented at Crunchtime2010 in York. The use of 'cinnabar red' in the work relates directly to the mystical.

www.marcobagnoli.com



WORK SHOWN: Space x Time
(IO x TE) (2009)

MEDIA: Inkjet print



WORK SHOWN: My Blood Self: Civilizations Part 1 (2008)

MEDIA: Video

GRACE NDIRITU (UK)

Grace Ndiritu was born in 1976 in Birmingham and lives and works in London. She studied at Winchester School of Art, London and De Ateliers, Amsterdam, and had a residency at Delfina Studios, London, 2004-2006. Her 'hand crafted videos' and 'video paintings' have been widely exhibited at venues and events worldwide including The International Centre for Photography in New York (2009), Dakar Biennale, Senegal (2008), Chisenhale Gallery, London (2007), and the 51st Venice Biennale (2005).

ABOUT THE WORK: MY BLOOD SELF: CIVILIZATIONS PART 1 juxtaposes current sociopolitical problems in Africa with the great civilization of the Egyptians. It highlights Africa's decline through history from a continent of wealth, knowledge, power and higher learning to a place currently experiencing mass sociopolitical upheavals and conflicts. It is also a metaphor for Africa rising from the dead and being reborn again and can be seen within the context of Afrofuturism and the music of Sun Ra.

www.axisweb.org/artist/gracendiritu

SEAN HILLEN

(Ireland)

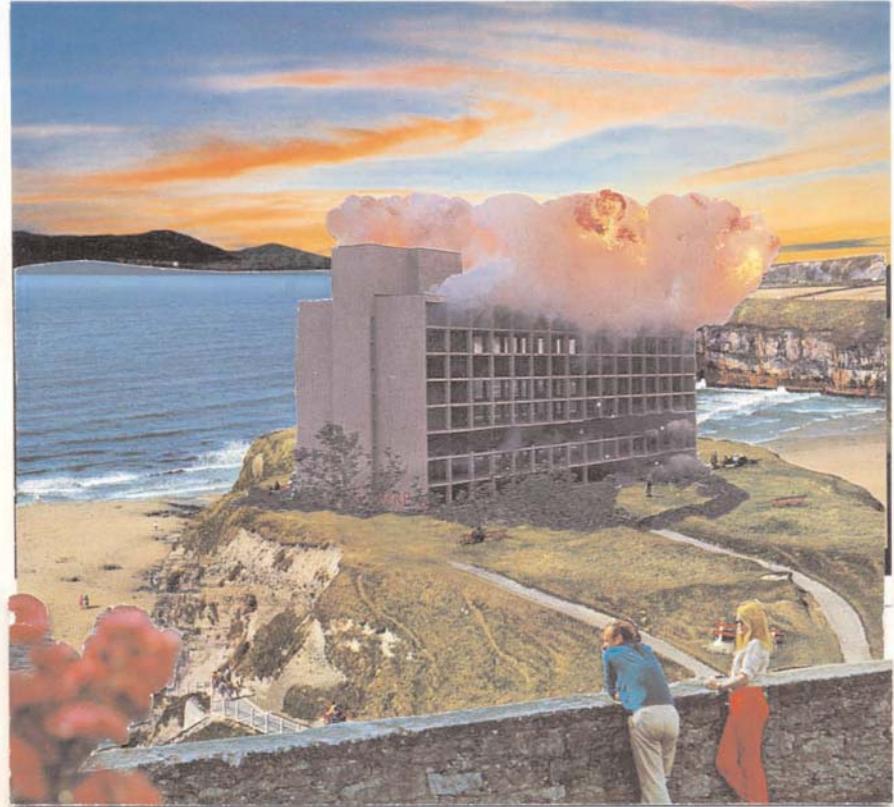
Sean Hillen lives and works in Dublin. His photomontage work in the 1980's, based on his documentary photographs, tried to express the complex and conflicting experiences of growing up in the Northern Ireland conflict. His major work, the official Memorial to the 31 dead of the Omagh Bomb exposed him to the unresolved underside of politics and conflict – where 'inadmissible' aims may excuse unforgivable acts. The death of an acquaintance in the London bombings in 2005 further caused him to research and question the 'official story'.

ABOUT THE WORK: Like many people, Hillen searches for understanding and tries out even unlikely scenarios for possibility or insight. These collage works from 2006-09 explore a post 9/11 world in which many people distrust the powers in society and suspect that events are not often as described or reported. The works tease at uneasy fears and truths at the heart of contemporary political events in which the modern citizen finds themselves doused.

ALSO EXHIBITED: Searching for evidence of Controlled Demolition at Father McDyer's Folk Village, Glencolmcille, Co Donegal

MEDIA: Photomontage (2009)

www.seanhillen.com



WORK SHOWN: Searching for evidence of Controlled Demolition at Castle Green, Ballybunion
MEDIA: Photomontage (2009)



WORK SHOWN: Portrait of Gerry Adams (2007)

MEDIA: Pastel and other on paper

CONRAD ATKINSON

(UK)

Conrad Atkinson is known internationally for his groundbreaking artistic work on pneumoconiosis, landmines, the thalidomide drug and asbestos related diseases. He first visited Northern Ireland in 1971 when his work on the deployment of British soldiers was banned from being shown at the Ulster Museum after attendants, backed by the museum's trustees, refused to hang the work. Since 1992 he has held the post of Professor of Art at the University of California at Davis (currently Professor Emeritus). Conrad Atkinson is represented by Ronald Feldman Fine Art New York. He is also an Honorary Fellow at the University of Cumbria.

ABOUT THE WORK: I wanted, after talking to Gerry Adams in 2007, to link him to the nation, which was the one Thomas Cahill described in 'How the Irish saved Civilization'. To create a portrait which matched the cultural poetry of his political ambition with the real-politic of a leader who helped Northern Ireland to become an example of how the Northern Irish troubles and their resolution became a model for the numerous conflicts throughout the globe. By incorporating into his image fragments from the Book of Kells I sought to narrow the historical and 'imperial' nullifying gap between what Ireland was, what it had become and what it could be. I feel this rendering, the first of five, began to approach an image of the warrior/poet I believe him to be. *October 2009*

www.conradatkinson.com

GEORGE FIKRY (Egypt)

Born in Cairo where he is Professor in Art Education at Helwan University. As an artist Fikry specialises in digital and photographic media and has shown at the 10th Cairo International Biennale and Venice Biennale 52.

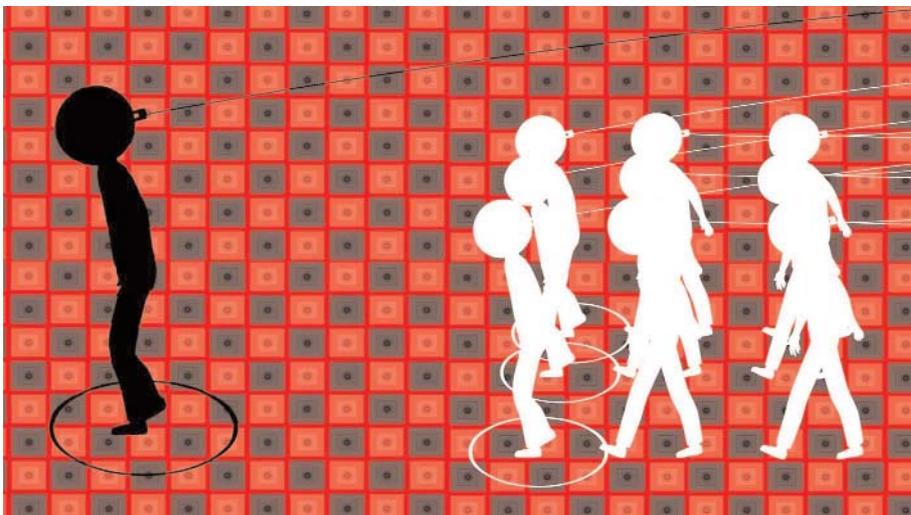
ABOUT THE WORK: The work, consisting of filmed interviews, is a social, cultural, and political commentary on Egyptian society based on asking the question 'what is happening in Egyptian society (reality) right now?'. This question is raised to several Egyptian youth whose diverse verbal responses betray the social situation through use of familiar Egyptian language, gesture and tone. This question is then asked again to the same group but this time there is the unified response 'everything is alright'. Fikry's video highlights the gestural and tonal aspects of the responses – by turns sarcastic and mocking, modest and simple, illustrating weakness and defeat, courage and endurance – to express the familiar yet hidden aspects of Egyptian life and thereby illustrating the conditions and prevailing cultural conditions right now.

www.georgefikry.com



WORK SHOWN: Everything is Fine (2008)

MEDIA: Video



WORK SHOWN: Consomania (2008)

MEDIA: Digital animation

SAMBA FALL (Senegal)

Samba Fall, born in Senegal in 1977, studied Fine Arts and Animation in Senegal as well as Norway. He now lives and works in Oslo, Norway.

The painter and video artist belongs to the generation of African artists who have been exploring the possibilities of digital media from their beginnings. He uses the creative freedom provided by digital animation in order to examine and reflect upon human behaviour. His socio-political art not only deals with issues particular to Africa, but also touches on questions of global relevance.

