

Unrealised Projects
Volume 4:
a partial introduction to a
process in progress.

10 June 2009 11:59am

Unrealised Projects

Volume 4

Sam Ely & Lynn Harris
Co-founders

Josh Love
Guest Curator

**Welcome to the new book.
We have almost finished the update now.
Thank you for bearing with us. We will be
back in a few minutes. We will have a final
version ready then. We have worked hard just
to get here. We are working hard just to get
there. We will be there soon.
And when we are there, it'll be good. But until
then, we have almost finished the update, so
thank you for bearing with us.
Oh, and do enjoy Volume 4.**



'Words spoken are symbols or signs (symbola) of affections or impressions (pathemata) of the soul (psyche); written words are the signs of words spoken. As writing, so also is speech not the same for all races of men. But the mental affections themselves, of which these words are primarily signs (semeia), are the same for the whole of mankind, as are also the objects (pragmata) of which those affections are representations or likenesses, images, copies (homoiomata).'

Aristotle, On Interpretation, 1.16a4

Unrealised Projects is artist run and motivated.

Unrealised Projects is an active investigation into the potential of unrecognised, unfinished or unfulfilled ideas. Since 2003, we've been collecting proposals from artists, designers, curators, writers, performers and musicians which they have yet to realise or remain unwritten.

The project aims to create a space and context for this submitted information, a space where concepts are at the fore, are not fixed in a final product, and rely on the viewer's imagination to be 'realised', where a de-material, ill fitting, perfectly formed, forgotten, never forgotten, in between, ridiculous, attainable, subjective, co-authored, text, image, sound, archive lives in the present through the never ending poetics of potentiality.

We hope you enjoy browsing!

2003 - 2009

Sam Ely & Lynn Harris

Unrealised Vol. 4 Update - Guest Curated by Josh Love_

From: Unrealised Projects (unrealisedprojects@hotmail.com)

Sent: 11 May 2009 07:13:51

Dear Participants of Volume 4;

Unrealised Projects is currently undergoing a change. Through the natural course of collaborative, conceptual and practical development, we are updating the content of the site, making visible the multiple subjects that have developed under the umbrella of the unrealised, and are continuing to expand how this notion can be defined. Volume 4, of which you have submitted work, will be framed and developed by guest curator Josh Love and Unrealised Projects. The presentation model and space of display of previous volumes will be readdressed through a program of discursive events culminating in an exhibition of your works being contractually 'realised' by Love. The exhibition/launch will focus on the framing that Unrealised Projects transposes upon unrealised works and the guest curator's alternate role as producer.

'The theme for Volume 4 centres on an exchange of moral rights, production roles, obligation, and the notion of realising unrealised works.'

Over the next few months and through a discursive production program, each work is to be readdressed as 'realisable' for the limited duration of an exhibition that will occur later in the year.

With a discursive, practical and legal approach to the interpretation of your project's ideas, we aim to focus on the artist's intellectual property rights and producer's moral rights when developing projects collaboratively. Traceable similarities between unrealised works will become apparent within the production of Volume 4 projects, and be made visible in the exhibition of them.

The framing of volumes on Unrealised Projects as separate entities is to be shifted in an exhibition platform that relates unrealised projects both spatially and in productional development.

This project seeks to license the copyright for the production of each artist's work to be represented spatially. Unrealised Projects and Josh Love will hold equal share in the licensed copy of production for this period of time and in turn offer the labour, funding and platform for the work to be shown.'

Josh Love - Guest Curator

Participation in this exchange project is not obligatory. Works already submitted to Volume 4 will be shown online to the specifications outlined in your initial proposal. If you are interested in developing your project within this new framework we will begin with an initial discussion on Friday the 29th of May. Please get in touch in order to confirm your participation.

All the best,
Unrealised Projects & Josh Love

Sam Ely & Lynn Harris
Co-founders
Unrealised Projects
unrealisedprojects@hotmail.com

Glossary of Terms

>Realise :

- a. expand or complete
- b. make real or concrete; give reality or substance to
- c. be fully aware or cognizant of
- d. perceive (an idea or situation) mentally
- e. convert into cash: of good and property

>Moral Rights : rights which give the authors of literary, dramatic, musical, artistic works and film directors the right to be identified as the author of the work or director of the film in certain circumstances, e.g. when copies are issued to the public and to object to derogatory treatment of the work or film which amounts to a distortion or mutilation or is otherwise prejudicial to the honour or reputation of the author or director. In contrast to the economic rights under copyright, moral rights are concerned with protecting the personality and reputation of authors.

>Intellectual Property Rights : the legal protection afforded to owners of intellectual capital (creations of the mind, both artistic and commercial, and the corresponding fields of law)

>Copy Right License : a contractual agreement between the copyright owner and user. Sometimes people may be able to argue that a copyright work is subject to an implied licence even when there has been no agreement about a licence. In some cases it might be important to obtain an agreement/contract of confidentiality while negotiating copyright matters, especially if the work has not been published.

Unrealised Projects Meeting Details - 29th May_

From: Unrealised Projects (unrealisedprojects@hotmail.com)

Sent: 21 May 2009 11:39:53

Dear All,

Just to let you all know that we'll be meeting at auto-italia south east on May 29th at 7:00 to discuss how volume 4 will progress into 'realisable' territory*. If you haven't already confirmed whether you can make it, kindly get in touch.

auto-italia south east
1 Glengall Road
Peckham
London
SE15 6NJ
www.autoitaliasoutheast.org

map:

<http://maps.google.co.uk/maps?f=q&hl=en&geocode=&q=se15+6nj&ie=UTF8&ll=51.484937,-0.072312&spn=0.006601,0.013218&z=16>

We're very excited about the next discursive stages of the project and look forward to seeing you all next Friday.

All the best,
Sam, Lynn & Josh

*Volume 4, of which you have submitted work or been invited to participate, will be framed and developed by guest curator Josh Love and Unrealised Projects. The presentation model and space of display of previous volumes will be readdressed through a program of discursive events culminating in an exhibition of your works being contractually 'realised' by Love. The exhibition/launch will focus on the framing that Unrealised Projects transposes upon unrealised works and the guest curator's alternate role as producer.

WWW. UNREALISED PROJECTS .ORG

Volume 4 meeting - 29th May 2009
auto-italia south east
1 Glengall Road
Peckham
London
SE15 6NJ
www.autoitaliasoutheast.org

In contrast to previous display models deployed by Unrealised Projects, volume four is to consist of material-based works installed on location in relation to each other.

