

ROB TUFNELL

AT

**83 PAGE STREET
LONDON SW1P 4HA**

INTERREGNUM

12 FEBRUARY – 7 MARCH 2015

Paul Elliman, Jenny Holzer, Inventory, Puppies Puppies, Jamie Reid, Wally Wood

Bringing together sculpture, print and illustration from the late 1960s to the present day this exhibition responds to contemporary political crises. The works variously engage strategies of détournement, appropriation, satire and more Rabelaisian humour.

Paul Elliman's 'Beyond Police Call' 2014, comprises of all the equipment required to turn a car into a police car (radios, sirens, lights etc). The resulting stack of equipment (purchased from internet retailers) is presented on the gallery floor as an informal sculpture. The lights have been slowed to the frequency of an average human pulse.

Jenny Holzer's 'Inflammatory Essays' (1979 – 1982) were pasted on walls throughout New York in the late 1970s and early 1980s. These 100 word texts appropriated and aped provocative prose from figures including Emma Goldman, Mao Tse-Tung, and Vladimir Lenin. The work invited its audience "...to consider the urgent necessity of social change, the possibility for manipulation of the public, and the conditions that attend revolution."

Puppies Puppies explores questions of value and exchange. A series of performative works involve the drinking of bottles of pre packaged ice tea. The performer then refills one of the bottles with urine. This bottle is then offered for sale. An alternative, instructional version of the piece, is also offered in exchange, not for money, but for the investor's soul.

Inventory's 'Dread', 2015 is a reworking of their détourned Judge Dredd comic strip from 2001. The original text in John Wagner and Carlos Ezquerra's dystopian strip (here realised by Ron Smith, with lettering by T. Jacob and T. Frame) has been reworked into a Marxist critique of the role of the artist in contemporary society.

Jamie Reid's map of Britain overcast by Margaret Thatcher was produced prior to the 1987 General Election for the Labour Party associated Red Wedge campaign. The previous year unemployment peaked at a record 3,292,867 people (over 10% of the working population).

Wally Wood (1927 – 1981) is best known for the comic strips he produced for publications including MAD and Weird Science. In 1967 he produced an anonymous double-page spread in the counter-cultural magazine The Realist satirising the Disney corporation. 'The Disneyland Memorial Orgy' - depicting sexual activity, recreational drug use and scatological action from an array of Disney favourites - was ignored by the corporation's lawyers until a bootlegged, black-light version appeared some years later. The image was widely copied and distributed as a poster by Situationist groups in Europe in the late 1960s.

For further information about and images and images of this exhibition please contact mail@robtufnell.com

Gallery open Thursday to Saturday, 12 – 6 pm

Opening Thursday 12th February, 6 – 9 pm