ABOUT THE WORK: The animation film "Consomania" examines our consumerist behaviour and the entailing consequences for our neighbours and for the planet. In an almost playful way, which evokes the aesthetics of video consoles or computer games, Samba Fall outlines a terrifying world of consumers of all races and societies.

www.sfall.com

VITANTONIO RUSSO

(Italy)

Lives and works in Bari Italy. An economist and artistic operator, he met Joseph Beuys on several occasions and has participated in two Venice Biennales. His artwork is in private and public collections and the volume, 'Vitantonio Russo – Economic Art' is published by Sivava Editoriale Milan 2007

ABOUT THE WORK: Because Art is not about re-designing history, but creates unexpected sutures and dislocations with respect to the historically given, I responded to the 'cultural provocation' of Crunchtime, with a verbal-visual work, which was an elaboration of the famous self-portrait of Leonardo da Vinci – Universal artist/scientist – through segments of a diagram in strict spatial/temporal relation to the Vitruvian Man which is incised on the Euro, and with a fragment of the international fiduciary stamp. The Artist today needs to know how to gather, in the middle of an epochal crisis, the meta-historical value of the fundamental needs of the Human Person. Faced with a mega-phenomenon like that of Globalization, it is a physical fact Political Space is being attacked from below by neo-nationalist and neo-ethnic movements, and from above, by the great streams of capital, trans-national institutions, and the globalising of information. In this struggle it is fundamental for Art to take on the appropriate ethical role through creative acts of universal value.

www.unilibro.it



WORK SHOWN: GLOBAL – GLOBALISATION – ADDED VALUE

MEDIA: Collage (2009)



THREE ICELANDIC ARTISTS (Iceland)

Thanks to Steingrímur Eyfjörð who co-ordinated the Icelandic contributions.

EXHIBITION ARTIST: Adalheidur Sigríður Eysteinsdóttir
WORK SHOWN: Potato Sheep (2009)
MEDIA: Potato, nails and imagination

EXHIBITION ARTIST: Asdís Sif Gunnarsdóttir
WORK SHOWN: Future Crash / TRIBAL TV
MEDIA: Photographic documentation of 2005 event.
Performers Asdís Sif Gunnarsdóttir and Laufey Ellíasdóttir



EXHIBITION ARTIST: Snorri Amundsson
WORK SHOWN: Sleeping with the enemy (2009)
MEDIA: Photographic print

ALSO EXHIBITED: Generation Revolution
Artists book (2009)

LAILA SHAWA

(Palestine)

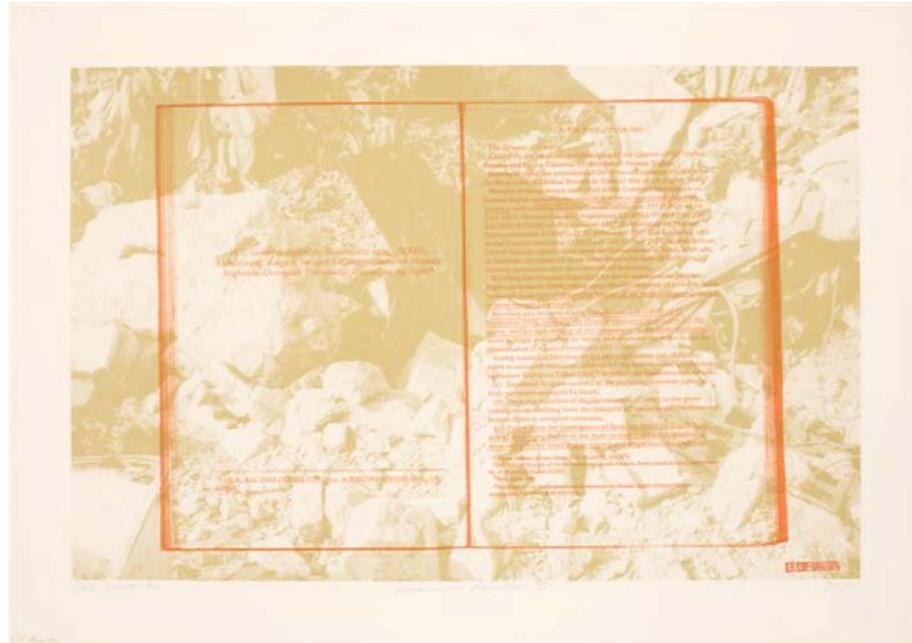
A native of Gaza, Laila Shawa is an oil painter, a silk screen artist, and an illustrator of children's books. She studied in Cairo and in Austria with Oskar Kokoschka and has exhibited throughout the Middle East, in England and in the United States. She lives in London.

ABOUT THE WORK: Walls of Gaza series.

I believe that one of the roles of contemporary artists is to record the signs of their times and to communicate that reality to their audiences. During a period of four years, I was searching for the method and medium with which to record the raw dialogue appearing on the walls of Gaza between the Palestinian factions, and between the Palestinians and their Israeli occupiers. This dialogue though banned, and painted over, was often the only method of expression and communication left to Palestinians.

I chose photography as my medium to give true dimension to the constant changes of this spontaneous 'calligraphic' dialogue. To print the photographs I used silkscreen and off-set lithography. As background I incorporated geometric shapes, which carry mathematical and immutable truths – and reduce or emphasise the impact of the image – to suggest a sense of order that I hope might eventually prevail in a chaotic and torn country, and lead to the long lost dream of ending the occupation of Palestine.

www.lailashawa.com

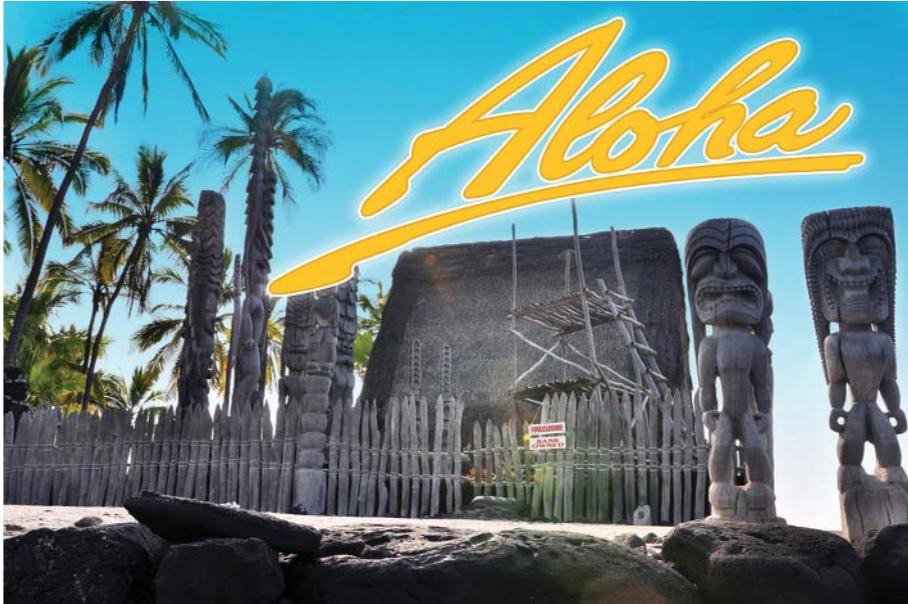


WORK SHOWN: Ameded Resolutions 11 (1994)

MEDIA: Photolithograph on paper

ALSO EXHIBITED: Letter to a Mother (1994)

MEDIA: Photolithograph on paper



WORK SHOWN: Foreclosure/Bank Owned (2010)

MEDIA: Postcard

NICHOALS GALANIN (Alaska)

Born in Alaska, Galanin is a contemporary indigenous artist who studied in London and New Zealand. He is foremost a contemporary artist whose work though informed by his cultural origins is not solely defined by them, rather it is a dialogue between traditional and modern worlds. His work embraces carving, painting, video and sculpture – with the concept suggesting the medium.

ABOUT THE WORK: I often work with the intention of contribute towards contemporary cultural development. The work for Crunchtime2010 is direct comment on the economic crisis and it's effect not only on traditional cultures but all cultures and all peoples.

www.nicholasgalanin.com

TAYLOR & WOOD

(UKy/UK)

Chris Taylor and Craig Wood have worked together since 1999 when they began developing the conceptual possibilities of wallpaper in their screen-printed book, *Down on Paper – wallpaper to complete*. With ongoing sponsorship from Graham and Brown Wallpapers, Blackburn, they have produced wallpapers that have been shown at the Ikon Gallery, Birmingham (2002), the Victoria and Albert Museum, London (2004), the National Design Museum, New York (2008-2009) and the Whitworth Art Gallery, Manchester (2010).