The constraints or seemingly impossible characteristics of the projects in volume four are to be addressed over the next several months. In conversation with each participant, we intend to identify the extent to which the projects could be realised. Some works are realisable whilst others remain impossible to realise due to institutional, technological or conceptual impossibilities, however this is precisely where defining a work as 'realised' will be tested in each practice.

Josh's role in this exchange is as that of facilitator, producer and as guest curator of volume four. Through these different capacities a collaborative exchange will be set up between each artist and Josh (and Sam or Lynn) whereby a series of individual discussions with each participant will manifest in the co-authored development and realisation of the work, with Josh clearly defined as 'producer'.

Quality and productional quality are principal to this development and each project will be realised to the fullest extent possible without compromise to the concerned artist's intention. In exchange for this realisation, the copyright of the production of the work will be transferred to Josh Love and Unrealised Projects equally. This exchange of reproductional rights is central to the issue of quality of representation, whilst the intellectual property inherent in the work will always be attributed to the artist.

In exchange for ownership of the production of the work, each artist's project will be displayed in an exhibition of volume four projects (as well as being displayed on the Unrealised Projects website). This exhibition will be hosted at a reputable institution and the work accredited to the artist concerned.

Out of the numerous individual discussions, a series of talks will arise which are to coincide with the exhibition of volume-four.

Sam Ely, Lynn Harris & Josh Love
29th May 2009

Unrealised Vol 4 First Discussion_

From: Unrealised Projects (unrealisedprojects@hotmail.com)

Sent: 01 June 2009 10:22:47

Hi Everyone,

We had a great gathering on Friday night where we started a group discussion about ways in which to approach 'producing' your works.

We discussed how defining Josh's role(s) and activities to produce your work will be individually determined by each of you, for instance, he might become an actor, a tradesman, a networker, an AV technician, collaborator, deploying a relevant and mutually agreed approach towards 'realization'. In parallel, a group dynamic or some sense of coherence between the works will be developed by Josh towards a final exhibition. The site of exhibiting will be determined through discussions with each person and based on conceptual and practical issues within the works.

The type/display/presentation of exhibition and all final outcomes will be developed in the same way. We'll organise intermittent group conversations when we feel it's interesting or important for these discussions to occur. We envisage a timescale of no longer than 6 months to have agreed all outcomes, found an exhibition space and secured funding. The actual date of exhibition might be much later than that (depends on the type of space).

We'll start individual discussions with each of you w/c 8th June, so please accept this invitation to google mail and let us know when you're free and where you'd like to meet.

Thank you to those of you who were able to attend Friday. It was a great discussion to get thinking kicked off. And a great big thank you to Kate and Amanda who kindly let us use auto italia south east (www.autoitaliasoutheast.org) to host our first gathering.

All the best,
Lynn, Sam & Josh

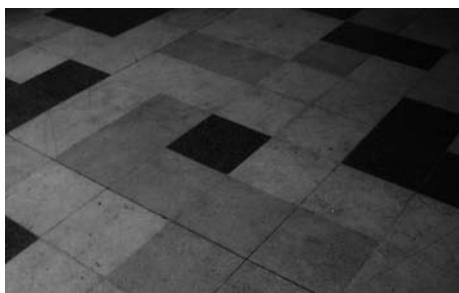
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www.unrealisedprojects.org

www.joshadonlove.blogspot.com







Vol. 4, 2009

Ami Clarke

Sarah Conway-Dyer & Claire Coupe

David Cunningham

Debbie Daniel

Neva Elliott

Jarrold Fowler

Cecilie Gravesen

Robert Kiff

Uta Kögelsberger

Josh Love

Andrea Medjesi-Jones

Sophie Risner

Ola Stahl

Paul Stanley

Cecilia Wee

Ami Clarke

'Unknown Knowns'

THERE ARE KNOWN KNOWNS
THERE ARE THINGS THAT WE KNOW THAT WE KNOW, THERE ARE
KNOWN UNKNOWNNS
THAT IS TO SAY, THERE ARE
THINGS THAT WE NOW KNOW WE DON'T KNOW
BUT THERE ARE ALSO
UNKNOWN UNKNOWNNS
THERE ARE THINGS
WE DO NOT KNOW
WE DON'T KNOW
AND EACH YEAR WE DISCOVER
A FEW MORE OF THOSE
UNKNOWN
UNKNOWNNS

www.defenselink.mil/faq/comment.html

www.amiclarke.com/unknownknowns.htm

Donald Rumsfeld's (US defence secretary) "theory of knowledge - as expounded in March 2003", ... "What Rumsfeld forgot to add was the crucial fourth term: the "unknown knowns" - things we don't know that we know, all the unconscious beliefs and prejudices that determine how we perceive reality and intervene in it".

Slavoj Zizek - The Guardian, Saturday June 28 2008

The absurdity of what is being said by the US defence secretary quoted here; a nonsense of political and business jargon, is quite clearly an elaborate and in-eloquent cover up that actually amounts to saying nothing of any pertinence to the question posed. The inability of the American secret and official forces to find the evidence required to publicly provide proof for the imminent invasion of Iraq was evident in the say nothing approach of this statement. What it does invite though, and particularly resonant as a result of the specific conditions of its utterance, is a number of other interpretations, both revealing and quite possibly, at the same time, mystifying.

Seemingly unwittingly, Donald Rumsfeld, the then secretary of defence, brings to the proceedings a short enquiry into what might constitute knowledge, within a framework that guides us to arrive at what Zizek refers to as the fourth term; the unknown knowns. n The Guardian article on the global plunge in beehive populations in 2008, he describes these terms:

"In the case of the disappearing bees, there are things (their vulnerability to pesticides) and things we know that we don't know (say, how the bees react to human-caused radiations). But there are, above all, the unknown unknowns and the unknown knowns. There are dimensions of how bees interact with their environs which are not only unknown to us, but which we are not even aware of. And there are many "unknown knowns" in our perception of bees: all the anthropocentric prejudices that spontaneously colour and bias our study of them."

The first two terms; 'known knowns' and 'known unknowns', are self-evident as described. The third is unknowable by nature of being itself, an unknown unknown. It is the fourth term highlighted in Zizek's description that specifically draws attention to what he refers to as the 'unknown knowns'.

