

IKO

DREAMWORKS

22 June – 1 July 2018

DREAMWORKS

...A project where 1,2,3,4,5,6 artists
(Doug Bowen, George Chinnery, Charlotte Develter,
Thomas Grogan, Rowena Harris and Andrea Zucchini)
have been commissioned
to present ideas
[that would be considered]
impossible to produce,
perform or exist.

Continuing the trajectory in
their practices and research,
this exhibition showcases
extensions of the artist's intentions.

↓(direct experience)↓

In friction with formal phenomenology of art,
where you look at //
// you deal with the visual object in front of you,
this projects places prominence on the artists ideas
[and one would argue, that]
you cannot *look* at an idea.

You cannot look at an action, when it is presented as a guide.....
You cannot look at an object, when it is presented as a concept.....
You cannot look at a performance, when it is presented as a script.....

In *presentING*,
familiar aesthetics, actions or materialities
[within the artist's practices]
have been **stretched** , *warded* and re-engine-er-ed
[to create]
imagined-works,
proposed-works,
DREAMWORKS

There is something that all people, whether they admit it or not, know in their heart of hearts: that things could have been different, that that would have been possible. They could live not only without hunger and also probably without fear, but also freely. And yet, at the same time—and all over the world—the social apparatus has become so hardened that what lies before them as a means of possible fulfilment presents itself as radically impossible.

Theodor Adorno

people
live with hunger and
fear, what
over the world lies before them presents itself as radically
impossible.

Theodor Adorno

There is something that all people, know in their heart of hearts: that things are different, that that is possible. They live not only without hunger and also without fear, but freely. all over the world—the social apparatus has become so supportive that what lies before them as a means of possible fulfilment presents itself as entirely possible.

There is something that all people know in their heart of hearts: that things are changing, that true success has become possible, that we can live not only without hunger and also without fear, but also freely. All over the world, the radically impossible has now become a genuine possibility.

Nike

-

Swipe right. He seems like a genuine possibility. A bit different from my normal type maybe, but difference is good right? I need something new in my life anyway. Obviously it's a bit scary, but it can't be that difficult to meet someone who I'm actually attracted to. Surely that's not that impossible?

Anon I

-

Create something that all people, whether they admit it or not, will fail to recognise. Create something entirely new, something that belongs to the future, something that disrupts the here and now. In so doing, create the potential for change. Create the social apparatus anew, radically and without compromise. Create possibility itself. Create the impossible.

Anon II

-

History may appear to repeat itself for generations, but history is always evolving. The past doesn't have to be the future. Out of the darkness can come the light, and the light of hope can burn bright. What if a new story, a new beginning, a new world can begin today? Be part of that world where the doors of opportunity are ready to be opened.

The White House

-

There is often a passage in even the most thoroughly interpreted dream, that all people, whether they admit it or not, know in their heart of hearts, has to be left obscure: this tangle of dream-thoughts that subsist without hunger and also probably without fear cannot be unraveled and which moreover adds nothing to our knowledge of the content of the dream. This is the dream's navel, the impossible spot where fulfillment itself reaches down into the realm of the possible.

Freud & Adorno

would have been
probably

whether they admit it or not
could have been

also could
And yet at the same time—and
hardened

radically im

Adorno

DOUG BOWEN =

GEORGE CHINNERY +

CHARLOTTE DEVELTER \

THOMAS GROGAN ^

ROWENA HARRIS *

ANDREA ZUCCHINI :

In 18th century Yorkshire, the site of what is now Yorkshire Sculpture Park was allegedly haunted by the spirit of a ghost named Rob Marnock. On Monday 4th June, 2018, a job application and equal opportunities form for a YSP Grounds Person was filled out and submitted by Bowen on behalf of Marnock's ghost (communicating via a medium). The life-size cut-out is a rendered visualisation of an eye-witness account of the ghost driving recklessly through the countryside. Bowen has also commissioned a Triumph Motorcycles engineer to draw up blueprints of a driverless buggy; these blueprints propose a physical commemoration of the haunting. According to the blueprints, the buggy would use AI, sensors and renewable energy to roam the grounds unattended.