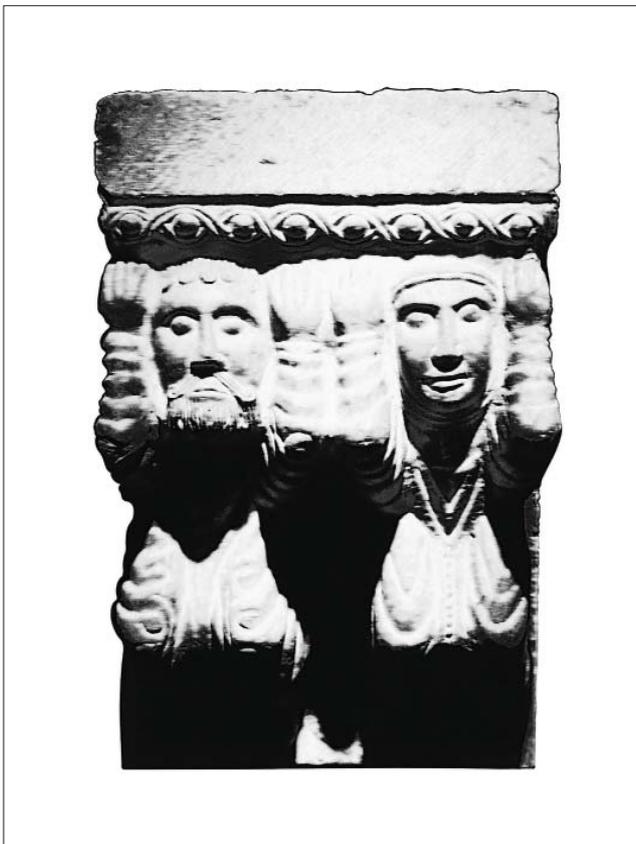
ABOUT THE WORK: With the global financial meltdown a reality and a possible environmental catastrophe on the horizon, Taylor & Wood responded from their particular artistic/conceptual standpoint. Working from within the context of the 'credit crunch', 'mass psychology' and 'ecology' they developed *Blank Cheque* (shown at *Crunchtime2010*) and *Witness – papers* that are decorative yet present a critique of our individual and collective behaviour.

www.wildpansypress.com



WORK SHOWN: *Blank Cheque* (2010)

MEDIA: Wallpaper



MARIO BOTINELLI MONTADON (Italy)

Born in 1966, Montadon is married with three children and lives and works in Como. His studies were classical; he earned a degree in painting from the NABA in Milan and his artistic work is permeated with the theme of religion, which he explores in all of its facets. His exhibitions include IL GIOGO DELLA VITA, 2001 at Centro per l'Arte Contemporanea Luigi Pecci, Prato (2001), and the environmental concept CASACIELO – from 2002 in Bolognano, Sparta, Venice and Girona.

ABOUT THE WORK: Never wanted to draw any conclusion ... I'm using Adam and Eve mainly as prototypes of all the human couples (HE & SHE) and not only as the biblical personalities. I'm not pointing at the original sin here (just because it is well stated that sin is part of any human being). I just wanted to say something about what this medieval artwork conveys to me. Something sweet but dramatic at the same time. Also the subtle difference between male and female pose. And the fear of being parents to someone. Yes, definitely HE & SHE is about the fear of future I guess.

WORK SHOWN: HE & SHE (2010)

MEDIA: Digital Print

PETER DUNN & LORAIN LEESON

(UK)

Peter Dunn is lead artist and Director of ART.e @ the art of change which he founded in 2001 as a legacy organisation of The Art of Change. He is Course Leader for the M.A. Art and Media Practice and Director of Studies (PhD) at the University of Westminster and has written articles for many publications. He has major situated artworks in London and across the South of England.

Lorraine Leeson is a visual artist, Visiting Research Fellow at the University of East London, and director of cSPACE – an organisation which uses the arts and media to support local communities in the expression of collective vision and aspiration as a means of effecting social change. All her work is collaborative.

ABOUT THE WORK: The posters in the CRUNCHTIME exhibition were produced in the late seventies – a time when their work took an overtly activist approach. Initiatives such as the campaign to save Bethnal Green Hospital from closure and the East London Health Project involved collaboration with trades unions and used photographic montage to introduce visual materials into community organised campaigning.

www.cspace.org.uk www.arte-ofchange.com



WORK SHOWN: Passing the Buck (1979)
Produced and distributed in conjunction
with East London Trades Councils
and health workers' unions
MEDIA: A2 Poster

ALSO EXHIBITED: You can't have it (1979)
Details as above
MEDIA: A2 Poster



WORK SHOWN: Who Cares? (2009)

MEDIA: Video

ALSO EXHIBITED: La Liste est Longue (2006/07)

MEDIA: Video

GUY WOUETE

(Cameroon)

Born in Cameroon, Wouete is currently living in Amsterdam as a Research Fellow in Fine Art at the Rijksakademie.

ABOUT THE WORK: 'Who Cares?' is a single channel video projection, which deals with the question of urban spaces in African societies in relation with modernism. I have tried to draw a line between the fragility and the violence of things, people and structures, which forms the poetic aspect of our life in the so-called urban spaces.

PATRICK McGRATH MUNIZ

(Puerto Rico)

Born in New York, 1975, Patrick grew up in Puerto Rico where he studied Graphic Design and Painting and obtained a B.F.A. (Magna Cum Laude) from the School of Fine Arts of San Juan, Puerto Rico in 2003. He also obtained an M.F.A. with a major in Painting (Summa Cum Laude) from the Savannah College of Art and Design in Savannah, Georgia in 2006. Today the artist shows his work around the globe winning him international recognition and awards. Patrick McGrath is represented by the Witzenhausen Gallery Amsterdam and New York

ABOUT THE WORK: In response to the impact of globalization, my work explores the relationship between consumer media culture and the constant use of Christian and Classical Iconography in Western art. Reinterpreting how religious, allegorical and mythological figures would manifest themselves today allows me to reflect on the set of values proposed by the corporate global economy.

www.retabloarts.com

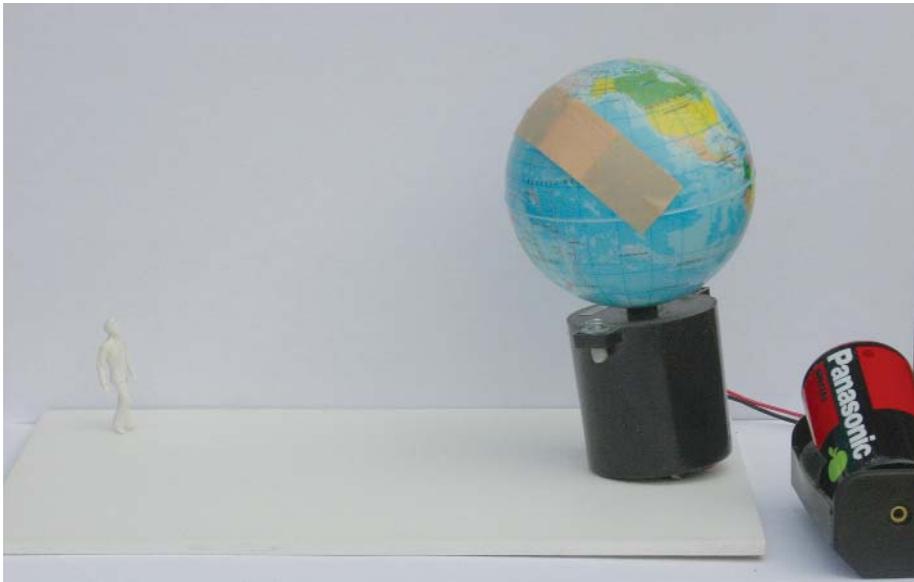
WORK SHOWN: Consumer prejudice (2010)

MEDIA: Pen, pencil and coffee on watercolor paper

ALSO EXHIBITED: Media Justice (2010)

MEDIA: Pen, pencil and coffee on watercolor paper





WORK SHOWN: Earth keeps turning maybe (2010)
MEDIA: Mixed media

GRAHAM MARTIN
(UK)

Born in Birmingham and brought up in Blackpool, Martin lives in York and has exhibited in Russia, Germany and across the UK. His work includes mapping, pharmaceutical based artworks, actions and interventions, and installation.

He is also curator of Crunchtime2010, and has an M.A. and PhD from Leeds Metropolitan University. His research title was 'An artist on art practice: a reflective study of making and showing 2002–2007'.

ABOUT THE WORK: Against a white background, the viewer sees a globe, with a plaster on it, turning round. A battery with an apple sign on it powers the world the wrong way round. A figure watches all this and we the viewer watch the figure watching the world.

A work about wonderment, healing, confusion, global economy and perception.

www.g-martin.net

Koselleck and Brandstifter (Germany)

Rupe Koselleck was born 1967 in Heidelberg, Germany. Lives and works in Münster. Previous/ongoing projects include Me and Ikea, Car Trader and The Artist's takeover of BP.

BRANDSTIFTER (Firestarter) is an interdisciplinary artist from Mainz, Germany, who transforms anarchic concepts from everyday life into burning-down-the-house Intermedia. In 2009 he had a residency at Flux Factory, New York.

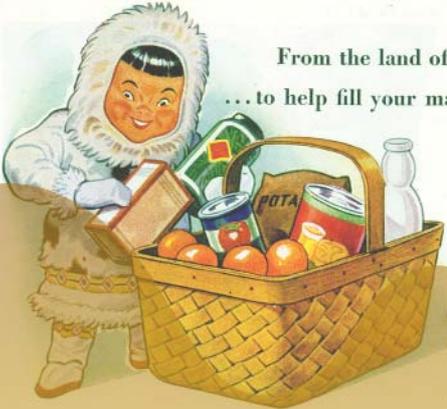
ABOUT THE WORK: INTRIGUING INTERVENTIONS are independent and local attacks in the commercial environment between Burger King and McDonalds, between Manhattan and York, Münster and New York. Leaflets, vouchers, salt and pepper are removed from random McDonalds restaurants and replaced with their Burger King equivalents. The same process then happens at Burger King, where advertising and seasoning from McDonalds are introduced. I do all this to boost competition and to raise the existing level of hostility between international companies. INTRIGUING INTERVENTIONS are pleasurable and useful interference fields – salt, pepper and sand thrown into the works of the globalisation machine. 'Brandstifter' (the 'fire raisers') and Koselleck are collaborating in order to realise global intrigues for the TAFIL.

www.koselleck.de www.brand-stiftung.net



WORK SHOWN: TRANSATLANTIC ALLIANCE FOR
INTRIGUING INTERVENTIONS (2009/2010)
MEDIA: Installation and action

From the land of the Eskimos
... to help fill your market basket!



