

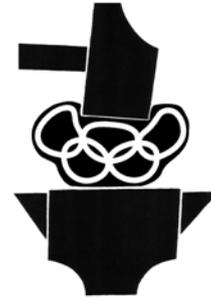
ROB TUFNELL

AT

**83 PAGE STREET
LONDON SW1P 4HA**

PANEM ET CIRCENSES

**MICHEL AUDER, IAN BREAKWELL, GUY DEBORD,
JEREMY DELLER, IAN HAMILTON FINLAY,
RICHARD HUGHES, CORITA KENT, PAUL
LAFARGUE, OLIVER LARIC, MIKE NELSON,
DÉCIO PIGNATARI WITH GILBERTO MENDES**



28 JUNE – 4 AUGUST 2012

The expression 'Panem et Circenses' (bread and circuses) was coined by the satirist Decimus Iunius Iuvenalis in the late first century AD. It refers to the way in which governments appease their peoples with superficial means – ie. cheap food and games. This exhibition is made in response to the so-called 'Games of the XXX Olympiad' that will be held in London from 27 July – 12 August.

The exhibition includes historical and contemporary art works brought together in response to London's Olympic Games. These include Michel Auder's video document of the Los Angeles Olympics in 1984 which surveys intimate moments within the spectacle broadcast on television. Guy Debord's film 'The Society of the Spectacle', 1974, which proclaims the spectacle to be 'a concrete inversion of life, an autonomous movement of the nonliving.'

Ian Hamilton Finlay established his garden Little Sparta in opposition to Scotland's establishment in Edinburgh (the self proclaimed 'Athens of the North'). His screenprint 'For the Temples of the Greeks', 1997, associates the four Classical styles of column to the towers, masts and turrets of the modern battleship.

Jeremy Deller's rejected proposals for London's Olympic park suggest Neolithic rather than Neoclassical gateways.

Oliver Laric's work from 'Kopienkritik', 2011, is one of a series of multicoloured casts of a head severed from a Roman depiction of Hercules, champion of the Olympians. Such works by Laric explore contemporary debates about originality and appropriation in culture and industry against a background of unprecedented controls of trademarks.

Mike Nelson's work utilises a found crack pipe fashioned from an empty bottle of Diet Coke to commemorate recurrent attempts by the respective governments of Britain and Argentina to distract attention from domestic, economic problems with disputes over the sovereignty of the Falkland Islands.

Décio Pignatari's concrete poem 'Beba Coca-Cola' (1957) – transformed into choral music by Gilberto Mendes and animated for Brazilian television in 1992 – links the Olympic sponsor to a sewer.

The exhibition also features a collage by Ian Breakwell, sculpture by Richard Hughes and a poster edition by Corita Kent and is accompanied by a reprinting of Paul Lafargue's 'The Right to be Lazy', 1883. Lafargue, the Cuban born son-in-law of Karl Marx, wrote that 'In capitalist society work is the cause of all intellectual degeneracy, of all organic deformity' and reminds us that the 'philosophers of antiquity taught contempt for work.'

Exhibition open 12 – 6pm, Thursday – Saturday and by appointment.

For further information please contact mail@robtufnell.com