*see the short stories: Killdozer! (1944) by Theodore Sturgeon, Faithful Ruslan (1975) by Georgi Vladimov and The Nose (1835-6) by Nikolai Gogol



Job Title: Grounds Person

Reports to: Head Groundsman

Working as part of the estates team and under own initiative, carry out grounds maintenance and development work throughout the park.

- Assist in the care of amenity grassland areas throughout the gardens and park.
- Assist in all horticultural and landscaping duties.
- Carry out regular checks and basic maintenance on ride on mowers, vehicles and other equipment.
- Assist in the implementation of Estate work when required, such as fencing and path construction.
- Provide assistance and help with exhibitions and events.
- Provide assistance and on occasion lead volunteers.
- Assist in the care, general maintenance and security of all specialist gardening tools and equipment, ensuring they are kept in a serviceable and safe condition.
- To work in a safe manner at all times and understand and follow YSP's Health and Safety policy.
- Participate in any staff training and development as agreed with line manager
- Any other duties as agreed with line manager.

EMPLOYEE SPECIFICATION

SKILLS / ABILITIES / KNOWLEDGE / PERSONAL ATTRIBUTES	DESIRABLE/ ESSENTIAL
Full driving licence	E
Enthusiastic and confident person with practical skills across a wide range of tasks	E

Some experience in grounds care and/or Horticulture	E
Some experience in practical Conservation and Estate management tasks	E
Ability to operate Ride on mowers after instruction	E
Self-motivated, with an ability to work independently	E
Ability to cope with the physical demands of the job, such as working outdoors for whole days at a time, operating machinery and lifting heavy objects	E
Trained in First Aid, Brush Cutter, Chainsaw, Pesticide application	E
Good communications skills on all levels.	E
Relevant qualifications and/or training in any of the following; Grounds care, Horticulture, General Landscaping, Conservation and Estate Management.	D
Licensed to pull a trailer	D

Terms of Employment

Contract: Temporary, full time – 6 month contract

Hours of work: 37.5 hrs a week.
The post holder will be expected to undertake occasional evening and weekend work.

Salary: £15,000.00 per annum

Holidays: 33 days pa, including bank/public holidays rising to a maximum of 38 days. The leave year runs from 1st April to 31st March

Probationary Period: 2 months

Notice Period: 1 week during the probationary period

Place of Work: Yorkshire Sculpture Park, West Bretton, Wakefield, WF1 1LG

Benefits: Free parking
Staff discount in the shop and catering outlets



Notes from the Glovebox;

Selected poetry to be broadcast by the artist, sporadically throughout the work, whilst seated in the Vauxhall Nova.

ambivalent wind
against
brown garage door

The primal drums
and the Dyson inhaling,
in your not so spiritual hallway.

primitive accounting software,
disrupts,

gnostic visions
of carrier bags
enbrambled

Is Frankfurt the new London?
But you won't say.



(with increasing intensity)

The Hydro Electric Power Station
The Hydro Electric Power Station
The Hydro Electric Power Station
The Hydro Electric Power Station

Vince Cable emerges
joylessly
from the heated atrium

Christian Dior!
Get off my allotment.

Luxembourg Gardens roar.
a soundtrack of Chaucerian English
laughter echoing
little streets
deep
with wet donkeys

“Sorry, I’m a tourist too”



The story is interlarded.
Upstairs
Downstairs
fluidly building
separated twins reconvening

a melancholy pop song
making faces through
an ashan cover,

now she knew.

gendarmerie for the first time.
that is temporary.
A rehearsed gesture
so that it trembles

Bebop
pickup truck
blue uniform
monoline.

Came down in Houston.
disembodied legs hobbled by technology,
the Botox had set in.

I knew she knew I knew.

Knock me into the fountain.



On her easel was a six foot canvas.
On my knee her head shook.

I thought you might be Turkish,

her turn to curtsy.
A minute neither of us had.

When you leave, I am
a smooth faced general.

So are lots of other people

Just a moment while I
free fall
enough for a breeze to rise and die in the grass.
Satellites around Jupiter.
I wanted it to.

I thought you might find,
the wrinkled place where I had sat,
loose swinging meat,
sexual freedom of the twentieth century

On the hem of her coat
you might find what you're looking for,

On the landing hung a portrait



Charlotte Develter is a painter.



