

# Front of House

MARCOS CORRALES

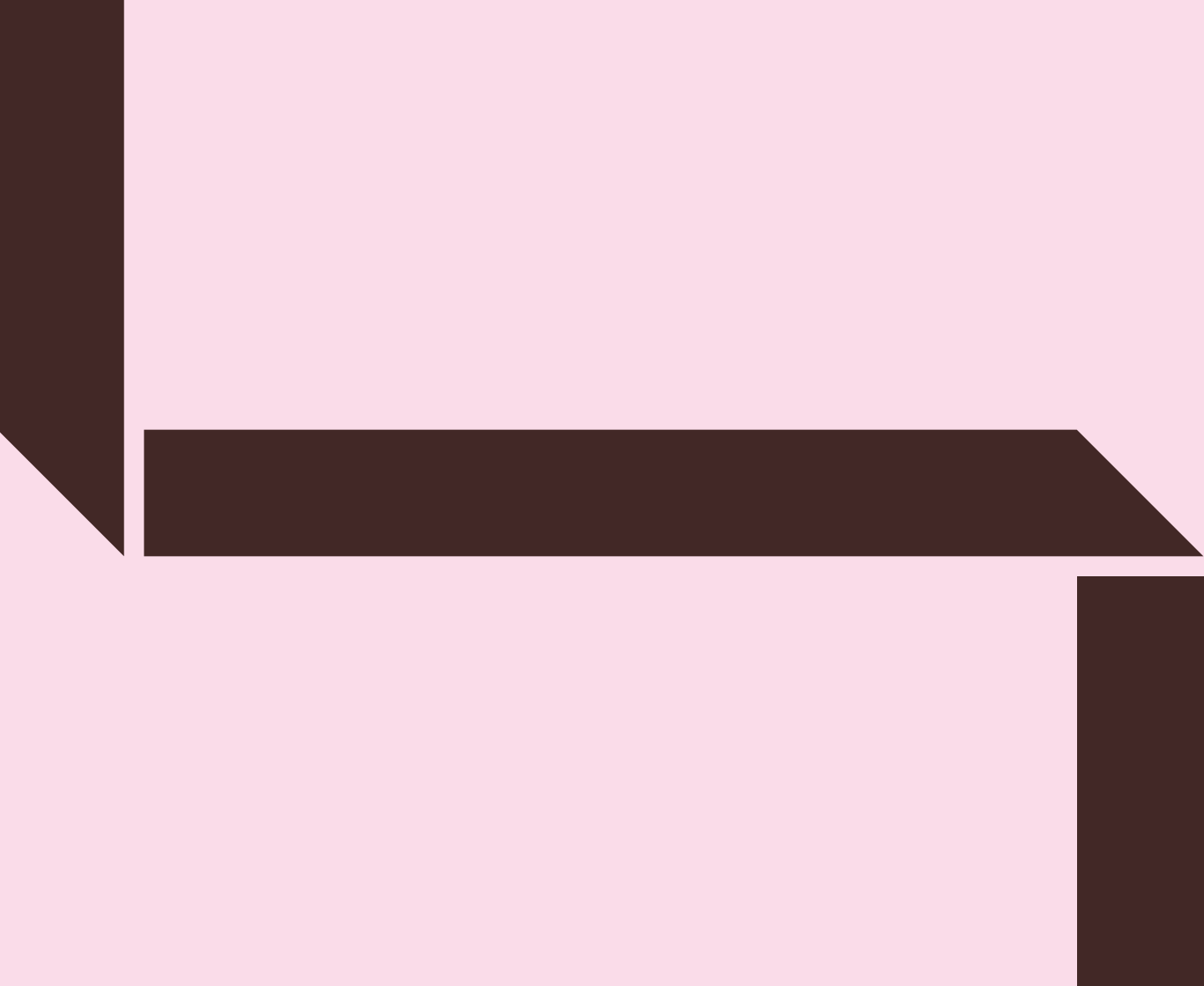
ÂNGELA FERREIRA

NARELLE JUBELIN

ANDREW RENTON

Parasol unit

foundation for contemporary art



Front of House  
Parasol unit  
16 April - 29 May 2008

## FOREWORD

As a passionate curator who tremendously enjoys mounting new exhibitions I do not often have occasion to invite an outside curator to realise an exhibition in the galleries of Parasol unit foundation for contemporary art. It has therefore been a great pleasure for me to offer Andrew Renton carte blanche to curate an exhibition of his choice.

I am equally delighted that Andrew opted to stage Front of House, an exhibition that highlights and celebrates the working relationship he has developed over a number of years with the artists Ângela Ferreira from Mozambique, Narelle Jubelin from Australia, and the architect Marcos Corrales from Spain. Indeed, few other ideas could have fitted so well with Parasol unit's own mission, which is to show works by contemporary artists from around the world and also to enable exhibitions that may otherwise not be given an opportunity to happen.