Rumsfeld's words acquire a sense of being more than intended almost immediately upon being uttered. Journalists in the room baiting him with questions "is that an unknown unknown sir?" acquiring both levity and gravity in the absurd quality of its apparently contradictory nature. Almost immediately becoming a solid, hanging in the air, holding its shape; lingering in space briefly, as the full semantic impact compounds before disseminating into the mediated air around it... quickly acquiring the presence of an adage, often quoted without context.

With reference to this evocation of a substantial form, the structure of the text is manifest in its arrangement on the page, rendering symbolically the structure of the imbedded ideology central to the text itself. An ocular presentation of text as shelving or mantelpiece, Scott's cabinet perhaps.

As a statement essentially designed to put the general public and media off the scent, it displays a remarkable lack of self-awareness, as it alludes to the actual activity of 'covering up' the truth by its very statement. The unuttered fourth term, as Zizek calls it, remains unspoken, as it must be, but by the sequence of statements prior to it, it becomes its own unknown known. The statement is self-evolving. It runs away with itself. It self-evolves and becomes its fourth unuttered "unknown known".

The unmentionable fourth term that by its absence is persistently caught in a state of evolving.

Bibliography.

1. "How to explain the global plunge in hive populations? Look to the unknown knowns". Slavoj Zizek - The Guardian, Saturday June 28 2008

Slavoj Zizek, is a professor at the European Graduate School, international director of the Birkbeck Institute for Humanities in London and a senior researcher at the University of Ljubljana's institute of sociology.

2. Donald Rumsfeld's quoted statement in full... www.defenselink.mil/faq/comment.html or +1 (703) 428-0711 +1

Presenter: Secretary of Defense Donald H. Rumsfeld February 12, 2002 11:30 AM EST DoD News Briefing - Secretary Rumsfeld and Gen. Myers.

Sarah Conway-Dyer and Claire Coupe

Unrealised Projects

Artists:

Sarah Conway-Dyer and Claire Coupe

Conway and Coupe Investigate

After several late night discussions between two artists the initial idea for 'Conway and Coupe Investigates' was born....

The two time traveling detectives go on a surreal journey through the ages to fight crime and right wrongs of the past and future. They do not have a sophisticated time machine but instead have the strange ability to crawl through picture postcards, when torn in an intricate manner, which transport them to the scenario printed on the card. Once in this new world, they soon discover their righteous mission and must ensure justice is leveled before they can return to their own time. A bit like Quantum Leap but more plausible.

These characters are drawn from period dramas, Columbo, Hitchcock, Caravaggio and 1950's movie posters. We have talked about creating photographic images based on this idea or even possibly a spoof detective movie. Past, present (relatively speaking) and future could be represented in a time traveling triptych. Conway and Coupe could feature in the images in appropriate costume, sporting accessories and wielding props which will describe the time, the crime and the perpetrator. A who-dunnit snapshot.

David Cunningham
The Difference Room

David Cunningham - Notes on a proposed installation for a 9x9 metre module in the Tate 1979 extension, 6 September 2002.

Construct a ceiling on the space and use an air conditioning unit to heat the room to around 35/40C - must be noticeably hot but not ridiculous - try to avoid stuffiness or high humidity. All surfaces should be white and if possible shiny. Lighting should be bright but diffused. Entrance to the space should be as simple as possible, best not blocked off, exactly how to manage this needs to be researched, as does the precise means of venting the room from the air conditioning unit.

An air conditioning system operates on a system of feedback, so this is the possible beginning of an extension of my continuing investigation of feedback systems into areas outside the purely aural - into other conditions which are our environment, our existence. In common with my earlier work *The Listening Room* this work takes a component of the space or a component of the environment and amplifies it.

Besides the electro-mechanical thermostat feedback control, another level of feedback within the work is conceptual - there is no metaphor within the work - still this will inevitably be imposed by those who experience the work. The work itself is wide open to viewer speculation of all kinds - some probably contradictory. But there is no metaphor, in some ways the work is an act against metaphor. In that sense also it is consistent with my earlier work.

Many years ago my work put forward conditions which moderated a space - smell, sound or other factors moderating a space. One of the few documentations of this work appears in Hayley Newman's 'Connotations' p58-9 (Matts Gallery 2001), - the fictional work presented as 'Bass in a Space' is based on an actual installation made sometime around 1974/5.

With the (at time of writing, untitled) hot room, temperature is introduced into this canon of conditions - notoriously difficult to control although fairly simplistic in principle.

This is a work for this specific location, an institution where temperature and other situational and environmental factors are rigorously controlled.

At some point after the correspondence on www.stalk.net/Piano/diary04.htm this idea was titled *The Difference Room*. I actually did a lot of research into air conditioning and ventilation systems and consulted with Andrew Wilson about the history of these media in art. So Andrew mentions it in the catalogue essay: www.stalk.net/Piano/ap2caw.htm

Sixteen

Sixteen was written for students on the Time Based BA at Maidstone (hence the filmic bias) sometime in the 1990s and was originally called The Emergency Projects. The plan was that a student would be dragged out of a lecture, presented with this list and told to come back with some work in 3 days. I hoped this might counteract a tendency in the course for people to spend months making dreadful epics. They never let me do it but Al Rees has used it at RCA so it's not 100% unrealised. I've done numbers 4, 10, 13 and 16 prior to writing the list although the end-products (such as they are) have no reference to these instructions.

1. make a film about nothing.
2. make a work to be performed in four days time involving a bucket of water and a clock.
3. make a film which uses the letter W in fifteen different ways.
4. do something backwards.
5. make a work based entirely on the last book you read.
6. perform 12 meaningless actions.
7. within the work use two languages that you do not understand.
8. make a film involving at least 10 people who are not aware of the camera.
9. make a film where the camera is in constant motion whilst remaining in one small room.
10. make a work which involves 2 tins of red paint.
11. make a film where the focus of attention is on the background.
12. make a work based on today's newspaper.
13. go for a long walk somewhere you've never been before, document.
14. the title of the work is 'Hotel Room in Falkirk', all characters are mythological.
15. make a work based entirely on the existence of six bicycles.
16. make a film where all parts of the screen image are given the same value.

Debbie Daniel

"Frida Black-heart". The lost tapes.