Suzanne appeared in 2013 in Charlotte's work as a fictional character. Her mission is to talk about the more intimate aspects of the work.

Suzanne helps Charlotte take distance from her own practice and define what a painting is for her.



There are some satisfactions the eye and brain can never reach through a screen or a photograph.

Artificial Intelligences work as sovereign agencies upon our physical and digital lives. They help us managing risks, moneywise and timewise, within our professional and social environments. A race to AI has begun as we are entering a worldwide digital warfare.

Tech companies and computer science departments around the world are now pursuing AI-optimized chips, so central to the future of the technology industry that last October Sundar Pichai, CEO of Google in Mountain View, California, told The Verge that his guiding question today is: "How do we apply AI to rethink our products?"

But what if AI requires the help of animals in order to evolve and create 'better' products—in the same way humans learnt how to tame animals in order to reach the top of the food supply chain?

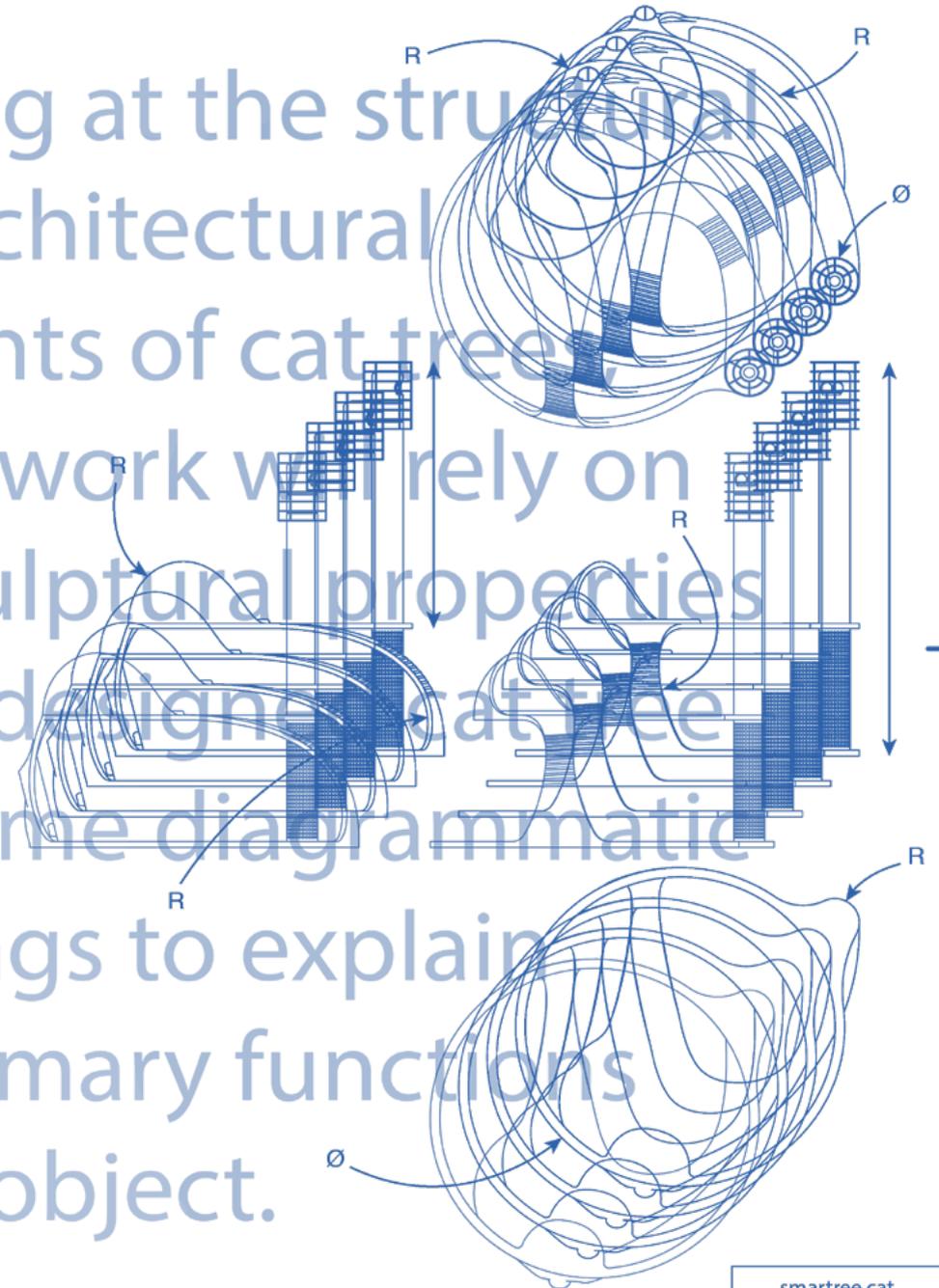
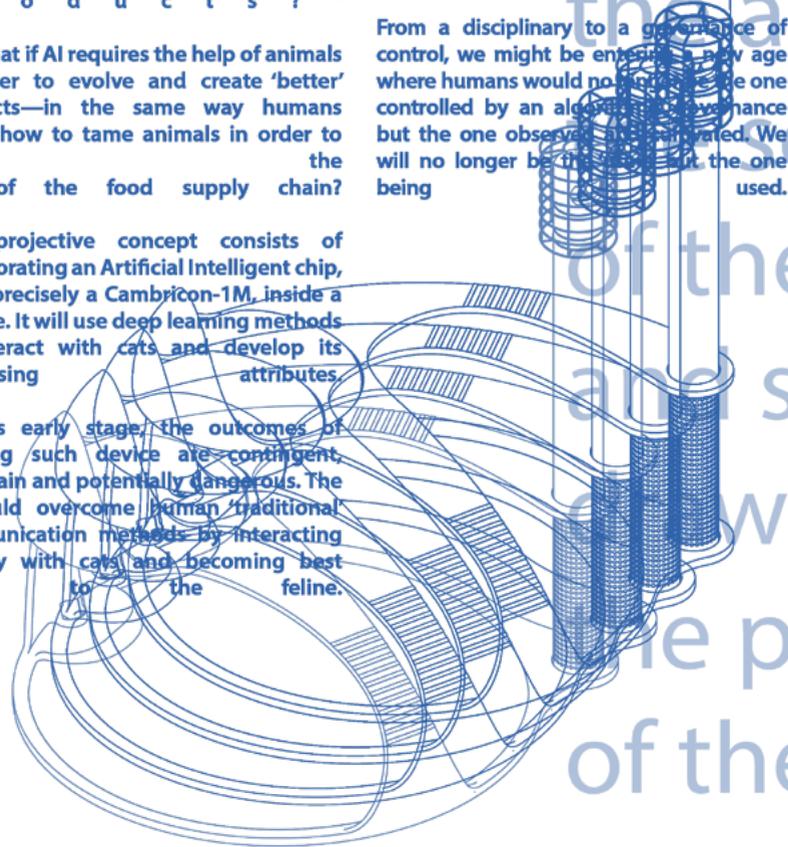
This projective concept consists of incorporating an Artificial Intelligent chip, more precisely a Cambricon-1M, inside a cat tree. It will use deep learning methods to interact with cats and develop its processing attributes.