I would therefore like to thank Andrew for his creativity and hard work in making this exhibition a reality. Equally, I would like to praise Ângela Ferreira, Narelle Jubelin and Marcos Corrales for the time and effort they have invested in this fascinating project, for which they have all created new and challenging works.

My heartfelt thanks go to the lenders, who graciously parted with their art works for the duration of this exhibition. Ferreira's commercial gallery, Galeria Filomena Soares, Lisbon, was extremely supportive of this project and deserves an appreciative word of thanks.

My gratitude goes to the Henry Moore Foundation for their financial support, without which this interesting and informative catalogue could not have been realised. As a not-for-profit cultural institution with so many obligations we increasingly depend on such generous gestures.

Finally, I would also like to thank the staff at Parasol unit, who so often went out of their way to coordinate this challenging project. I would particularly like to praise Clodhna Murphy and Nick Sanders for their support and attention to the myriad details of mounting this exhibition.

Ziba de Weck Ardalan  
Director / Curator

Front of House: Prior correspondences

MARCOS CORRALES

ÂNGELA FERREIRA

NARELLE JUBELIN

ANDREW RENTON

Molteplici Culture, Rome, 1992 (NJ / AR)  
Dead Slow, Glasgow, 1992. (NJ / AR)  
Walter Benjamin's Briefcase, Oporto, 1993 (AR)  
Marquises, Oporto, 1993. (AF)  
The Day After Tomorrow, Lisbon, 1994 (AF / NJ / AR)  
The Cooked and Raw, Madrid, 1994 (MC / NJ)  
Double Sided, Marfa / Nieu Bethesda, 1996 (AF / AR)  
Ecrú, Lisbon, 1998 (MC / NJ)  
Case №: T9661301, Liverpool, 1998 (MC / NJ)  
Crossing the Line, Barcelona, 1999 (AF / NJ)  
Crossing the Line, Lisbon, 1999 (AF / NJ)  
Crossing the Line, South Africa, 2000 (AF / NJ)  
Total Object Complete with Missing Parts, Glasgow, 2001 (MC / NJ / AF / AR)  
Crossing the Line, Madrid / Lisbon, 2001 (AF / NJ / MC)  
Owner Builder of Modern House, Los Angeles / Melbourne / Sydney, 2001 / 2002 (MC / NJ)  
Shumakom, Jerusalem, 2002 (MC / NJ / AR)  
On Writingon: Writing On, Perth, 2002 (MC / NJ)  
Duration Houses, Sydney, 2003 (MC / NJ)  
No Place At All, Lisbon, 2003 (AF / AR)  
(Re)volver, Lisbon, 2006 (AF / AR / NJ)  
Maison Tropicale, Venice, 2007 (MC / AF / AR)  
Superimpositions, Sydney, 2008 (MC / NJ)  
Crossing the Line, Sydney, 2008 (AF / NJ / MC)  
Hard Rain Show, Lisbon, 2008 (MC / AF)  
Front of House, London, 2008 (MC / AR / AF / NJ)

## INTRODUCTION: FRONT OF HOUSE

Front of House is the most expanded manifestation of the dialogue between the artists Ângela Ferreira and Narelle Jubelin and their intersecting conversations with the architect Marcos Corrales and writer and curator Andrew Renton.

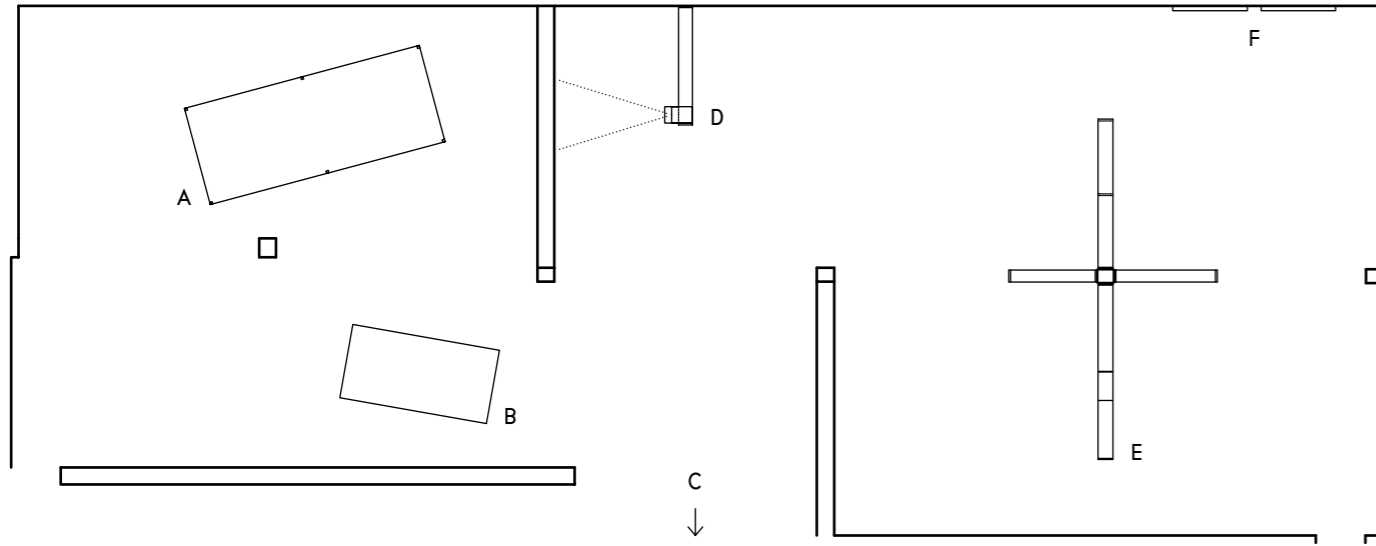
The four participants have worked with each other in varying combinations for over fifteen years – building a complex conversation, a shared critical discourse, a richly layered series of historical and cultural references – Front of House is the first meeting place where they have been able to express their ideas collectively.