"There is one un-realised project that keeps haunting me. For the past; I don't know how many years; I've been sporadically working on numerous musical projects. From punk to rock-a-billy. Folk to experimental trash. Electro to whatever came to the fore front. I've been in and out of bands for over 22 years. 10 years ago I produced a series of tapes on a 4 track with snippets of songs which one day I had hoped would propel me to the Rock n Roll platform of greatness of such female artists like Patti Smith, Nina Hagen or Björk.

As a child I studied music but when my family moved to a smaller town the local conservatory of music had a waiting list of over 5 years. Due to a lack of structured music lessons it fell to the way side. Still playing music when and where ever possible with friends and their bands it never really clicked, produced anything of concrete, substance or importance to keep me interested so to develop myself as a musician. Though music still remains my true love for many reasons it's taken a back seat and the tapes still remain in a 4 track format and have never seen the light of day. Apart from the one song I performed live with a group of friends at several gigs in London no others of the "Lost Tapes" series have been performed to completion or recorded on any other format."



www.myspace.com/fridablackheart

Neva Elliott

Unrealised Projects

1. Ginga

A breeding programme for red haired people.

A website on 'gingas' (red haired people) including facility to log individuals details, creating profiles to be used for the setting up of the programme.

2. Consult

Project to consult a number of practitioners on how to become the best version of an artist I can be e.g. nutritionist, stylist, confidence coach, physio various Documentation of consultations and effects.

3. Welcome

Installation of fake flowers in window of house. Flowers taking up entirety of window space facing outwards.

Welcome takes one form of social coding; the window display, and escalates its physical dimension thus emphasising it and its position as mode of communication, as transmitter of a certain value. In this particular case the idea that displaying flowers in your window denoting you are a person of certain status and ideology. The nature of the flowers denoting that this form of communication is construct and not necessarily the truth.

4. Ways of making myself more interesting, cont.

Phase 2 of work - phase 1 charted traits I found interesting in others (Minor kleptomania, Talk to strangers, Nervous /excitable tick, Security object). Phase 2 would be to personally take on these or a new list of traits and document the process.

'A Trap Set / Punctuation As Percussion'

E. DISCONTINUOUS REPAIR

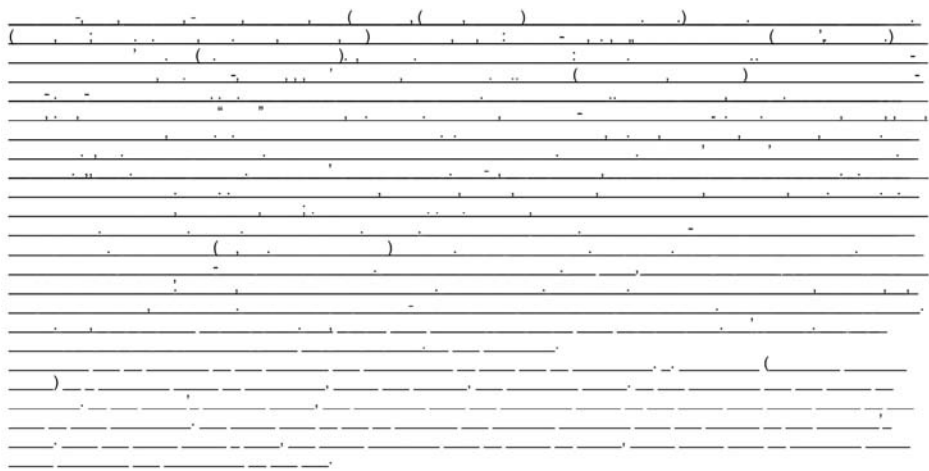
www.unrealisedprojects.org/files/01_A_Trap_Set.mp3

6. ~~DOUBLEDOWN AND PRAP~~

Nepenthes has 65 species in the tropics and subtropics of Asia and in Australia. *N. mirabilis* (tropical pitcher plant) is a climbing plant of Australia, Papua New Guinea, and southern China. It has tendrils and two types of pitchers. In the plant's rosette stage, the pitchers have two serrated wings at the front with stiff hairs at the apex of each serration. The wings seem to act as ladders for insects climbing from the ground to the pitcher's mouth. When the plant forms a vine, the upper pitchers have no wings or hairs, which would have no function since these pitchers are suspended in the air.

www.unrealisedprojects.org/files/02_A_Trap_Set-Punctuation_As_Percussion.mp3

Punctuation As Percussion



www.unrealisedprojects.org/files/03_Punctuation_As_Percussion.mp3

Once lived, the immediacy of a primary experience does not allow itself to be recreated and it is with this common observation in mind that I have managed, for a good while, to *unrealise* a film:

It had been my intention to stage a series of images for the camera as a means to explore one such primary experience that occurred a few years back, when I suddenly grew suspicious that my eyesight was deteriorating. With no prior warning, sneaking headaches had begun to develop, the optic nerve quivered like an un-tuned violin string, swollen and inflamed, and my unrivalled ability to spot busses from miles away was failing to impress. Since this agonizing symphony coincided with a period of particularly low activity in the studio, when ideas weren't flowing readily, I conveniently excused my lack of vision in the more general sense as being caused by the same increased intracranial pressure that was impairing my sight. It appeared beyond doubt that the *unrealising* artist could simply be a person in need of specs. And so, with aching eyeballs I set out to find an Ophthalmic Optician.

At this point I request that any art-curator who might have been appointed to intervene with the project kindly refrains from reading the following part of the document, and instead jumps directly to the final paragraph below. In doing so please accept that the exclusion serves in the project's best interest.

Consequently I left the studio and walked my usual route towards the apartment as I had done hundreds of times before. Where the road bends by the newsagent, I stopped to buy half a pint of milk, and upon exiting the shop, halted for a moment on the pavement. As my sore eyes slowly accustomed to the sharp sunlight, I gradually made out the contours of a street sign, a pair of specs cast in metal on the opposite side of the street which, to my surprise I had never noticed before. I crossed the afternoon traffic, took a quick glance at the red and blue eyeglasses, and walked in. The polite, elderly secretary methodically browsed through an entirely blank appointment book, and arranged for an immediate examination with Ophthalmic Optician Dr. F. [B.Sc., F.B.O.A., F.S.M.C.]. He received me, impeccably dressed in a woollen 3-piece suit despite the midsummer's heat, and I was pointed towards a tired barbers' chair in a corner of the examination room. Before I had a chance to take in what was around me, the light was turned off.