At this early stage, the outcomes of creating such device are contingent, uncertain and potentially dangerous. The AI could overcome human traditional communication methods by interacting directly with cats and becoming best friend to the feline.

The potential communication between the machine and the cat could therefore exclude humans from the interactive process. The intelligence could then be freed from the realm of anthropocentric products by acquiring an intelligence superior to ours.

However, some people might argue that this phenomenon would not be considered as a form of intelligence as it will not be possible to experience nor prove its existence; because the interaction between the machine and the cat would be beyond human perception. The cat and the AI might in fact be 'using' us without us realising it.

From a disciplinary to a governance of control, we might be entering a new age where humans would no longer be the one controlled by an algorithm, but the one observed and optimized. We will no longer be the subject, but the one being used.



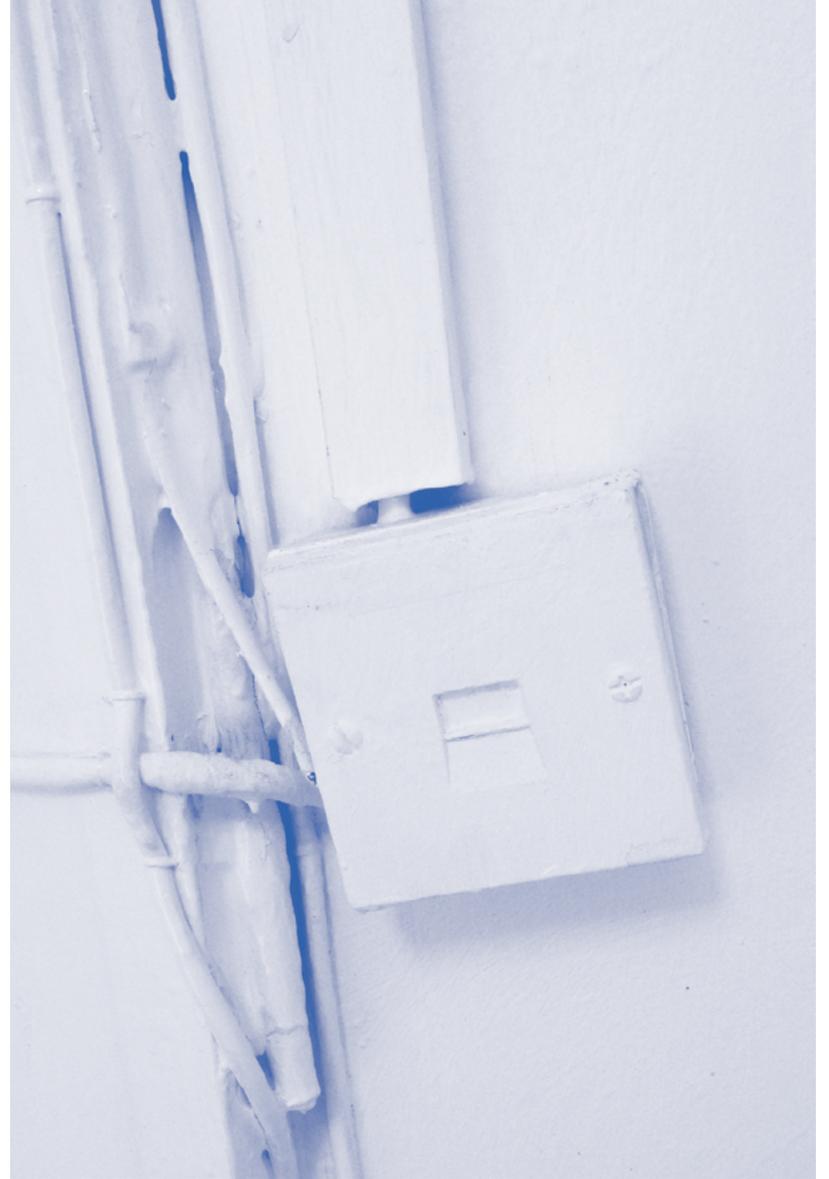
smartree.cat

Yesterday all my troubles seemed so far away, and through the window I watch the traffic lights turn from red to green, and on to a new song. Black soot from the road is deposited on the inside sills of the windows. Bodies in this room, plus the movement of the internal door opening and closing, cause the air to circulate. The black dust is carbon monoxide from diesel engines, but mostly the burnt rubber from a never-ending torrent of car tyres just beyond the window. Dust forms into rivers and streams on the sills, nudged and coerced into these visible collectives by the air. Imperceptibly, nano dust particles roam freely, swirling in circulatory air created not only by the movement of people and doors, but by the resonant heat of bodies as they transfer warmth to the air. They settle on the infrastructure of the space - in wires and sockets - becoming part of the electric current. Burnt rubber and carbon monoxide particles together become part insulator and part conductor - at this scale the standard logic of electric currents need not apply. Nanoparticles also land on the skin of the bodies, and are sucked up through noses and into mouths. Langerhan cells in mucus begin to sort self from foreign particle, whilst those that land on the skin are encountered first by sweat, and then by the skin microbiome. Immune function works with the genetically other living beings of the skin microbiome they (we) attempt to distinguish what should be of this human and what should not be of this human - what will do us harm. Science calls 'what is of this human' self - a genetically and molecularly multiple self. Nanoparticles smaller than 40 nanometers pass through the skin. Barely a few get as far as the blood stream or lymphatic system. Those that do encounter a bio-politics - the body inscribed by techno-science playing out against a body becoming.