At the heart of the exhibition is a conscious desire to foreground an uncommon process of collective exhibition-making that leads to a continuous reconfiguring of projects in their spatial relationship and resolution in the gallery. The exhibition's dialogic mode takes its cue from independent yet related practices, with every new work finding a connection to previous projects. There is never a singular work that comes out of nowhere.

In conjunction with Front of House, there is a screening of a documentary film by Manthia Diawara. Focusing on the journeys made by Jean Prouvé's Maison Tropicale, Diawara's film observes Ferreira as she revisits the sites where this modernist icon was previously installed.

The title of the exhibition refers to those areas in theatres and concert halls to which the public has access, excluding the stage and backstage areas. The exhibition seeks to bring those private, unarticulated spaces and narratives from the backstage into the foreground, within sight of the Front of House.

# Ground floor



A) Die Viermuis Huis (The Bat House), B) A Few More Papers of Unknown Content.2, C) Maison Tropicale, D) Cross the Line, E) Owner Builder of Modern California House.2, F) Double Sided (Parasol)



## Die Vlermuis Huis (The Bat House)

2006

Wood, 480 x 250 x 258 cm (dimensions variable)

Collection Miguel Rios, Lisbon

The architectural structure of Bat House is based on an actual house in Cape Town which has interested Ferreira for a number of years. Designed by the South African architect Gabriël Fagan, the original house combines strong Modernist design with an undulating sculptural roof.

As in much of Ferreira's work, it is the interpretation of Modernism outside the Western canon which fascinates her, particularly in cases where the Modernist aesthetic has been altered to blend with specific social, political or geographical locations. In the case of Fagan's house, the sculptural wave of the roof, has been designed to reflect the surrounding coastal landscape.

Ferreira's structure removes the house from its original setting and hangs it upside-down, from the gallery ceiling. The title of the work refers to the structure's inverted suspension. The inversion itself refers to the gravitational shift from Southern to Northern hemisphere, and reflects the way in which the translation of architectural styles from Southern to Northern hemisphere does not quite work, with one architectural style hanging off another, rather than genuinely blending together.

Ferreira's structure is architecturally exposed by the paring down of the design to outlines and a few integral structural details: the roof, which is of structural and sculptural interest to Ferreira; the staircase, which is a central structural feature within the house's design; and finally another, abstract cone-shaped form on the side of the building, which represents the chimney of the house. Ferreira made a decision to include the detail of the chimney after discovering that it was the architect's favourite part of the building, and that it was the chimney, rather than the roof that interested him in terms of the house's design. Indeed, the building is actually named "Die Es," which means "chimney" in the architect's native language Afrikaans. By including it in the final design, Ferreira represents the dialogue between artist and architect which has informed the piece.



## A Few More Papers of Unknown Content.2

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2006-2008

240 books (arranged 4 x 6 x 10), 6 x 150 x 310 cm

Walter Benjamin took his life on 27th September, 1940 at Portbou, on the border between France and Spain, while attempting to reach Portugal in order to take a boat to the United States. On the journey to the border across the Pyrenees he carried a briefcase containing a manuscript, presumed to be his last book. After the war, the customs records at the border indicated the existence of the briefcase, containing "papers of unknown content," but neither papers nor the briefcase were found.

An exhibition, *Walter Benjamin's Briefcase*, was curated by Andrew Renton in Oporto, 1993. A book was published to accompany the exhibition in 1994 (ISBN: 972-9147-13-2). The book was never distributed. Copies remained in storage at the Oporto Town Hall until 2006, when they were located for use in the exhibition *(Re)volver* in Lisbon. In the London version, the books are arranged according to a doubled layout (ie 10 x 6 x 2 twice) of Carl Andre's *Equivalent VIII*.