As the permafrost melts,
people are hurrying
down the aisles
of their local supermarkets.
THEY ARE WORRIED,
but not about polar bears,
native communities
or the rising greenhouse gases.

They have bills to pay
and the rest seems
impossible to fix
anyway.



That shiny new range puts a gleam in Mother's eye. Another Pennsalt cryolite product—Kryolith—long used by the glass, ceramics and enamelling industries improves clarity and color of such products and finishes.



Bugs are a nightmare to gardeners. Kryocide kills a host of chewing insects. Ideal for home gardens—powerful, yet safe to humans, pets and plants, when used as directed.

DEAD SALT
CHEMICALS
87 Years' Service to Industry • Home • Farm

PENNSYLVANIA SALT MANUFACTURING COMPANY
1000 Widener Building, Philadelphia 7, Pa.

WORK SHOWN:

Melting
Permafrost
MEDIA:
Inkjet print.

ALSO EXHIBITED:

Monstrous
MEDIA:
Inkjet print

BEVERLY NAIDUS
(USA)

Over the past three decades, Beverly Naidus' art has dealt with socially engaged themes including unemployment, racism, environmental illness, body-hate, nuclear war and consumerism. Her mediums have ranged from interactive site-specific installations to digitally rendered artist's books. Her work has been exhibited internationally in museums, alternative spaces, university galleries and on the streets. Since 2003 she has been on the faculty of the University of Washington Tacoma. She is the author of *Arts for Change: Teaching Outside the Frame* (New Village Press, 2009).

ABOUT THE WORK: In Beverly Naidus's series, *Brought to You by the Men Who See Beyond Tomorrow*, she employs cultural jamming as a subversive art practice. Advertisements from the Post World War 2 era with their innocent promotions of comfort, safety, and progress have been altered to include the stories of those who are either still living in denial about ecological collapse or whose despair and/or cynicism is palpable. Corporations whose goals of profit outweigh any sense of common good are satirised.

www.beverlynaidus.net

STEPHEN BAILEY

(UKy)

Based in Wensleydale in North Yorkshire, Bailey has exhibited widely across the UK. Although his work varies in scale and material, the underlying theme is about exploring our attitudes to the world we live in. Fundamental to this is a feeling that the Earth isn't as fragile as some make out; what is fragile is its ability to support humankind, and that our ignorance may lead us to destroy it.

ABOUT THE WORK: Sarcophagus is inspired by the Chernobyl disaster (and is the name given to the site now that it has had concrete poured over it from helicopters). Sheep on some parts of the Cumbrian Fells are still checked regularly for radiation and I was wondering for how long the impact of the event might continue. Are we creating more and more situations where by-products have to be locked away, stored until some unknown time in the future when we might have come up with ways to deal with it. How many generations will have to live with the consequences of this legacy of short-term thinking?



WORK SHOWN: Sarcophagus (2005)

MEDIA: Mixed media – sheep's wool, wood and lead

ALSO EXHIBITED: Earth Egg (2005)

MEDIA: Mixed media



WORK SHOWN: My years in Borneo (1997)

MEDIA: Wood and Iron Brace

WALDO BIEN (Netherlands)

Waldo Bien was a master-student of Joseph Beuys at the Düsseldorf Art Academy, 1970-76. He is a founding director of the Free International University (F.I.U.), Amsterdam, and his work, which draws on anthropology and ethnography, has been exhibited at major galleries around the world. A full study of his work by Patrick Healy was published by Wienand in Köln, for his show at the Ruhrfestspiel, Recklinghausen, 2000.

ABOUT THE WORK: The wood, once part of a giant tree in the tropical forest of Borneo, was taken from the East Indies during time of Empire and the Dutch East India Company and turned into a staircase in an Amsterdam canal house. The artist transformed remaining sections into books, titling them My years in Borneo – The biography of a tree and the ongoing destruction of tropical rainforests and environment. In the present context however the work could suggest ... who are we going to exploit next? Who's going to pay for this crisis?

www.waldobien.com

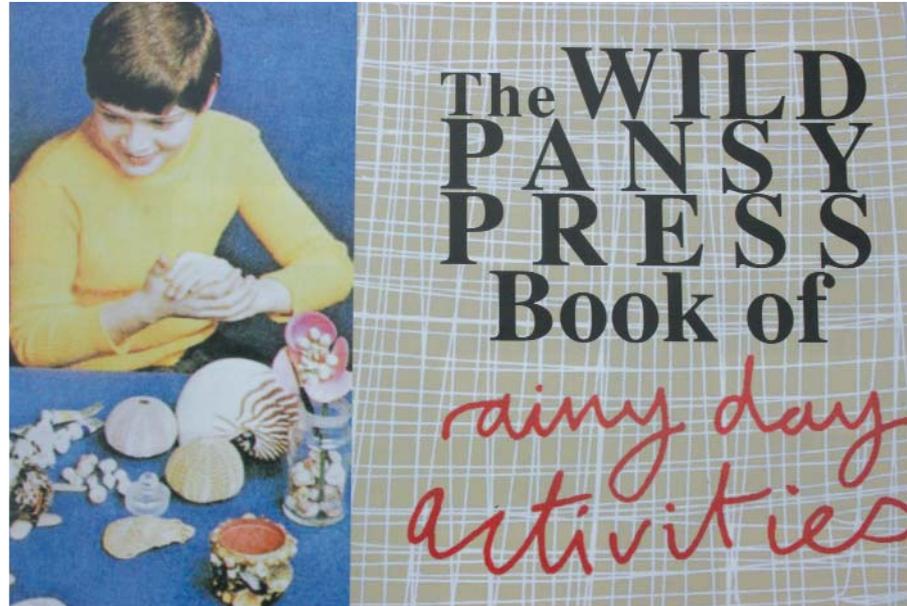
WILD PANSY PRESS

(UKy)

Based at the University of Leeds the editors are Simon Lewandowski and Chris Taylor. Recent publications and collaborations include 100 Things With Handles, Simon Lewandowski (2009), A Random Dispersal of Dust (Mutely Understood), Sean Kaye and Jenny West (2009), and Islands & Bridges, Déirdre Kelly (2009).

ABOUT THE WORK: As our contribution to CRUNCHTIME, The Wild Pansy Press Book of Rainy Day Activities provided contributors the opportunity to make suggestions for new cultural activities in a Post-Crunch society, with an emphasis on the practical, the cheap and the sustainable. This is the first in a series of publications designed to bring together a wide range of contributors to consider shared themes, whilst exploring and expanding the idea of the publication as a medium, not just for the distribution of art, but in its making. Just as the making process continues after we pass the book's constituent parts on to our audience to fold and bind the pages, so we hope others will respond by sending us new projects to be archived on our website including responses to, and modifications of, the ones in this book.

www.wildpansypress.com



WORK SHOWN: The Wild Pansy Press Book of Rainy Day Activities (2010)

MEDIA: Artist's Book consisting of 4 double sided posters



ABDOULAYE ARMIN KANE
(Senegal)

Born in 1965 in Dakar, Senegal where he lives. Studied at l'Ecole Nationale des Beaux Arts de Dakar. Kane has shown in Senegal, Mali, Berlin and the UK.

ABOUT THE WORK: Created in the style of a video game Yaatal Kaddou presents a portrait of Senegalese society and life in Dakar. It charts in images and conversations an electrical storm and what happens when the lights go off.

WORK SHOWN: Yaatal Kaddou (2007)

MEDIA: Digital animation in French

JAKE ATTREE

(UKy)

Born in York in 1950, Attree has a studio at Dean Clough in Halifax and lives in West Yorkshire. He has exhibited widely over the years and produced work on a consistent basis. His work is held in public and private collections and is represented by the Hart Gallery in London.

ABOUT THE WORK: The two paintings I am showing are a response to a series of actual events: they are not however about these events in a linear way; nor are they intended to be symbolic. 'Hilly Landscape with Figures' is a transcription of a Bruegel painting, 'The Procession to Calvary' in a Museum in Vienna. 'The Tree against a Light Background' is based on St Nicholas Field, a reclaimed landfill site skirting Tang Hall Estate in York. The events I allude to need not be enlarged upon; suffice to say they had tragic consequences for the people involved, all people I knew and were close to. These events were linked to the lives and socio-economic landscapes people find themselves living in. I have tried to articulate these thoughts through the language of paint. No direct or rhetorical message is intended. I would, however, like to feel that all the associated thoughts and feelings have informed the work and imbued it with a certain emotion.



WORK SHOWN: Hilly landscape with figures (2009)

MEDIA: Paint on board

ALSO EXHIBITED: The tree against a light background (2009)

MEDIA: Paint on board



WORK SHOWN: Wilton Quarry, Bolton, Lancashire (2009)

MEDIA: C-type print

YAN WANG PRESTON

(UKy)

Born in China in 1976, Preston moved to the UK from Beijing in 2005. She lives in North West England and recently completed an M.A. in Photography at Bradford University. Her main interest lies in the interaction between nature and culture.

ABOUT THE WORK: The work is the hybrid of landscape photographs, performance and language. With the work I wanted to explore the relationship between us and nature, especially the paradox which that we keep holding the romantic concept of nature whilst continuing to ruin it. The leisure activities performed in the work are our re-exploitation of an already exploited site. By performing instead of documenting other people's real activities, I hope to establish an imagined space, since nature as a concept is created by us anyway; the image-making process is also a way of self-reflection, because I, among others, am also responsible for this endless consumption of nature. I feel guilty but helpless at the same time about this situation.