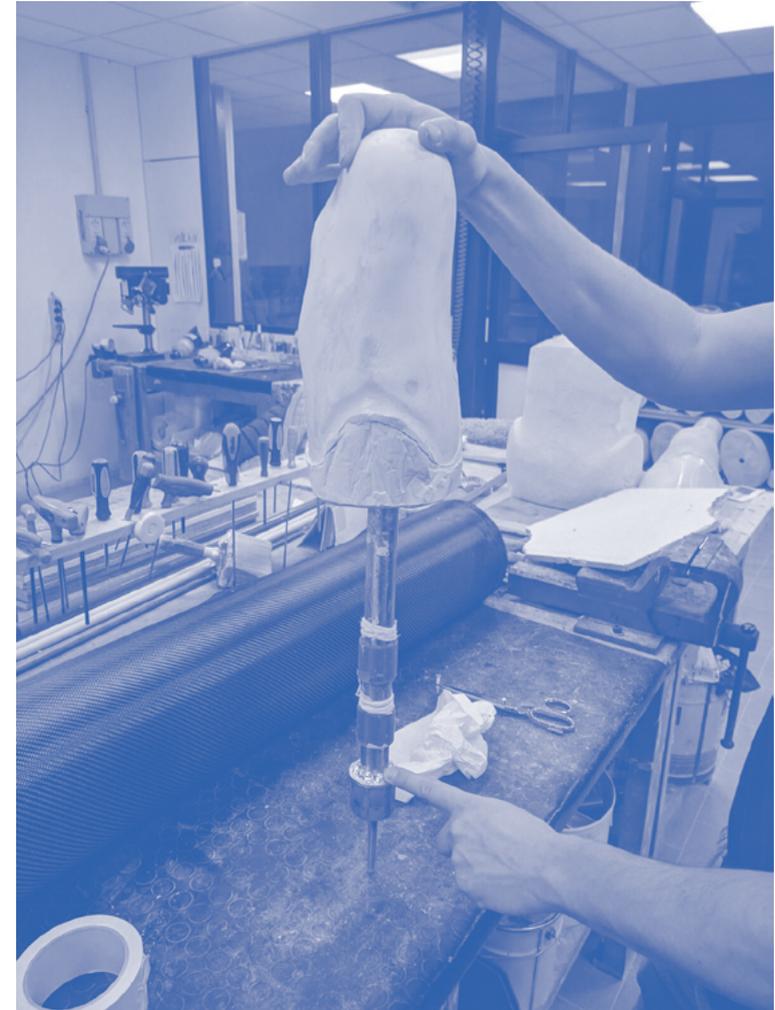
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*



Part 1: Assemble the limbs, start with the right side.



Part 2: Drain all liquids from the organs



Part 3: Lie horizontally

= **Doug Bowen's** multidisciplinary practice encompasses sculpture, performance, installation and animation. The work often challenges ideas around language, suspicion, visual signifiers and perception. Looking at reasoning and the contentious debates around myth and reality, the work generally is satirical in approach, which often incorporates an animated element that was, is or has been activated.

Doug Bowen (b. 1992, UK) is an artist based in London and Leeds, UK. Forthcoming projects include contributor to Annotated Sax Compendia at Art Station and publication (created by Jonathan P Watts and Ryan Gander), Saxmundum; feature in group show at bogi, Moscow (RU). Recent exhibitions include General Studies (curated by Ryan Gander and Jonathan P Watts) at OUTPOST, Norwich (2016); Down in the Dumps at Cactus, Liverpool (solo) (2015); Display Show at Eastside Projects, Birmingham (2015); You think the only people who... at Two Queens, Leicester (2015). Events and curated projects include Mantel (with Cactus) at Copperfield, London (2018); Cartoon Screenings & Discussion, Turf Projects, London (2017). Assistant Curator of HyperPavilion, 57th Venice Biennale, Venice (IT) (2017). He is part of an ongoing collaborative project, Leeds Weirdo Club (2015 – present); is a Trustee at Turf Projects, Croydon and a Lecturer at Croydon School of Art.

+ **George Chinnery's** interdisciplinary practice skirts the peripheries of art, poetry, design and craft; a playful apparatus through which to explore the basic poetic urge of placing one thing next to another, in fertile proximity.