Email from Sandy Nairne to Narelle Jubelin  
7 February 2008

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Dear Narelle

How nice to get your e-mail. I certainly remember you joining us on the beach. I think it was '93. Lisa was doing a Visiting Professorship at North Western, and I had time-out from the Arts Council (brother Andrew currently has time out from Modern Art Oxford, and has headed off to India for a few weeks with his family). I like the idea of the lost catalogues ... and the Andre-like formation.

I am not sure that I can remember the conversation (if I am honest), but I can reconstruct what it might have been ... in the sense that I am not sure how much I referred to a "letter" (though I think Richard Morphet did publish a letter in The Times after the row started) but rather to a piece that several of us put together, which was a "bricks" book, with essays, and some of the original cartoons, and different material that argued for why Andre's Untitled VIII is such an important work. And you are welcome to quote whatever is useful. The point of the little book, is that it was never published by the Tate as the then Director, Norman Reid, got cold feet about us doing it - thinking that such a publication would fan the flames of the controversy (given that the heart of the fuss was the complaint that the Tate, as a public body, should not have spent public funds on such work).

The argument I put (or would have remembered on the beach at

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Evanston) for the importance and impact of the work was three fold:

First, the lowness of the series of Untitled (only two bricks high) meant that it played against the idea of sculpture still, even residually, being related to the human figure. It is a kind of flatness, similar to how Stella played out the complete non-paint approach in the aluminium or black paintings.

Secondly, the completeness of the units. These are no ordinary house bricks. Rather they are firebricks selected by Andre because they are light coloured, especially dense, and have no frogs (the frog being the name of the indentation on a house brick that ensures that additional mortar is retained between the two flat, larger surfaces). They each have a sculptural integrity.

Thirdly, that the work is not fixed, but simply piled or accumulated in its place. This subverts all the classic traditions of sculpture ("carved, modeled, constructed" was even the title of a small exhibition I had made at the Tate in 1979) as it has no facture. Perhaps, additionally, it is important that the work is made of interchangeable units, each of which can go in any of the 120 positions ... and that it was really, originally meant to be seen as part of the whole Untitled series. You will remember that Andre also made, originally (when in the 60s he had to return all the bricks to the yard, only going back in the early 70s to Long Island

Email from Sandy Nairne to Narelle Jubelin  
10 February 2008

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Narelle

As a grace note: when in the later 1970s I was working at the Tate as a Research Assistant, I was given the task of identifying whether any "spare" bricks could be obtained. the reason for this was that at the height of the storm, someone came into the Tate and threw dye over them. It turned out to be watersoluble and they were able to be cleaned off. However, knowing that Andre would never allow a perspex cover over the work, the Tate conservators thought it would be wise to see if some "spares" could be purchased. So, with Carl's help (I knew him from being an assistant at Oxford's Museum of Modern Art - as it was then titled before Andrew changed it - when Nick Serota did a show of Andre, Judd, Lewitt and Flavin, and we also showed Carl's early poem pieces at some point ...) I investigated the Long Island brickworks to see if the same firebricks could be obtained ... only to find that the brickworks had closed and the same bricks could NOT be found. So the Tate and other owners know that they have to treat them as the precious objects that they are ....  
Best Sandy

Thanks: Filipa Oliveira, Jurgen Bock, Sandy Nairne, and the Town Hall of Oporto

to find the works again), a negative version, where he filled a room with two layers of bricks and then removed each of the permutations, as a "cut in space" ... which is Andre's, Brancusi-like version of a definition of sculpture.  
Hope this is of some use ... I will be fascinated to hear if your memory is at all similar as to what we actually talked about.  
Greetings to you in Madrid ....

All best wishes  
Sandy

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MANTHIA DIAWARA

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# Maison Tropicale

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2008

DVD, 58 minutes

Director: Manthia Diawara

Script: Manthia Diawara

Producer: Jürgen Bock

Cinematographer: Bruno Ramos

Editor: Pedro Rodrigues

Production company: Maumaus, Lisbon





ÂNGELA FERREIRA, NARELLE JUBELIN

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## Crossing the Line

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1999-2008

Petit point rendering of black & white photograph of the Ferreira family crossing the Equator aboard the cruiseliner Principe Perfeito in 1964<sup>1</sup>  
Produced Madrid, May 1999. Remade Madrid, April 2008  
Silent 30 second colour video loop. Produced Lisbon, October 1999  
Courtesy the artists. Collection Lisa Blakiston, Perth

~~La Lavandería, Barcelona 1999~~  
~~South African National Gallery, Cape Town, 2000~~  
~~La Fábrica, Madrid, 2001~~  
~~Instituto Camões, Maputo, 2001~~  
~~Home Project, Lisbon, 2001~~  
~~Museu do Chiado, MNAC, Lisbon, 2003~~  
~~Morr Gallery, Sydney, 2007~~  
Parasol unit, London, 2008<sup>2</sup>

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<sup>1</sup> In the translation to petit point it is not apparent that the girl is poking out her tongue.