Note – the original work consists of two panels. Only one was shown at Crunchtime. The other is a quarry site slogan widely seen in China, which translates as 'Mountains are wealth; work is pride'.

www.yanpreston.com

MLADEN MILJANOVIC

(Bosnia)

Living and working in Bosnia, Mladen Miljanovic is an intensely political artist working in installation and video. He is represented by the Anje Wachs gallery in Berlin.

ABOUT THE WORK: When the financial collapse happened I was in New York, and fear and stress was in the air. It was very interesting that most artists also had their worries – how should this take effect on their art, how the art foundations will deal with this etc. In all this mess I asked myself ‘What am I doing here... this is not my world this is not my war’. A few weeks later in Bosnia it was pleasant to see that people and artists didn’t have any money worries here. Why? Because they never get extra profit or just profit with from art. So what we can lose if we have nothing? How can it be worse when we are parameter for the last stage of worst?. When the crisis came here, the situation is same as before. My production of art is the same, artists drink coffee whole day as before but price of art pieces and their money value is not the same – in one moment art became cheaper.

In relation to ‘So much money So much art’ I want my work to be worth as much as people invest money in it.

www.mladenmiljanovic.com



WORK SHOWN: So much money So much art (2010)

MEDIA: Coinage. Dimensions variable

Instructions for presentation and use:

- Sentence written with coins on floor
 - Sentence parallel with wall
- People are allowed to remove or add coins
- Work is art piece as long as one coin on floor



WORK SHOWN: Figure 1 (2004)
MEDIA: Biomedical installation

LIZZ TUCKERMAN (UKy)

Lizz Tuckerman constructs eclectic experimental pieces using digital imagery, video, objects, drawings and sound. Some of her work is influenced by her long association with biomedical research. Lizz Tuckerman lives in Sheffield, and is currently co-organizer of the arts/science network Hybrid.

ABOUT THE WORK: Figure 1 is composed of a Stevenson's screen containing, in the place of instruments for measuring fluctuations in the weather, glass tubes filled with trial fuel oils extracted from plants. The idea behind this is to link the unknown effect of conversion to biofuels with changes in the climate. The tubes are lit with small light emitting devices powered by a solar panel symbolising man's attempt to capture energy directly from the sun.

Basically this piece is saying despite all our technology plants do it better, so maybe it's just a question of choosing what we already have access to i.e. growing more trees, and leaving those already here alone.

Work commissioned by Arts Council England and made in collaboration with the Centre for Novel Agricultural Products York University and Springdale Crop Synergies Limited.

www.lizztuckerman.co.uk www.hybrid-art.co.uk

JUNG-HUA LIU

(UKy / Taiwan)

Born in Taiwan, Liu currently lives in London and is studying for a PhD in Wi-Fi landscapes and Cyborg Identity at the University of Leeds.

ABOUT THE WORK: These works present abstract urban Wi-Fi landscapes with house concept with anthropological opinion. In the work every Wi-Fi access point is taken as house and its unique serial number (BSSID, MAC address) has been converted in webpage colour code, with the aim to connect real world and cyberspace via visualising physical Wi-Fi access points in web colour code. The works present the different faces of globalizing technoscapes to highlight urban 'personalities' playing an important role in deciding urban landscapes.

Wi-Fi art project: <http://fireant.itaiwan.net/wireless/en/>
 Wi-Fi art blog: <http://wificolour.blogspot.com/>
 Wi-Fi artworks in progress: http://fireant.itaiwan.net/urban_image/



WORK SHOWN: London's invisible Wi-Fi landscape (2009)
 New York's invisible Wi-Fi landscape (2009)

MEDIA: Inkjet print

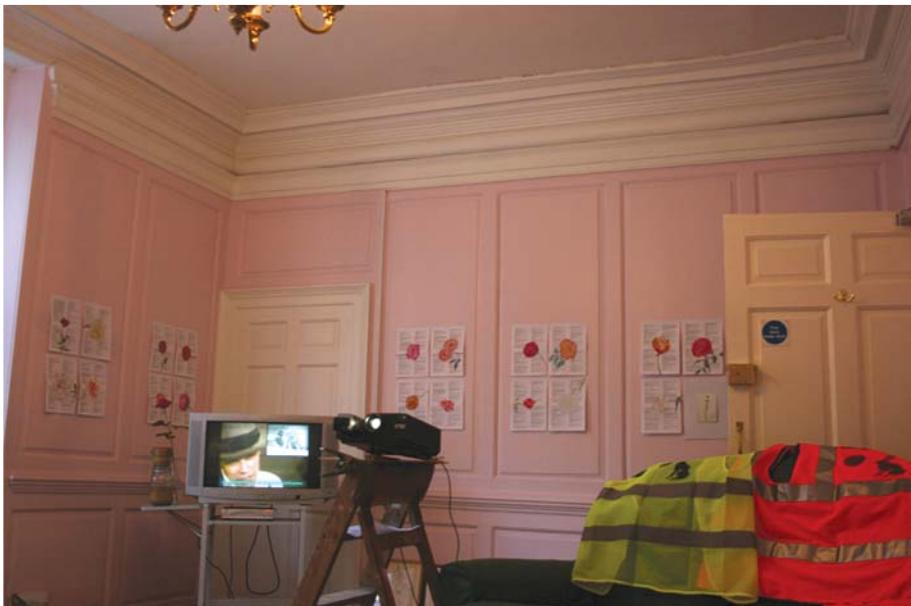


IMAGE: FIU Project Space York, showing slide projector, Beuys on video, FIU tabard jackets for tree planting, and U We Claus' work consisting of text recording the roses used in the work of Joseph Beuys overlaid with paintings of the roses by U We Claus.

FREE INTERNATIONAL UNIVERSITY, AMSTERDAM

(Netherlands)

Established in 1979 by Joseph Beuys, FIU Amsterdam is part of a network of artists and thinkers specialising in art informed by social, political awareness. Their activities include interdisciplinary research, publications, archive, and social sculpture. Three members of FIU Amsterdam came to York for 8 days: Waldo Bien, U We Claus and Sebastiaan Bien. In their project space they showed videos and slides, works from their World University collection and engaged with the public.

On Wednesday 3rd February they planted an oak tree and placed two stones on New Walk as part of their ongoing worldwide project 7000 Oaks.

WORKS SHOWN IN YORK FROM THE FIU WORLD UNIVERSITY COLLECTION BY:

Joseph Beuys, Babeth Mondini vanLoo, Lucrezia De Domizio Durini, Waldo Bien, Jacobus Kloppenburg, Carl Giskes, Sebastiaan Bien, Carl Rasmus B, Patrick Healy, U We Claus, Hilarius Hofstede, Alfons Alt, Virgil Grotfeldt, Andy Grotfeldt, Terrell James, Michael Rutkowski and Richard Stout.

A series of FIU study Books was also donated to York University Library and St. Peters School during their stay.

www.fiuamsterdam.com

IMAGES: FIU Tree planting on Wednesday 3rd February 2010 at New Walk by Skeldergate Bridge, York.

Pictured: Waldo Bien, U We Claus and Sebastiaan Bien. Images clockwise from top left: unloading stone, stone setting, tree planting and U We Claus' dedication – text next pages.



Address given by U We Claus, Free International University, on the planting of an oak tree and stone-setting at New Walk, York.

This oak tree which we are planting here today on the left bank of the river Ouse is an extension of the great project 7000 Oaks, which was started in 1982 by German artist Joseph Beuys (1921-1986) and the Free International University in the central German town of Kassel. The 7000 Oaks project was conceived for the seventh Documenta, an international art event that takes place in Kassel every five years. Joseph Beuys' idea, twenty-eight years ago, was to plant seven thousand trees within the limits of the town. There were not only oaks planted but also ash, linden, plane, maple and other tree species as well, and next to each tree we placed a marker stone, a naturally formed basalt stele. The five-angled stone you see here next to the oak is such a basalt stele, which Sebastiaan Bien (FIU) brought over with us from Germany. It was the intention of Joseph Beuys and the Free International University to extend the project 7000 Oaks worldwide. To give you one example where this had been done before, I mention the American Dia-Art Foundation, which planted trees together with basalt steles from Germany in 1988 and in 1996 in the streets of New York City. And now the beautiful, ancient and distinguished town of York too, owns a monument of this special kind of anthropological art, which grows a bit taller with every year. The second stone stele you see here next to the basalt and the oak tree is of the local limestone. It bears the relief of a sun disc and a hare as a peace