And so it is with the sound of that light-switch, in the jet-black examination room, solely entertained by the unchanging hum of an electric fan that my perception glides out of focus altogether. Despite numerous exasperating attempts, I am still to this date incapable of producing more than a glimpsing account of the events that follow: The sensation of a solid metal phoropter gently put to rest on my nose; a double mirror soaring about in gravity-free space, momentarily reflecting the flickering light of an electric eyechart with animals silhouetted on it. In quick succession, an indecipherable multitude of viewpoints is offered to me through the changing phoropter-lenses; a horse in full flight escaping the eyechart; Dr. F.'s woollen-clad arm reaching out to catch it; a hammerhead shark gracefully transporting a hare twice its size. A ragged fox sniffing eagerly at the barbers chair which I have long left behind, hovering as I am amongst the eighty-eight constellations; the great bear, the scorpion, Hydra the sea monster. A barely audible whisper flutters across the eardrum; "you see, my wife, she...I sometimes call her a seer. She's an artist." He sounds strangely distant despite his breath sweeping against my cheek. "There is nothing impaired about your sight whatsoever. The trouble you are having should pass. Stand up, and go to your studio."

It had thus been my intention to ask a person with no prior knowledge of the above events, to arrange a personal appointment with Dr. F. at their convenience. After the finished session they would leave Dr. F.'s practice, and instantly capture the immediacy of the experience in as minute detail as possible, in a medium of their own choice. No recording devices would be allowed during the appointed session. Entering the experience on unbiased terms, they would catalyse the paradox of restaging my primary experience by producing another, different one. Contact details of Dr. F. shall be discretely provided.

Robert Kiff**The Welwyn Garden City Project.**

Originally conceded in the Spring of 2007 as a site-related research undertaking: the Welwyn Garden City Project remains yet unrealised. Initially inspired by a strong interest in the architectural movement of the middle modern period; the garden city movement gave a frame for investigation with all its inherent social / political signifiers to utilise as subject matter.

I started off by visiting some examples of said movement; Hampstead Garden Suburb, Letchworth Garden City and of course Welwyn Garden City. The interest in this model of town construction was always in relation to how a city (such as London) proliferates and tends to dominate cultural production.

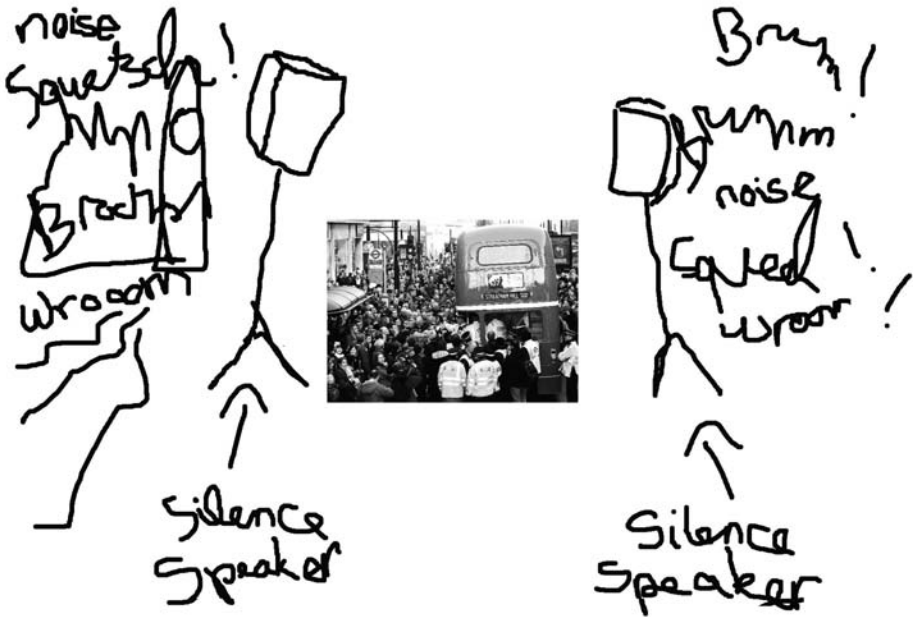
I walked around the towns, I would try to immerse myself into the social fabric, and I would set up stalls and give away free tea and coffee yet I was always aware of my position as artist.

Deciding to concentrate on just one of the locations Welwyn Garden City was chosen for its aesthetic qualities, for the long, symmetrical perspective one was given, and for the well kept hedges that echoed so much of the utopian feeling from which the city was created. At this point I really wanted to create an event or a recording of an event that related to this somewhat lost or rather 'relocated' utopian vision.

Upon another visit to the city and another free tea & coffee stall, I considered that my actions were running parallel to that of a church fete of some kind. Ironically churches surrounded the area in which I had put up a stall; 'there must be someone or something to work with here'. I got in contact with various choirs in the area and this was the start of the unrealised event.

I had put out some advertisements in local Internet music forums to rally up some young musicians whom ideally would be residents of Welwyn Garden City to rehearse with a choir and eventually end up performing a song written by a band called the Members in 1970s called 'The Sound of the Suburbs'. The idea behind the song was to reiterate the relation between mine and WGC's position to the Capital and its ability to transmute social interaction into a value system of social capital.

The project in essence seeks to be finished yet is knowingly subject to change; using the Unrealised Projects will allow a large part of the work to be frozen. Static, the project will need the viewer to complete it while simultaneously in another space, the work, or rather the enquiry would continue. This discrepancy between the stillness of the frozen document and the vigilance of the continued practice is what gives such an undertaking a synergistic effect.



I have always wanted to install a set of speakers in a public space, that instead of emitting sound cancel it out. It would be perfect for one of those very busy and noisy streets in London such as Charring Cross Rd or Oxford Street. They would of course have to be installed in such a way that they are invisible.

This would mean that you might end up walking down the road having a conversation with a friend and suddenly find yourself unable to hear what is being said. It would be like a little bubble of existence right in the middle of the city, where you can't hear any squealing cars or diesel engines of double decker buses. An oasis of complete silence, a place of blissful peace or contemplation? Or maybe a place where you can be as rude to people as you have ever wanted without having to suffer from the consequences?

Just a thought.

Josh Love**Transport for London Enquiry**

This TfL project was never realised. Through two legal channels, content on handheld camcorders and other digital recording devices was to be retrieved from TfL's lost property archive. What was intended to occur was a free redistribution of this content.