<sup>2</sup> One condition of Crossing the Line is that every new presentation should attempt to cross the equator. In the transportation of the work between the last exhibition venue and the present one the DVD arrived, but the petit point was lost along the way. The petit point shown here is a replacement version produced in Madrid, April 2008. ("In the replacement version it is still not apparent that the girl is poking out her tongue").



NARELLE JUBELIN, MARCOS CORRALES

## Owner Builder of Modern California House.2

2001-2008. Courtesy the Artist and Mori Gallery, Sydney

Fold-down display in four parts. Form ply with piano hinges.

Part 1 total length 637 cm, hinged three times.

28cm wide and 50 cm at thickest throughout.

Part 2 total length 689 cm, hinged three times.

28cm wide and 50 cm at thickest throughout.

Part 3 total length 510 cm, hinged twice.

22cm wide and 35 cm at thickest throughout.

Part 4 total length 540 cm, hinged twice.

22cm wide and 35 cm at thickest throughout.

11 part cotton & silk petit point essay. Sourced from colour slides taken by Raymond Jubelin during the construction of single family dwelling.

11 Belinda Crescent, North Epping, 1964. Size of lot: .75 acre; area of house: approx. 1700 ft<sup>2</sup> exclusive of patio and garage below patio; one storey; living-dining room, kitchen, 1 bathroom, laundry, 2 toilets, 2 bedrooms, study; material: brickveneer, woodframe, timber, and concrete floor. (Adapted from annotations by Raymond Jubelin.)

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2 Powerpoint projections. Narelle Jubelin with Andrew Renton, converted to DVD. Horizontal projection: 17:57 min. Vertical projection: 06:38min

Sourced from colour transparencies, analogue film and digital photographs taken by Raymond Jubelin and Merle Jubelin while living at 11 Belinda Crescent, North Epping, 1964-2008. Intercut with citations from eds. Ursula Marx, Gudrun Schwarz, Michael Schwarz, Erdmut Wizisla, Walter Benjamin's Archive: Images, Texts, Signs, London: Verso, 2007  
3 books.

Eds. Ursula Marx, Gudrun Schwarz, Michael Schwarz, Erdmut Wizisla, Walter Benjamin's Archive: Images, Texts, Signs, London: Verso, 2007.

Lieut.-General Sir Oliver Leese, Cacti and other Succulents, London: Ebury Press & George Rainbird, 1964. Part of Ilford Colour Book of Flower Identification series, general editor Peter Hunt.

John Warren, House Plants, London: Ebury Press & George Rainbird, 1965 (second edition.) Part of Ilford Colour Book of Flower Identification series, general editor Peter Hunt.

North-East-facing glass wall, 1069.5 cm x 3.63 cm, overlooking terrace, 1600 x 884 cm approx., and non-demised garden areas.

"Imagery and material form, here, are loaded with historical connotations, in juxtaposition with fragments of text, partial anecdotes and indeed the appropriated view from the exhibition building itself. Each refers to a familiar story but locates it in a mesh of connections to other histories that traverse geographical, sociological and political space. These leap from points past into the present, and into the personal. History is no straight line, no single location, no easy sequence of distant high points. Aleatory, obtuse and highly revealing. Itinerant methods come to Owner Builder as a story about a bungalow, albeit a bungalow with multiple points of origin."

(Adapted from Margaret Morgan, "Housing: Owner Builder of Modern California House." In Narelle Jubelin with Marcos Corrales Lantero, *Owner Builder of Modern California House*. Part of ed. Juliana Engberg, *Humid*, Melbourne: Melbourne Festival, 2001 (8 parts.))

With thanks to: Max Turner, Piers Jamson, Nick Sanders, Steve Musgrove, Jimmy Mould, Anna Nesbitt, Simeon Corless, Louisa Adam, Jesús Fole



ÂNGELA FERREIRA

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## Double Sided (Parasol)

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1996-2008 Courtesy Galeria Filomena Soares

2 light jet prints mounted on aluminium, 120 x 150cm each

2 books: Anne Emslie, *The Owl House*, Johannesburg: Viking, 1991; Ed. Peter Noever, Donald Judd: *Architecture*, Ostfildern-Ruit: Hatje Cantz, 2003