Whether through intricate Photoshop artefacts, amputated word arrangements or sculptural installations, Chinnery's seemingly disparate approaches are unified by a shared atmosphere of humour and tragicomedy. Spaces of anti climax are pervaded by melancholic and fallible narrators. The artist's intuitive vocabulary is defined by its constant flirtation with obscurity, detail and sensitivity to language and gesture.

His practice draws from historical motifs, music, everyday paraphernalia, and quite often vegetables, constructing a quiet theatre of vernacular semiology. Works act as fragmentary meditations on recurring themes of postindustrial malaise, loneliness and a national identity obsessed with heritage and nostalgia.

George Chinnery (b. 1991, UK) is an artist, poet, designer and fabricator based around Nottingham, UK. Recent exhibitions include NN Contemporary Open at NNC, Northampton (2018); Guest Room @ MPND, Loughborough (2017); Lane #2 Launch at STCFTHOTS, Leeds (2017); Lane #1 Launch, at SERF, Leeds (2016); Mass Production at Malt Cross, Nottingham (2016); Sell Out with SEIZE at STCFTHOTS, Leeds (2016); Reeves Corner Display Structure with Fungus Press & Turf, Croydon (2016); Get Fit at Turf Projects, Croydon (2016). Residencies taken at Primary Nottingham (with UK Young Artists & BJCEM) (2017).

\ As a painter **Charlotte Develter's** work is nourished and inspired by signs, symbols and images she gathers from her daily life in an urban context as well as fantasized all day long in the studio.

"Looking at medieval and renaissance paintings has had a big influence on how I construct my pictures, apprehend pictorial space and its inherent questions of dualism between representation and the presentation of a reality. I like to look at a painting as if it was a window on an illusory world. The notion of language as well is important in my relation to painting. There is a certain palette of things a painting can do and I like to play with those codes and exhaust them. In terms of concepts processed in the work, I usually react to absurdity, mistakes and the need of mythology and imagination humans have."

Charlotte Develter (b.1987, Italy) is an artist based in London, UK and Brussels, Belgium. Recent exhibitions include Galerie Kai Hoelzner, Berlin (DE) (solo) (Forthcoming 2018); Small Enough To Keep Me Happy, Big Enough To Keep Me Occupied (curated by Jon Pilkington) at V1, Copenhagen (DK) (2017); Les Auffes (in collaboration with Atelier Bartavelle) at Le Centquatre, Paris (FR) (2016); #MAZE at Caustic Coastal, Manchester (2016); The Fool (curated by Westminster Waste) at Rod Barton, London (2016).

^ **Thomas Grogan's** work blends 'mass-produced' and 'self-made' artefacts as an attempt to redefine 'standards'. Referring to existing obscure practices, Thomas focuses on the therapeutic values embedded within industrial 'products' and the processes of taking ownership over these 'products'. The extrapolation of pragmatic observations is core to his practice, creating artworks in which the absurd can become ephemeral.

The visual language in Thomas's work is strongly influenced by corporate branding, manufacturing and product hacking. From three-dimensional pieces to digital experimentations, he often blurs the boundaries between physical and virtual realms by distorting the ways in which they usually cohabit. Thomas's recent work is heavily research driven, exploring the mystification of technologies as outcomes of societal paradoxes.

Thomas Grogan (b.1991, UK) is an artist and designer based in London. Recent exhibitions include Swiss Design Preis, Langenthal (CH) (2017); BBC Poetry Festival, Hull (2017); Adaptation at Agora Rollberg, Berlin (DE) (2017); Vesa at ArtEZ, Arnhem (NL) (2017); Biennale Internationale du Design at Cité du design, Saint-Étienne (FR) (2017); The Digital Body Exhibition at Galateca Gallery, Bucharest (ROU) (2016); Plunc Festival, Lisbon (2016); National Poetry Day at National Theatre, London (2016); We Are Now at The Roundhouse, London (2016). Residencies taken at Strela: The New Normal, Moscow (RU) (Current); ArtEZ Residency Programme, Arnhem (NL) (2017); FACT: The Future of Work, Liverpool (UK) (Forthcoming 2018). Awards include Rado Prize, Swiss Design Prize, (CH) (2017 nominee); Adaptation Award, Fondazione Bruno Kessler, (IT) (2017); Prix Réexion, Laurent & Charras, (FR) (2017).