It was suggested to TfL that content in the lost property archive was subject to search under the Data Protection Act, this possibly being the case as TfL sells the unclaimed property at private auction to fund the archive. After a three-month period the majority of property is sold off, indicating that at this point it is considered the property of TfL. TfL accepted this, requiring further information to process a possible request.

To remove property from the lost property archive additional information required would include descriptive information about the lost cameras and/ or specific times and locations on which I had personally been captured (the project was not to be a case of losing and then finding with the aid of the data protection act).

The secondary legal route pursued was the Freedom of Information Act under which it was suggested that TfL could hold a monopoly over lost content and therefore be infringing on its business code of conduct. This also failed in receiving a favourable response.

The legal position required for the releasing of this material is still unknown, however, the use of the Data Protection Act in situations of publicly recorded material met response.



Mr Josh Adon Love
17 Enfield Cloisters
Fanshawe Street
London
N1 6LD

30 January 2008

Ref: SAR 628-0708 - Love

Dear Mr Love

Transport for London
Information Access
& Compliance Team

6th floor, Windsor House
42-50 Victoria Street
London SW1H 0TL

Phone 020 7126 3222
Fax 020 7126 3185
www.tfl.gov.uk

Data Protection Act 1998 - Request for access to personal information

Thank you for your completed form dated 25 January requesting access to your personal information, which we received on 29 January. Your request is being processed as a 'subject access request', covered by the Data Protection Act 1998. Your request is as follows:

- Access to review camera footage (on digital camcorders) held at the lost property archive at Baker Street

To help us effectively locate and retrieve the information requested we require some additional information:

- What cameras specifically in the lost property archive you believe you may have been recorded on
- When these cameras were brought in to the lost property archive
- A description of what the cameras look like

We would need answers to the above questions in order to be able to locate the information that you are seeking access to.

Please note that you have a general right of access to information held by TfL, including any camcorder footage that exists, subject to certain limited exemptions. Please note that you have a right of access to **footage of yourself** under the Data Protection Act 1998, and you can also request access to any other footage under the Freedom of Information Act 2000.

I would also like to confirm that TfL would not sell any camcorder footage of identifiable individuals at auction, as to do so could constitute a breach of privacy and of the Data Protection Act 1998. Any three month time frame is therefore irrelevant to the right of access to footage held, as all footage held by TfL is covered by the rights of access under DPA and FOI as referred to above, subject to certain limited exemptions.

I also note that you state on your completed Subject Access Request form that you have previously submitted two requests for footage and I apologise that TfL has not contacted you to clarify your request sooner.

MAYOR OF LONDON

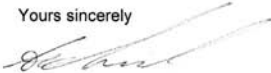


VAT number 756 2769 90

Please note that we will process any clarified request within 40 calendar days of your response to this letter.

Should you have any further queries regarding the above, please contact the Information Access and Compliance Team at the address shown at the top of this email, or email: dpa@tfl.gov.uk.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Andrew Brook', with a long, sweeping horizontal stroke extending to the right.

Andrew Brook
Senior Compliance Administrator

Andrea Medjesi-Jones

The Circle and the Line

This isn't a time image; this is just a swelling of time, a large growth before your eyes. Balloons; spheres, more spheres; lines, locations, locations and distances; memories and histories, histories of others; other people's histories; the lack of history.

".... In every event something has become too strong in the image."

(Gilles Deleuze, Cinema 2: The time image)

This is to unrealise objects in conversation with one another, methods of intuitions ripe yet unfinished; falsehoods and truths; the practices of lying. Images they never capture; like filmic frames of information overload, they are bad news not to be taken seriously. Those caresses over and around the curves were never meant for you. It is always a deception.

Belief? Damn you, you thief - you were supposed to be a lover! With that ungrateful, foul mouth, whose purpose do you serve?

Submissiveness, I hear you shout! You are the law! Above the law, the lawless. The voluptuous, finger-licking, unbound, progressively ruder, ruder still, you dirty swine!

Those memories I had of you just before you jumped are coming back again. The timeline of forgetting is sharp and fast, a slight tick and you'll forever hold silent. Above the circle and the line, those cold stones, with only a small white handkerchief you smear a stain - the unread.

Sophie Risner

Unrealised Projects doc

Sophie Risner
Independent Curator
MFA Curating
Goldsmiths College

Introduction to my practice &
Project Islington Mission Statement

Introducing my practice in relation to PROJECT ISLINGTON ///

The premise of my practice to date is to harness the relationship between the state, the market and the individual and to formulate this relationship through a curatorial identity.

I am interested in harnessing a critical best practice as a means to look at a very specific area within this relationship. What interests me about this relationship is the idea of governmental bureaucracy.

How art manages within this relationship ///

How governmental decision-making can be understood through an artistic and curatorial practice ///

This is a moment that understands the way in which life is organized as a sociological structure. The key idea that has consistently run throughout my practice has been the idea that life is motivated behind closed doors through a set of rules and laws, that these man-made structures are in place to certify a structure to the running of the day to day.

I am fascinated by the concept of bureaucracy and the essence that bureaucratic structures are hidden within the depths of equally monolithic architectural structures. In realizing this it can then be said that my practice is not just influenced by bureaucratic structures but also by the buildings that they inhabit, as both lend to unpacking this idea of what actually is structure?

In realizing that both law and mortar are of interest to my curatorial practice it can be said that my curatorial practice is about uncovering governmental law and governmental structure as equally fruitful realms to start unpicking through an engaged critical practice.

"In the end, I contend that conflict, far from the ruin of democratic public space, is the condition of its existence"

Deutsche, Rosalyn
Evictions

Deutsche clearly defines that the understanding of space comes inherently from the recognition that space is impossible to define. All that can be got from such an exploration will essentially always lean on the imperatives of aesthetics, or the reminder of opinion, thus, why it is so important to unify my own research with an open discourse with others as a moment with which to begin to relate this problem of representation. Here determines again that my practice is essentially about space, but a very specific space, one of governmental habitation, be that through municipal structures or by the economy of governmental strategy which helps define space and our relationship to space. The mention of an active critique of governmental space can be understood as an important equal to the work of Mel Bochner and the minimalist exploration of a gallery institutional critique, i.e. my curatorial practice finds harmony with ideas of institutional critique of governmental space leaning on art practice as a mode to explore the best critical engagement.