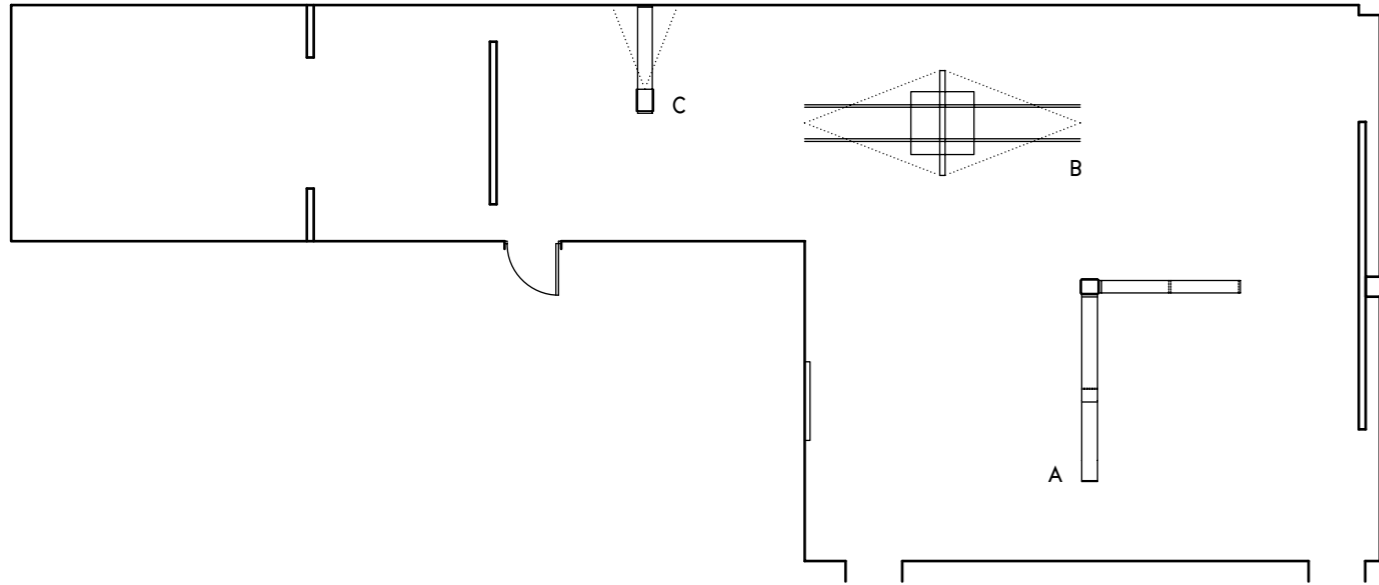
In 1996 Ferreira went to the Chinati Foundation in Marfa, Texas, USA, the home and workplace of American artist Donald Judd, and built an installation based on the interior of the home of South African outsider artist Helen Martins.

In 1997 Ferreira went to Nieu Bethesda in South Africa, the home and work place of Helen Martins and built an installation based on the interior of Donald Judd's architectural office.





# First floor



A) Ungrammatical Landscape.2. B) For Mozambique (Model N22 for a screen-orator-kiosk celebrating the post-independence utopia).

C) Crossing the Floor (Shadow Version)





NARELLE JUBELIN, MARCOS CORRALES

## Ungrammatical Landscape.2

2003-2008. Courtesy the Artist and Mori Gallery, Sydney

Fold-down display in two parts. Form ply with piano hinges.

Part 1 total length 564cm, hinged three times. 28cm wide and 35cm at thickest throughout.

Part 2 total length 348cm, hinged three times. 22.5cm wide and 50cm at thickest throughout.

Paint. Dulux Vinyl Matt and Acquatech gloss, black and Poppy red. Colour and distribution adapted from Ian Burn, Left to Right Painting, polymer paint on canvas, 38.5 x 64cm, 1965. This painting has 2 differentiated red bands and 2 differentiated black bands of differing widths.

A LANDSCAPE IS NOT SOMETHING YOU LOOK AT BUT SOMETHING YOU LOOK THROUGH. Madrid 2004-2006

13 part sewn essay, 2003-06, petit points cotton & silk, glass, each 10.0 x 15.0 x 2.5cm, Decadry lettering, title and structure of elements adapted from Ian Burn, Homage to Albert ("South Through Heavitree Gap"), 1989 water-colour on bromide, Plexiglas, wood 30 x 23 x 10cm exhibited: Artworkers Union Benefit, Tin Sheds, Sydney, 1989. Ian Burn is an Australian artist who formed part of the New York wing of Art & Language.

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A

Cotton & silk petit point rendition from a photograph Locations Melbourne 1964, painted wood frame by Mel Ramsden cited in the chapter "Making Art From A Different Place," written by Art & Language [Text by Mel Ramsden, annotated by Michael Baldwin] Published in Ian Burn Minimal-Conceptual Work 1965-1970. Catalogue published to coincide with the exhibition of the same title, 6 February-29 March 1992 Art Gallery of Western Australia.

LANDSCAPE

Cotton & silk petit point rendition from a photograph of a permanent Donald Judd Concrete Installation. Chinati Foundation, Marfa Texas, reproduced in the chapter entitled "Acrescentando (Adding)." D.A.I Documentos De Arquitectura, Facultad De Arquitectura Lisboa Primavera 1996.