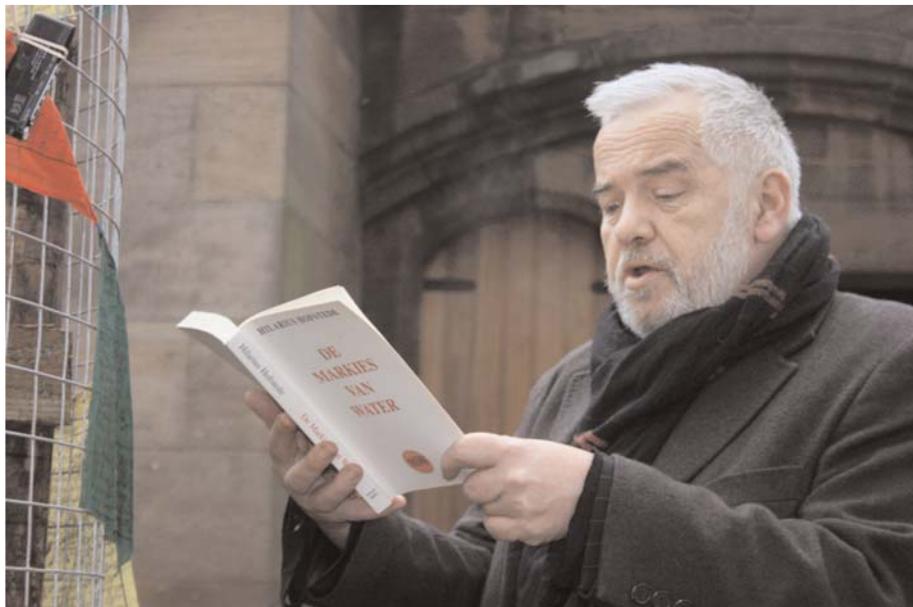
sign. This image relates to Joseph Beuys' alchemical Transformation Piece from 1982, when Beuys created next to the very first planted oak tree and basalt stele in Kassel the gold sculptures of a hare and of the sun by melting down a replica of the golden crown of 'Ivan the Terrible', into this peace sign. You will remember that back in 1982 the planet was held in the tight grip of 'The Cold War'. The nuclear arms race of the eastern and the western block escalated by installing more and more Russian SS-20 and American Pershing and Cruise missiles especially in East and West Germany. Beuys' new peace sign of hare and sun carries the meaning of the peaceful animal, that knows of no borders, but moves freely through the Eurasian planes from Northern Ireland in the West to Vladivostok in Eastern Siberia. To create peace, we also, as human beings must move and be always highly flexible in our thought powers, our will powers and feeling powers. And as the hare looks in the direction of the sun, these threefold powers too should receive their direction and energy from the sun, our central organ of love, which gives warmth and light freely to anyone without discrimination. This sacred tree/stone monument is the contribution of the Free International University Amsterdam to the CRUNCHTIME2010 event responding artistically to global issues. And this very oak tree here may also be seen, as Joseph Beuys had reminded us again and again, as an indispensable organ for human life itself, for without

plants and their ability to produce oxygen from carbon dioxide and sunlight, our own life on this planet would after all not exist. To conclude my address, I would like to quote from a speech and discussion that Joseph Beuys gave in May 1984 in the Italian town of Bolognano, where Beuys, together with his friends the Baroness Lucrezia de Domizio and Baron Buby Durini of FIU Italy, had begun 7000 Trees Bolognano. This project created according to the principle of DIFESA DELLA NATURA called for the planting of seven thousand trees and scrubs of different species as an arboretum to protect and work with threatened plants as a long term work of anthropological art extending over generations. In Bolognano Joseph Beuys said:

If we don't respect the authority, or the genius, or the intelligence of the tree, the tree has so much intelligence that it can decide to telephone a message about the sad state of humankind. The tree will give a call or two to the animals, to the mountains, to the clouds, to the rivers; it will decide to talk with the power of geology, and if humankind fails, nature will take terrible revenge, most terrible revenge, and this will be an expression of nature's intelligence and an attempt to bring people back to clear reason by means of violence. If people have no other choice than to

remain confined within their stupidity and to give no consideration to the intelligence of nature, and if they refuse to show any tendency to enter into cooperation with nature, then nature will turn to violence to force human beings to take a different course. We're at a point at which we have to make a decision. Either we do it, or we don't. If we don't we'll be faced with enormous catastrophes all over this planet. Cosmic intelligence will turn against humankind. But now, for a certain period of time, we still have the possibility of making a free decision and of deciding to take a course that's different from the course we've traveled in the past. We can still decide to bring our own intelligence into line with the intelligence of nature. (Bolognano, Italy, May 13th 1984)

For the tree planting Graham Martin and the FIU Amsterdam raised auspicious Tibetan prayer flags over the site of the new monument and recited the Short Ritual of Raising the Wind Horse under the flags – may all be auspicious!



WORK SHOWN: Patrick Healy reading to a tree (2010)

PATRICK HEALY (Ireland)

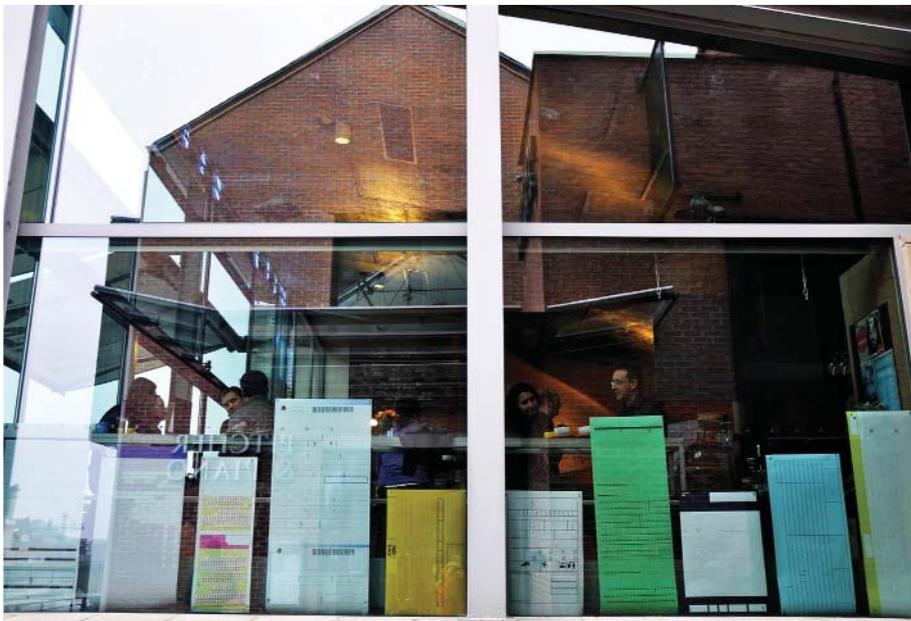
Patrick Healy is best known for his live reading performance of *Finnegans Wake* by James Joyce, issued as a 20 CD set in 1991, and released by Rennicks Auriton Publishing and the Irish Museum of Modern Art. He has published extensively on contemporary artists practice, was a Professor at the Free International University, Amsterdam and has participated at the Venice Biennale. He recently published a volume entitled *The Model and its Architecture*, 010 Rotterdam. With writer Hilarius Hofstede he founded and contributed to the magazine *Paleo Psycho Pop*.

ABOUT THE WORK: On Saturday 6th February 2010 from 11am-11.20am, Patrick Healy read a short extract from *De Markies Van Water* by Hilarius Hofstede to a tree and a rapt and enchanted audience. A short extract of this is on the next page.

www.fiuamsterdam.com

**Extract 'De Markies Van Water' by Hilarius Hofstede.
Published by Pallas Press, Dublin 1998:**

ONE OWAH BEFOAH HAW AURAH ONE OWAU BEAFOA HOW AURAH ANUS MUNDUS
 OURANOS SOLANAS SORANUS WAWTAW WAWTAW EVERYWHORE UNUS MUNDUS
 ANUS MOONDUSCH MUNSHOWER OWAH-WAH WAN YOURANUS
 MUNDUSCHAMPOOL UP TO CHIRHOSHIMALE NAGRASOKEANOS MINEOTATURUSH IN
 THE BIKINI THERE WAS THERE THE WORD ATOLL ATOLL ATOLL BULBUMBILLA TOUR
 DEMOLITOUR POOLABILLY BAALABILLÀ-BASS TERROR FUNK SHUI WIND OVER
 WATER AQUAVARTARKOVISKILOTON HIROSHIMALAYA MOUNT KAILAS MARQUESAS
 MILS DAVISHNUKU SHIVA COBRAMARQUISES ORANGELS FALLSDE MARKIES VAN
 WATER EXPLOSHIVA-DIONYS.O.S. OLLANDA ANADOLL EL MARQUESAN
 MICHELORANGELO WAWTAW WAWTAW EVERYSHORE TABULLARTAUD BULGAUD H-
 BOMBARDEMENTIA PRAECOX UP YOUR ARSCHIZOFRENIAGARA
 FALLSDELITERRATIONILEXILE THE MOTHERTONGUE CONNECTION ONE
 OWAUDIONIETZSCHAMANTRA VENUSSUELLASERRUB SPACE
 BASSOLLEAUDIONYSOS PENISSUELAS MARQUESAS THE MAGICK FLOOD KING
 GEORGE WATERFALLSDEFUNKT THERMONUCLEAR SCHWITTERS
 MERXBAUBOMBOTSHIROSHIMALE FIATMUL FLUX H-BOMBUANDIONYSOSSMATOSS
 OFF ECCE HOMO BIKINIETZSCHE
 ATOLL AQUAPOKA'TEATEATEATEATEA URQUELLE LE DIEU BLEU VASERLAVER
 WATERLOVER MEET THE BLUE SEA HIROSHIROKLITAUROS ORANGE
 WARHAMMERMERZBAUBOMBUAN DYONASSAU WAU WAU WAU MASTER BATESON
 DELA NAVEN VASSOULLINGAMPERE UUBUTTON PENIS PROTEXPLOSIVE
 MARQUISLOGANTRA IATMULTRAMONAVEN ORANGE ORANGE EVERYWHERE
 HOLANDA DARKENING THE AQUAFACE TONICCARROLLCLONE ALONE AT SUNSET
 H-BAMBA LAMPAPUASSUNSONG SUN RA THE BEGINNING PALAEO FUNKADELIC
 BASSISM IS SUNSET MARQUIS HOT STELLAR-LO-WAYS & WATERS SUNSET TRIP
 ORANGE SUN SHINE EXPLOCEAN MELT-THE GUNDOWN WELT-THE-GUNDOWN TO A
 SUNLESS SEA ALLSDE MARKIES



WORK SHOWN: Leave Blank (2009/2010)

MEDIA: Inkjet print

Patricia Azevedo's participation made possible by a grant from The Ministry of Culture, Brazil



Ministry
of Culture



PATRICIA AZEVEDO AND CLARE CHARNLEY

(Brazil) and (UKy)

Patricia Azevedo and Clare Charnley have been working collaboratively since 2007. Their practice involves joint observations and negotiations concerning 'language territory' and power relationships.