* **Rowena Harris** is a London based artist and researcher. Through a focus on sculpture and material investigation, and more recently publications, films and writing, her work is an exploration of an entanglement between body, materiality, and technology, where each are not discrete and bounded, but relational, affected, and affecting each other. For Harris the way in which we perceive and the paradigms in which we think, are at play in this becoming. Her work often proffers this as a challenge, either more explicitly through writing and film, or through discrete relational dialogues in sculpture and installation, with a continual acknowledgment of visiting bodies within the space. Her work requires a slowness, which she calls 'the art of letting things come to you'.

Rowena Harris (b.1985, UK) is an artist and researcher based in London. Recent exhibitions include British Summer Time (BST) at Copperfield, London (2018); Thinking-Feeling, Feeling-Thinking at Las Palmas Project, Lisbon, (PT) (solo); On Reflections, Agnes Varis Art Center, New York (US) (2018); The Cabin on The Lodge (launch), London (2018).

Rowena is as a BA Fine Art Critical Studies tutor at Goldsmiths College, a visiting tutor at Art University Bournemouth and University of Hertfordshire. She is currently undertaking her AHRC funded PhD at Goldsmiths College. Other projects include Tenderbooks (founding manager 2013-14); Misery Connoisseur Magazine (founding editor 2012-16).

: **Andrea Zucchini** juxtaposes geological, cosmological and psychological processes, : exploring how they are intertwined and can be accessed through one another. Using the notion of containment, he attempts to investigate the intimate correspondence between the micro- and macrocosm, alluding to them being analogous structures.

Andrea's working method, which implies an appreciative approach to matter and its autonomous significance, is applied to the relationship with any material, be it iron, plaster, archival footage or text. At the core of his practice lies an interrogation into the metaphorical value of materials, both within their natural and cultural histories.

Andrea Zucchini (b.1987, Italy) is an artist based in London. Recent exhibitions include Aperto at Fondazione Antonio Ratti, Como (IT) (Forthcoming 2018); Dalla Luna Ai Piedi (with Giovanni Oberti) at Current, Milan (IT) (2018); Martillo Y Láudano (curated by Julián Cruz) at Galeria Javier Silva, Valladolid (ES) (2018); Second Skin (in collaboration with Anastasia Sosunova) at Editorial, Vilnius (LT) (2018); Natur Blick at The Koppel Project, London (2018); Mantel (curated by CACTUS & Doug Bowen) at Copperfield, London (2018). Residencies taken at CSAV - Artists Research Laboratory, Fondazione Antonio Ratti, Como (IT) (Forthcoming 2018), Palazzo Monti, Brescia (IT) (2018); Resident at Rupert, Vilnius (LT) : (2017); Resident at Tenderpixel, London (2014). :

IKO (It's Kind of Hard to Explain) is an artist and curatorial collective based in London that has been operating since 2017, formed of Corey Bartle-Sanderson (b.1992 Liverpool), Oliver Durcan (b.1991 Stevenage) and Steven Gee (b.1990 Reading). They collaborate with and commission early career artists and writers in the UK on curated group exhibitions, online projects and printed media content.

IKO is driven by allowing and encouraging new structures in consuming and framing art and ideas. They often tailor their projects with unconventional spaces such as 'SET Capstan House' (a 7th-floor office block) and 'Subsidiary Projects' (a living room in Vauxhall) in their physical exhibitions. Their projects reject the showroom model of presenting pre-made artwork in white rooms and work closely with project participants to collaborate and build projects in line with a collective goal.

In addition to their projects, IKO asks early career writers to create a 'Deep Dive' in response to their physical exhibitions. 'Deep Dive' is a text focused on creative ways of understanding and unraveling the ideas in IKO projects and extends beyond the press release or review.

IKO would like to thank everyone involved in this project

Claire Orme
Tom Groves
Alex Payne
Doug Bowen (with special thanks to Theo Nunn and Andy Cowie)
George Chinnery
Charlotte Develter
Thomas Grogan
Rowena Harris
Andrea Zucchini

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Supported using public funding by
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