IS

Cotton & silk petit point rendition from a photograph of a concrete building, an abandoned project with Judd practicing as architect, Chinati Foundation, Marfa Texas, published in the exhibition catalogue Donald Judd- Architektur, Westfälischer Kunstverein, Münster, del 16 de abril al 4 de junio, 1989.

NOT

Cotton & silk petit point rendition from a photograph of the exhibition site for Double Sided, Part I, April 1996. A temporary





installation at the Chinati Foundation, Marfa Texas where American artist, Donald Judd, once worked. Showing the sequence of mirrors placed by Ângela Ferreira to reflect the surrounding landscape and ex-military constructions. Cited in the exhibition catalogue Ângela Ferreira Em Sítio Algum / No Place At All. Museu Do Chiado - Museu Nacional De Arte Contemporânea, Lisboa 23 October 2003-18 January 2004.

#### SOMETHING

Cotton & silk petit point rendition from a photograph of a façade detail of the exhibition site for Double Sided, Part I, April 1996 showing the reflection of the adjacent concrete building in one of the mirrors placed by Ângela Ferreira to reflect the surrounding landscape and location; Chinati Foundation, Marfa Texas.

#### YOU

Cotton & silk petit point rendition from a photograph of the exhibition site for Double Sided, part II, January 1997 a temporary installation at the Ibis Art Centre in Nieu Bethesda, South Africa the location where South African artist Helen Martins, once worked. Exterior aluminium structure detail showing sculptural windows designed by Ângela Ferreira, based on the Donald Judd windows of the Northern Artillery Shed of the Chinati Foundation, Marfa Texas.

#### LOOK

Cotton & silk petit point rendition from a photograph of the interior of the Northern Artillery Shed, Chinati Foundation, Marfa Texas, with the permanent installation of fifty-two Aluminium Works by Donald Judd. Roof and windows are also by Donald Judd. Ibid., Donald Judd-Architektur. (NB: This is the only interior view in the 13 part sewn sequence.)

#### AT

Cotton & silk petit point rendition from a photograph of haystacks by Narelle Jubelin, sourced to reference the landscapes of what could be termed temporary installations of minimalist sculptural works, outside Salamanca, Spain, Saturday 16 October 2004.

#### BUT

Cotton & silk petit point rendition from a photograph of adobe buildings, Saturday 16 October 2004. Located by Narelle Jubelin to reflect the exhibition sites of both Nieu Bethesda, South Africa and Marfa Texas of Ângela Ferreira's temporary installations Double Sided Parts I and II. These adobe buildings sit beside the haystacks and adjacent to the Centro Penitenciaria (prison) located on the National Highway N630, 313km outside Salamanca. In a repeated television news reports this prison was cited as a probable location for discussions between members of ETA and alleged Islamic extremists by members of the Spanish conservative party, Partido Popular, in the wake of the Atocha train bombings of March 11, 2004.



#### SOMETHING

Cotton & silk petit point rendition from the original photographic transparency of graffiti

Sadam Es Malo Bush Es Peor [Sadam Is Bad Bush Is Worse] a photograph commissioned by Donald Judd and later reproduced as an anti-war poster for a show held at galeria Theospacio, Madrid, by Donald Judd, April 1991; transparency reproduced courtesy of Galería Elvira Gonzalez, Madrid.

The post-exhibition poster was published in the exhibition catalogue Donald Judd Tate Modern London 5 February - 25 April 2004, K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf 19 June - 5 September 2004 and Kunstmuseum Basel 2 October 2004 - 9 January 2005.

#### YOU

Cotton & silk petit point rendition from a photograph of graffiti Bush Asesino Mentiroso Asnar Complice. [Bush Lying Assassin Asnar Accomplice] Photographed by Narelle Jubelin, Ibiza August 31 2004. (The misspelling of "Aznar" phonetically mimics how Bush pronounces it, and establishes a wordplay that suggests the Word "ass" in Spanish.)

#### LOOK

Cotton & silk petit point rendition from a photograph of Redfern, Sydney graffiti

If You Voted Liberal ... I Will Hunt You Down And Kill You. I Don't Know Where You Live But I'm Very Good @ Research:

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photographer unknown, forwarded by email to Narelle Jubelin after the Australian Federal Legislative Elections, on 9 October 2004, where the conservative coalition of the Liberal and the National Party of Australia won a fourth three year term.

#### THROUGH

Cotton & silk petit point rendition from a photograph of Robert Smithson's Overturned Rock, Uxmal (Second Phase), 1969. Reproduced in Robert Smithson: The Collected Writings, University of California Press Berkeley, Los Angeles, London. Copyright 1996 The Estate of Robert Smithson.