Patricia Azevedo and Clare Charnley have received awards from Visiting Arts and the British Council and were short listed for the Northern Art Prize in 2009.

ABOUT THE WORK: The idea was to build a kind of Esperanto city using the glass windows of a shop to display a series of immigration forms from a range of countries, with text erased. The removal of language suggests (the peaceful dream of) the right to move freely across national boundaries. It is easy for people in the West to forget how difficult/impossible it is for some people to travel across national borders. Without text, and so dislocated from nation, the forms look like buildings with different architectures, so could read as a city. An action involving the distribution of Leave Blank immigration forms and talking to the public about the work also took place outside City Screen on Friday 5th February 2010.

Immigration forms can be uploaded for the project and also downloaded at www.clarecharnley.com

www.patriciaazevedo.com

KARL HEINZ JERON

(Germany)

Lives and works in Berlin. In his work, Jeron often plays with conventional delivery systems and concepts of art, ranging from miniature robots working for food, seemingly theoretical lectures and buggy races.

ABOUT THE WORK: The goals of the teach-in were to understand the logical and statistical principles by which economic claims are created and evaluated and to develop a critical appreciation of the methods by which knowledge is acquired in economy. The teach-in emphasised active engagement in reasoning and decision-making.

Some of the questions dealt with:

1. What makes for a good piece of reasoning in economy?
2. Can you ever be absolutely certain of the truth or falsity of an economic hypothesis?
3. How objective is observation and how can humans avoid making mistakes in perception?
4. What might we learn by systematic observation?

Exploring the format of the lecture, the artist used magic tricks and quiz show scenarios to illustrate and deliver the content.

www.khjeron.de



WORK SHOWN: Karl Heinz Jeron teach-in, York



IMAGE: Joseph Beuys and Lucrezia De Domizio Durini, Piantagione Paradiso, Bolognanao 1984. Photo by Buby Durini / Coutesy of Archhive of De Domizio Durini

LUCREZIA DE DOMIZIO DURINI (Italy)

ABOUT THE SPEAKER: Lucrezia De Domizio Durini is a student of Beuys thought and International curator. She collaborated with Joseph Beuys for 15 years, has written 27 books and organised numerous exhibitions and conferences around the world. She was invited to present collateral events in Venice at the Biennales in 2007 and 2009.

RECENT STATEMENT: I tried in my whole life to deeply love Art and Artists, to respect Men and nature, to understand and be understood. I can tell you that I've been, besides misfortunes, a lucky woman because I nourished myself with the energy and the spirit of great cultural men, of artists who taught me to be generous and to deeply love art.

Note: Lucrezia De Domizio Durini was too ill to attend and her pre-written text was read by Patrick Healy. An edited version of this is on the following pages.

TEXT WRITTEN OCTOBER 2009 FOR CRUNCHTIME:

We are living at an historical moment when the virus of power has created an army of people who are engaged not only in the destruction of myth, fantasy, belief in utopia, and dreams, but who are concerned with transforming freedom into a species of democratic authority.

Today we find ourselves in a state of profound crisis, which is worldwide. It is a multidimensional crisis, which touches on every aspect of life: our physical, mental and spiritual health and our very means of subsistence – food as the support of our physical bodies, and communication as the nourishment of social thought, the quality of the human sphere and human relations. The crisis is moral, intellectual and spiritual. It is not just a crisis in terms of technology, politics and culture, or, of individuals, institutions, and governance, but is a crisis on a planetary dimension.

It is a time that requires a profound reconsideration of all our values, our presuppositions and the entire system of culture. A refusal of values that are only based on 'use value' brings us to recognise the values we have abandoned from preceding periods of our historical cultural development.

To think of the Earth is not to think of it as just an object. It is unique, and the common home of all mankind, a living system which produces benefits for all those whom inhabit there. We are not just beings who live on the earth – we are ourselves Earth. The word in Latin for

man, homo, comes from the word humus which signifies earth. Now we are committing an epochal suicide. Every day, we are setting ourselves with violence and pride against the earth. Every day we are destroying our Home. We need to become clear in ourselves, clear about human values. We have to produce for our future a plan of life, a Project.

In this phase of re-evaluation and of cultural renaissance, rebirth, it is important that we minimise the conflicts and the discords that inevitably accompany a major period of social change, to make the transition as painless as possible. It is not sufficient to conduct polemics and attacks against particular social groups, institutions, or persons, rather to show how their behaviour and allegiances reflect a system based on life denying values which has by-passed the truth of being. Only in this way can we approach a cultural and pacifist transformation. It needs to be demonstrated and recognised and made public that the fact of our social mutation and change is both vaster and more inevitable than is thought.

Through action the artist has an enormous role to play in this social transformation. The responsibility of the artist is to point up what is in essence necessary. This is a power to shape the form of society. This is a task for the artist because art grows out of what society condemns, excludes, overlooks and forgets.

A lot of contemporary painters just trace a few lines

and make objects without rhythm, without reason, or any vitality – as if to say ‘it is not important whether the work is consonant with things or not’ – other artists adopt a new language: video, photography, computers without thought, and others seek to copy nature faithfully, and the further they are from spirituality the more they force themselves in that direction. Neither is right.

The artist is the one who positions art to align itself with the central function of our life, a function which changes the way we live our lives, how we think, how we see things. It is a dynamic process of change, and of learning in a radical way, and it never ends. The intellectual zone in which the artist operates plays an important role in the running and evolution of time, a role which illuminates minds that have been confused or are obfuscated, the role of art and its secret is to show the path to those who are lost on the way.

The artist has to be in the service of society today to create a better human life. I believe that there is in every human being a natural tendency for complete development, which we could call the tendency to actualisation, something present in all living organisms, and which is the basis for any approach based on the person. This is what has to be worked on and understood, the real motivation of human activity.

The times we live in are immensely complex with regard to human values. There is a confusion at the level of discourse, and a spouting of materialistic tendencies that indicate there is only one way, one path, that is the

path of profit, with its two cul de sacs Power and Image. Modern man is mutilated, an enemy to himself. Marx defined it as ‘alienation’, Freud as ‘repressed’. Man today has lost that ancient state of harmony, which could lead his soul in the words of Dante to the ‘love which moves the sun and other stars’.

If we ask what has led to all of this, I think it is that contemporary man has cancelled in his life ‘respect for time’. There is nothing more precious than time. It is time which allows us to discover our identity, and thus to tell the truth about who we are, thus Time is the Truth of man.

Nothing else belongs to us as completely as time, it is our unique inheritance, and in our consumer society of rapid consumption, modern man thinks he loses something of his time if he does not do things in haste. But none of this to-ing and fro-ing has anything to do with the reality of time, which Hegel called the *Zeitgeist*, the Spirit of the Age. This Spirit is the one which marks everything, it is common to religion, to politics, social ethics, the juridical system, but also to science, technological capacity, and most of all to art, and art has the task of guiding the human to direct contact with this source of creative energy, to resist the pressures of the world, to spiritualise the whole of life.

Art is an alternative and free form of human existence, it is the place of what is essential and of the absolute tensions where the artists does not just reproduce the visible, but renders the invisible through the various languages of his own soul.

Aristotle in his logic analysed the formal structure of thinking, independent of its content. This uniting of abstraction and precision was to be recognized to the end of Greek philosophy as an immense contribution to the clarification and creating of our order of method of thinking. It created effectively the basis of scientific language.

Humans have an essential faculty for language which finds different modes of expression and which is the ability to stabilize a relation between an idea and a sign, be it a sound, a gesture, a figure or a drawing. Lacan says language is not there just to inform, but to evoke. In that sense the artist chooses by their creative expression the appropriate language, which has a capacity to indicate the essential concept of their artistic research.

Thinking is the fundamental language of the human and of the human-artist, and this can when rightly developed become a message for universal culture. The true mission of the artist of this century is the revival of the living spirit. The international joining of artists to create a sane and thoughtful communication with respect to social re-birth, economic renovation and cultural renaissance is the task of our time.

Nature cannot be dealt with as we deal with our cities, the countryside, and the entire planet. The artist must estrange himself from the values of consumption, and reflect on the spiritual depth of man and nature, to have courage, to love reality.

The market, which wants to put a price on everything, cannot come to terms with the fact that art is not an economic 'value', and cannot be thought of only in that way. The market tries to put a price on art, but has no grasp of true values. The truth of the market is pure nihilism, a totalitarian and violent force that brooks no defence. The market spawns people with no knowledge of art who try to manipulate the record, to create exigencies for their own interest, to create a star system.