Deutsche looks into the work of Hans Haacke in particular the Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971, this is an interesting example of the kind of curatorial approach that is core to my own practice. Here, Haacke not only uses institutional critique in the most objective fashion i.e. mere facts stated sans emotive narration, but it is juxtaposed with an informative black and white photo of the property in question, in essence law and mortar equally and objectively evaluated in the same breath.

Mission Statement for PROJECT ISLINGTON ///

I identified early on within the project that the London borough of Islington lacked an arts officer, this is something that has been a constant for many years and has a very true link with the way art is appreciated and recognized through a governmental discourse.

IDEA & OUTLINE ///

I intended to supplement the lack of Arts Officer by becoming a self-elected Arts Officer for the borough, this would have recourse by direct dealing with the borough, opening up the debate with the borough over the importance of a clear and concise relationship between artistic practice and governmental practice, as well as using art to define public space within the borough. I began to view the practice or mentality of government (r.e. Michel Foucault's seminal 1970s lecture series on his man-made concept of governmentality) as a similar concern or artistic / curatorial practice.

I intended to use my newfound role to begin to map this mentality of government within Islington. My first idea was to map the main point of contact for Islington council, this is a building found on Upper Street which is responsible for all citizen relationship building. This particular building goes under the name of Contact Islington and boasts the following on its website

General Information available on the Contact Islington website ///

Contact Islington
222 Upper Street
London N1 1XR

Tel: 020 7527 2000
E-form: General Enquiries
Minicom: 020 7527 1900
Fax: 020 7527 5001

For details on how to get to Contact Islington, click the Visiting Our Offices link on the left side of this page.

Opening Hours

Contact Centre - for telephone, fax and email:

8am - 8pm Monday
8am - 8pm Tuesday
8am - 8pm Wednesday
8am - 8pm Thursday
8am - 8pm Friday
9am - 6pm Saturday

Service Centre - front office counter for visitors in person:

8am - 6pm Monday
8am - 6pm Tuesday
8.30am - 6pm Wednesday
8am - 6pm Thursday
8am - 6pm Friday

Sign-Video Call Centre: 9am - 5pm Monday to Friday (excluding bank and public holidays)

For Saturday opening times, click Contact Islington - Extended Opening in the left hand menu.

Visiting Council Offices

For details of council offices including directions and travel options, click Visiting Our Offices on the left.

For a map of where council offices are located, click Interactive Maps, under Do It Online on the right-hand side of this page. Select Council Services then Council Offices from the list on the right. You can then use the 'identify' tool to display details of each office.

Enquiries and Complaints

To find out who your councillor is, and for other useful information about where you live such as your nearest library or sports centre, click Find My Nearest under Do It Online.

To submit an enquiry online to the council, click General Forms under Related Information.

If you have a complaint about the council, click the Complaints link on the left.

Media Enquiries

The Media Office deals with all media enquiries about Islington Council. The Media Office can be contacted on 020 7527 2307.

Outside of regular office hours, the Media Team can be contacted on 07813 142480.

Please note that the Media Office is for media enquiries only.

Online Directories

The Online Directories bring together a wide range of information and contact details:

- * FAQs gives you answers to your frequently asked questions, as well as downloadable forms and contact information.
- * Directory of Services offers a wide range of services to residents, businesses and visitors to the borough.
- * Directory of Local Services provides information about local public services in Islington.
- * Children's Directory is an online guide to services for children, young people and families.
- * Refugee Services Directory is an online guide for refugees, asylum seekers and professionals.
- * Supporting People Directory lists housing support services to encourage sustainable independent living.

222 Upper Street, Contact Islington

Contact Islington
222 Upper Street
Front Entrance and building rooftop

As my project is just as much about opening up the reality of governmental practice it is about expanding on the idea that government. Though government purports to actively translate into the public sector in a transparent fashion the reality is very far removed.

What made me come to this conclusion was through the contact I had with Contact Islington regarding trying to gain direct access the building as I wished to conduct a survey of the building in a bid to outline and essentially map what goes on within 222 Upper Street, to demystify the subjectivity of government and try to objectify its activities.

I wanted to eventually create a full and detailed map clearly representing what goes on within the building,

1. At what level architecturally is each department situated, so that it is possible to visually see the relationship between decisions made and place of decision making. To formulate a truth between what government does and where it goes about what it does.

2.Whereabouts in the building, so that the truth of governmental activity / practice can attempt to stand the test of suspended judgement, representing truth for truth.

3.To unify the decisions made with the actuality of place.

Contact Islington,
222 Upper Street,
Front of building, taken from Compton Terrace Gardens.

Outcome ///

Unfortunately I was quite clearly reminded that I would not be allowed into the building by not only the building manager, but by several key departments within the building. This was the last passage of Project Islington which found a conclusion handed to it before it was ready to realise that a conclusion was forgone.

All relevant contact between departments and myself were posted onto the Project Islington blog, the address you can find below equally all of my own personal research into this field and further developments can be found at the Debates on Bureaucracy blog.

Project blog - <http://projectislington.blogspot.com/>
Master blog - <http://debatesonbureaucracy.blogspot.com/>



Paul Stanley

Title: Unrealised Photo/Unrealised Memory

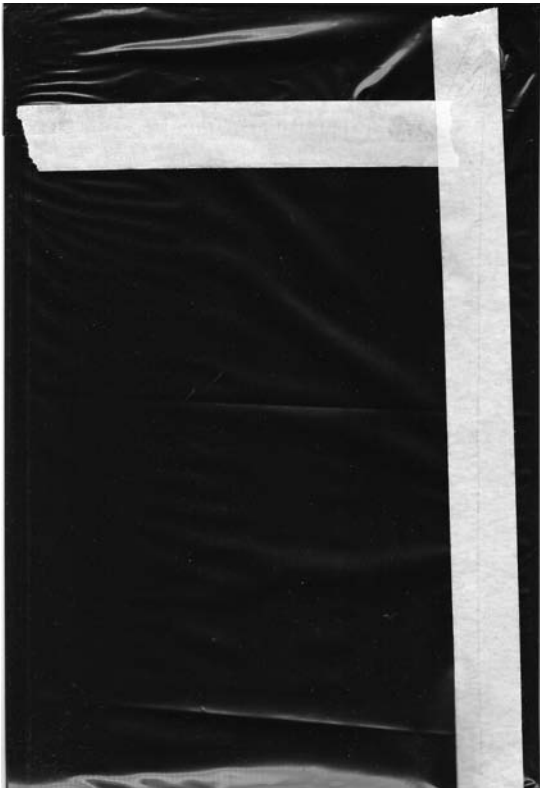
By: Paul Stanley

The present contains nothing more than the past, and what is found in the effect was already in the cause.