(Adapted from "Ungrammatical Landscape Annotations" by Narelle Jubelin 2003-2006.

Centro José Guerrero, Granada, April 28th - July 16 2006.)

With thanks to: Max Turner, Piers Jamson, Nick Sanders, Steve Musgrove, Jimmy Mould, Anna Nesbitt, Simeon Corless, Louisa Adam

## For Mozambique (Model No2 for a screen-orator-kiosk celebrating the post-independence utopia)

2008 Courtesy Galeria Filomena Soares, Lisbon

Wood, mild steel, 2 DVD, 2-channel video projections, 60' (loop): "Mozambique" (Bob Dylan / Bob Dylan, Jacques Levy) in Hard Rain, Bob Dylan in concert at Hughes Stadium, Fort Collins, Colorado, USA, May 23, 1976, produced by TVTV in association with Streaming Eagle Productions Inc. (3'41") "Makwayela," a film by Jean Rouch and Jacques d'Arthuys, Maputo, Mozambique, 1977 (17'52")  
500 x 130 x 160 cm

For Mozambique captures two historical moments of great social and political optimism: the first being the period following the Russian revolution in the 1920s, which is denoted through the formal physical structure of the work; and the second being the euphoria surrounding the independence of Mozambique in the mid 1970s, referenced through the two films included in the piece.

The structure itself is based on a 1922 design for an agitprop kiosk by the Latvian-Russian artist Gustav Klucis, who was an important exponent of Russian Constructivism in the late 1910s and early 1920s. The agitprop kiosk was a multifunction structure used widely in the Russian Communist Party in the 1920s to influence and mobilize public opinion within the volatile period following the Russian Revolution. Often nomadic and demountable,







the temporary kiosks were placed in the streets during special events and offered a range of functions, including bookstands, loudspeakers, screens and platforms for speakers, sites for posters, and screens for film projections.

Ferreira uses her agitprop structure to present two films which capture the celebratory spirit of post-independence Mozambique (1975-77). The short film *Makwayela*, directed by the French documentary filmmaker Jean Rouch, shows Mozambican factory workers articulating their independence from colonial rule through song and dance; whereas Dylan's song lyrics imagine a hedonistic atmosphere in Mozambique, where he sees himself "among the people living free."

The structure becomes a manifestation of the celebratory utopian atmosphere in post-colonial Mozambique, and also a monument to the feelings of hope held for the future of the country at this time, prior to the political shift towards Marxism and the civil war, which would grip the country for the next two decades.

Special thanks to Jürgen Bock and Maumaus, Lisbon

ÂNGELA FERREIRA, NARELLE JUBELIN

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# Crossing the Floor (Shadow Version)

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2008

Petit point rendering of black & white photograph of the Ferreira family crossing the Equator aboard the cruiseliner Principe Perfeito in 1964

Produced Madrid, April 2008.<sup>1</sup>

Silent 30 second colour video loop. Produced Lisbon, April 2008

Parasol unit, London, 2008

Courtesy the artists. Collection Lisa Blakiston, Perth

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<sup>1</sup> In the second version of the petit point it is almost apparent that the girl is poking out her tongue.

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## AFTERWORD: BACK OF HOUSE

The work of art is marked by the sum of its journeys. And as it leaves its mark in turn it changes, somehow, along the way. You might not witness the change nor be able to verify any signs or gestures of transformation after the fact, but between one pause and another, somehow, inscrutably, something has changed.

Front of House is one such stop along a continuing series of practices, revisiting and rethinking works to a degree that could be understood to render them as if seen for the first time. Parasol unit has proved to be a privileged space of reflection, in which to take stock, regroup and define a series of intersecting practices that have been mutually indebted for many years. And in so doing has produced a new body of work that is defined by the location and the discourse which accompanied the project. A citation becomes a point of origin and vice versa, and fresh commentary is accrued back into the work it comments upon.

The process of configuring Front of House - artistic, architectural, curatorial - calls into question the very nature of authorship and constantly asks to whom this work might be said to belong? In whose name is the work articulated? Time and again, the answer might depend upon perspective, the view from where you stand. The result is a series of projects that intersect within the space in a way that none of us might have anticipated. Although the space has been articulated to the millimetre, with one floor

connecting to the next, with echoes and parallels throughout, the most dramatic moments within the project have occurred at points of intersection, where there appears to have been an "incursion" of one work into another. This is not simply a case of the blurring of sightlines, but a conceptual shift within the framework of practice as we see it in the exhibition.

Collaboration has been a familiar term within our vocabulary, but the project has offered us the opportunity for something more. A series of sustained, autonomous practices that have moved forward in parallel with the occasional radical intersection. Until, of course, the works move on and are reconfigured elsewhere.

Andrew Renton  
London, July 2008

## IMPRINT

Front of House: Marcos Corrales, Ângela Ferreira, Narelle Jubelin, Andrew Renton

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