One can recall now, thirty years on, the words of Beuys in his pleading for an alternative, December 23 1978. There were three fundamental points in his call for an alternative: one the general symptom of the crisis of the times of our society takes the form of Capitalism or Communism. Secondly there is a total need to recover intellectual autonomy, to create a radical and innovative new reality, and to leave behind those ideas, which impede our ability for revolution, change. The only true revolution being that of our idea, and it is a complete error to think that such change is to be born of violence. The third point for Beuys was the question of unity in diversity, the need for co-operation, to create real zones of alternative action.

For Beuys the authentic evolution and revolution will be a correct economy based on the principles of education, human capacity and needs. The separation of economy and culture is a disaster, for Beuys the research must be in the area of production, the place where distribution and consumption, in the economy. In understanding this one also grasps the real productive



IMAGE: Lucrezia De Domizio Durini, Venice 2007

capacity of mankind, of human beings, and all of economic activity must be charge to this key aspect of human creativity and needs. The publication of *FLU-AZIONE TERZA-VIA*, published in 1978, which was an idea to practically realise and alternative to the social system in the Occident and in the Orient, details the new economy the 'new Beuysian economy'. The key point was that one must see economy not as the production of individuals for themselves, but as the realising their capacity to produce for others. This moves in the direction of a universal brotherhood. In a new economy there is no need for property, salary and profit. The role of money must be revolutionised. It, money is a document, of rights and obligations; it becomes the text of mutual help and working for the good of others. This requires new concepts of circulation, of flows, of a proper and organic movement within production and human evolution.

This revolutionary thinking is based on a fundamental insight, that when we have the consciousness to collaborate all together as free individuals then we are much closer to creating a real and concrete democracy, which indeed does not destroy the myths, the imagination, the creative mystery of our human existence, which loves the earth and frees for fellowship the intrinsic artistic nature of every human life.

Text by Lucrezia De Domizio Durini, October 2009
Translated and edited by Patrick Healy

GRAHAM MARTIN (Uky) with YORK ARCHAEOLOGICAL TRUST

FUTURE EXCAVATION STAGE 1:

On the 3rd March 2010 at 12.00pm the detritus of a day was buried by the artist in a metre pit in Hungate in York. The site, which has revealed evidence stretching back to Viking times, is thus now home to a 'sample' of our contemporary age. The project touches on landfill, consumerism, the archival, and the accelerating past in the contemporary age. The burial of the material is marked by a red handled spade on which is written STIMMUNG EXCAVATIONS, the word Stimmung meaning the 'essential essence or spirit of art and nature' (Wassily Kandinsky).

This spade marks the spot of Future Excavation during the yearlong 'dormant' period when nature will transform the buried objects. Excavation by community archaeologists will take place a year hence, who will clean, record and classify the 'finds' marking them with museum numbers. An exhibition will then take place of the documentation and 'finds'.

Thanks to Pete Connelly, Director of Hungate Excavation.



WORK SHOWN: Future Excavation Stage 1

LOCATION: Hungate Archaeological site, Peasholme Green, York

DURATION: One year from 3rd March 2010

'The future is already here in what we are doing. Its traces are being buried whilst we speak, and if we were present now we could easily excavate it'.



WORK SHOWN: Art and Engagement Seminar
LOCATION: The Guildhall, St Helens Square, York
TIME: 1-4 pm February 4th 2010

ART & ENGAGEMENT SEMINAR (Crunchtime/York)

An afternoon of talks and debate on how art and artists can deal with, interact and comment on social, political and environmental issues and concerns.

Patricia Azevedo (Brazil) gave a talk on her photographic work and projects with marginalised communities in Brazil. One such project was: PROJECT NO OLHO DA RUA. This is an ongoing collaboration between Julian Germain, Murilo Godoy, Patricia Azevedo and at least 50 children who live on the streets of Belo Horizonte, Brazil. In April 1995, they invited street kids to express themselves through photography. Their photographs were exhibited in 1997 in the streets of Belo Horizonte as a series of big fly posters. In 2007, a 32 page newspaper of the photographs was distributed to the public – 8000 by hand in the streets of the city, and 4000 as special supplement to an issue of Photoworks magazine, UK.

Waldo Bien (Netherlands) then talked about the FIU summer school, which has run for the last twenty years at a farmhouse in rural France. Concentrating on the artists and friends living together, relaxing and working to restore the house, Waldo choose this topic rather than give a presentation of his own work in order to illustrate the natural connections between art and life.

CATH FARR

(Australia)

Brighton based photographer and theatre designer

WORK SHOWN: Exhibition of photographs at City Screen, Coney Street, York

ABOUT THE WORK:

Framing little pieces of our confused existence has satisfied me for most of my life. We have been in Crunchtime for decades, centuries. We were all born into it; a confused race struggling to make sense of it all. Look around. If I didn't laugh, I'd cry... constantly. What hope do we have? Meanwhile I will take photographs of man's decline until my own.



WORK SHOWN: Status Quo Cancelled
MEDIA: Photograph

CRUNCHTIME/CITY SCREEN FILM EVENING:

LOCATION: City Screen, Coney Street, York

TIME: 6.15pm Tuesday 2nd February 2010

PROGRAMME: ARTISTS VIDEOS + MAIN FILM

Mladen Miljanovic (Bosnia) – 'Oath to Independent Art'

Johann Arens (Netherlands) – 'Hum of an Islander'

Armin Ardi (Iran) – 'Miss'

Guy Wouete (Cameroon) – 'La Liste est Longue'

Main feature – Bicycle Thieves, the Italian movie classic



**IMAGES – CLOCKWISE
FROM TOP LEFT:**

Crunchtime preview
at Gallery 1, Waldo
and visitors in FIU
space, FIU project
space, and Emily
Harvey our knitting
project assistant and
invigilator at Gallery 2



IMAGES - CLOCKWISE FROM TOP LEFT:

FIU logo outside Gallery 2, New Schoolhouse Gallery, Patrick Healy begging as part of Action by Graham Martin on Friday 5th February 2010, and Gallery 2 frontage at 5 High Petergate





IMAGE: Gallery 1, New Schoolhouse Gallery, Peasholme Green, York

PHOTO/IMAGE CREDITS: Front cover – George Fikry

Images supplied by artists except photographs on pages 5, 12, 15, 21, 29, 30, 31, 33, 36, 39, 46, 48, 49, 50, 52 by Graham Martin

Images and texts©the contributors
No unauthorised use without permission

Crunchtime2010 was a great artistic success whose high quality works, events and presentations were admired by all who saw them or who participated in the event. Coverage on the internet was worldwide with postings from Brazil to Germany, Alaska to Indonesia, and from Scotland to Puerto Rico.

Participating artist Conrad Atkinson called Crunchtime2010 ... 'a truly great effort and an interesting and diverse line up', whilst the comments book was full of praise for an interesting, thought provoking and innovative event.

Crunchtime2010 aimed to show Yorkshire artists alongside leading artists and exciting new talents from around the world, engage audiences, and showcase artworks and artist's practices dealing with the issues that affect us all as human beings and express something of the how and why of living in the early 21st century.

This catalogue cannot show all the activities or all the images of the event. Where artists showed two works we are only in a position to illustrate one whilst artists texts have been shortened. However I hope the spirit and ambition of the event shines through.

Thanks to all who participated and those who helped make 'Crunchtime2010: artists' responses to global issues' a reality. **Graham Martin, 12th March 2010.**

www.crunchtime2010.org

CRUNCHTIME PEOPLE:**CURATOR:** Graham Martin

An artist and curator, previously responsible for the York Muenster Visual Arts Festival (Yomu) in 2007. This showcased the work of 42 local and regional artists from the cities and included professional development training within it. The Guildhall in York was transformed into artist's studios, an exhibition area and a café, whilst late night projections and site-specific projects took place across the city. Crunchtime2010, though a development of this, specifically came out of an individual Arts Council grant to research showing and meeting artists in Amsterdam and Berlin in 2009. In the future I would like to focus on exhibitions and trans-national collaborations. www.g-martin.net

CRUNCHTIME DESIGNER: Mode

Mode was founded in Edinburgh in 1993 by Doug and Ali James and relocated to York in 2001. Doug studied under Gert Dumbar (of Holland's Studio Dumbar) at the Royal College of Art. Contact 01904 654657 www.modedesign.tv

DURING CRUNCHTIME:

Project assistants: John Oxley and Emily Harvey
Volunteers: Andy Q and Stephanie Spence-Martin

WEBSITE DESIGN: John Oxley/Graham Martin

CATALOGUE DESIGN: Mode/Graham Martin

ACKNOWLEDGEMENTS:

An event such as Crunchtime2010 could not take place without the support, help and belief in the project from artists, galleries, arts administrators and curators around the world.

CRUNCHTIME WOULD LIKE TO THANK:

Conrad Atkinson, Peter Boardman, John Oxley, Robert and Paula at New Schoolhouse Gallery, Raney Bench at the Abbe Museum USA, City Centre Management York, Lucrezia De Domizio Durini, Dr Christa Paul, Loraine Leeson, Doug James, York Archaeological Trust, City Screen York, The Lord Mayor of York, City of York Parks and Open Spaces, Bryan Eccleshall, Graham and Brown Wallpapers, Dayfield Graphics, Ben Hudson at Hudson Moody, Dave Dees Removals York, Sightsonic Digital arts festival York, and Witzenhausen Gallery Amsterdam & New York.

Many thanks also to all the participating artists without whose generosity there would be no event and no art.

Financial support was given by Arts Council England and the City of York Council whilst Creative York funded the website.