Henri Bergson

Hidden inside the black light-proof covering is the imprint of a negative on photographic paper. The negative was taken from the collection of my mother who passed away last year. The photographic paper has not been treated with the usual chemicals meaning that while the print of the negative exists inside the light-proof envelope if the envelope is ever opened and the image exposed to light it will disappear within seconds.

Like Schrödinger's cat the photograph both exists and doesn't exist at the same time. As the experience of the real person is replaced by the experience of the memory of that person so the experience of the real photograph is replaced by an idea of the photograph.



Cecilia Wee

Two unrealised ideas

Blind Poetry - (April 2006)

Blind Poetry is a collaboration between a Braille reader and a writer, where the result is Braille concrete poetry.

Riffing on the conventional understanding of concrete poetry as visually iterating a poem's meaning through its typographic form and its presentation on the page, in this context the term also refers to the 'concrète' of 'Musique concrète' - where sounds from real life form the source material for a sound art work.

Tactile, barely visible and brought to life by its unusual syntax, such poetry plays with the contradiction between the aesthetics and functionality of communication.

Blind Poetry is conceived as one fifth of a 'five sense sensorium' event. Each element of the event consists of audience collaboration on a new work relating to one of the five senses, exploring visual and physical communication forms that do not privilege speech as the basis of language.

Audible Activity - (June 2007)

I would like to disrupt the socio-economic orthodoxy, acoustic privileges and musical expectations of the BBC Proms.

I propose an alternative day at the BBC Proms - it will be a day of sound art works, where all seats are the same price and the audience must move to a different part of the concert hall after each interval, on every hour.

Diffused over a multi-channel sound system carefully erected in the Royal Albert Hall, the programme will consist of a combination of existing and specially commissioned sound art works. The programme is made of four parts, each 40-45 minutes long.

Audience members decide whether they begin with the most expensive seats in the Grand Tier Boxes or the cheapest at the top in the Gallery, and where they will move to at the next interval. Perhaps they will brave the vertiginous angle of the Rear Circle seats, an opportunity to look down at the stage or sit in the 'composer's hot seat' in the Centre Stalls.

The movement is not just physical, it means that one can experience the Royal Albert Hall's acoustic from several sonic perspectives, as the metres of drapes, fibreglass-sound-reflecting-mushrooms-on-the-ceiling, and the mass of bodies can dampen sound in parts of the auditorium like a black hole. The event also provides an opportunity for chance meetings: who would be sitting in the loggia box at the same time as you?

A democratic aesthetic experience, an event to test the obedience of the polite concert-going public, Audible Activity inverts the notion of audience passivity, at least in a physical sense.

Since 2003 we have had the generous creative discursive participation from the following artists, curators, writers, performers, musicians and architects. Every so often we have a launch event and publish a book.

Please see all projects on-line at www.unrealisedprojects.org

Vol. 1, 2004

Chris Aldgate &
Lee Johnson
Centre of Attention
Denise Hawrysiw
Per Hüttner
DRL Jones
Lisa Le Feuvre
Miranda Lopatkin
Simon Morris
Dan Mort
James Porter
Pia Richter
Sebastian Roach
Hayley Skipper
Heidi Stokes
Markus Vater
Martin Clark

Vol. 2, 2006

John Bowman and
Simon Poulter
Ailiki Braine
Pavel Büchler
Toby Christian
David Critchley
Michelle Deignan
Brendan Fan
James Ford
Colin Glen
Daniel Griffiths
Denise Hawrysiw
Andrew Hunt
Ruth Höflisch
Cameron Irving
Mike and Paul
The Miller and
McAfee Press
Philip Newcombe
Paul O'Neill
PAULMART
Jonathan Pierce
Hayley Skipper
Heidi Stokes
Laurence Taylor
Stephen Willats

Vol. 3, 2005

Coordinated by G&A
Studios
Brit Bunkley
Paul Bruce
Sarah crowEST
Simon Horsburgh
Bronia Iwanczak
Anthony Johnson
Ruark Lewis
Maria Miranda + Norie
Neumark
Pat Naldi
A.M.J Utilities
Suzanne Triester

A Very Special Thank You:

Chris Aldgate, Kate Grieve, Russell Peto, Scott Rigby, Rowan Hoffman, James Rowley, Dallas Seitz, Lee Johnson, Joel Ely, Mike Fallows at A to M, Lisa Le Feuvre, Paul O'Neill, Robocab, Hexicon, auto-italia, and especially to all participants for handing over such thoughtful ideas.

:Paul's Trust

1 000 000 mph
project space

**the
WorkingMen's
club**



MIS [REDACTED]

In contrast to previous display models deployed by Unrealised Projects, volume four is to consist of material-based works installed on location in relation to each other.

The constraints or seemingly impossible characteristics of the projects in volume four are to be addressed over the next several months. In conversation with each participant, we intend to identify the extent to which the projects could be realised. Some works are realisable whilst others remain impossible to realise due to institutional, technological or conceptual impossibilities, however this is precisely where defining a work as 'realised' will be tested in each practice.

Josh's role in this exchange is as that of facilitator, producer and as guest curator of volume four. Through these different capacities a collaborative exchange will be set up between each artist and Josh (and Sam or Lynn) whereby a series of individual discussions with each participant will manifest in the co-authored development and realisation of the work, with Josh clearly defined as 'producer'.

Quality and productional quality are principal to this development and each project will be realised to the fullest extent possible without compromise to the concerned artist's intention. In exchange for this realisation, the copyright of the production of the work will be transferred to Josh Love and Unrealised Projects equally. This exchange of reproductional rights is central to the issue of quality of representation, whilst the intellectual property inherent in the work will always be attributed to the artist.

In exchange for ownership of the production of the work, each artist's project will be displayed in an exhibition of volume four projects (as well as being displayed on the Unrealised Projects website). This exhibition will be hosted at a reputable institution and the work accredited to the artist concerned.

Out of the numerous individual discussions, a series of talks will arise which are to coincide with the exhibition of volume-four.

Sam Ely, Lynn Harris & Josh Love
29th May 2009