

YURI
PATTISON
AT
CHISENHOLE

7 JULY – 28 AUGUST 2016

TALKS & EVENTS

Friday 8 July, 7pm

Artist Yuri Pattison is joined in conversation by Bart van der Heide, Chief Curator of the Stedelijk Museum, to discuss Pattison's new commission at Chisenhale Gallery.

Tuesday 12 July, 7pm

Republic at East India, 2 Clove Crescent, London, E14 2BE

Chris Brauer, Director of Innovation at Goldsmiths University, responds to Yuri Pattison's new exhibition and discusses the impact of technology on the future of the workplace. Please note that this event takes place offsite at Republic at East India, a newly launched East London campus for creative talent and innovation - www.republic.london

Friday 15 July, 9-10.30am

An early morning viewing of Yuri Pattison's exhibition with an introduction by Tommie Introna, Offsite and Education Assistant at Chisenhale Gallery. Coffee and cakes are generously provided by the East End Women's Institute. *Free to attend, no booking required.*

Wednesday 3 August, 7pm

Selected and introduced by Yuri Pattison, a screening of the documentary *We Live In Public* (Ondi Timoner, 2009) is presented in association with MUBI. *We Live In Public* focuses on Internet pioneer Josh Harris, who founded pseudo.com, the first Internet streaming TV network in 1993. MUBI is a curated online cinema, presenting cult, classic and independent film. To celebrate Pattison's exhibition MUBI are offering Chisenhale audiences a free month at mubi.com/chisenhale.

All events are free to attend, unless otherwise stated, but booking is strongly advised. To reserve a place please visit chisenhale.eventbrite.co.uk.

BSL interpretation for events at Chisenhale Gallery is available on request. Please contact Tommie Introna tommie.introna@chisenhale.org.uk for further information. Please be advised that two weeks notice is required in order to confirm an interpreter.

'USER, SPACE'

YURI PATTISON

Chisenhale Gallery presents a major new commission by London based artist Yuri Pattison. The exhibition comprises an entirely new body of work, including digital and sculptural elements that Pattison has developed over the past 18 months as part of his *Chisenhale Gallery Create Residency* (2014 -16), which is produced in partnership with Create.

For his exhibition at Chisenhale Gallery, Pattison imagines a speculative live/work environment drawing influence from Modernist architecture and science fiction, both of which imagine the future as a utopian space of fantastic social and political potential. Pattison is interested in ideas of transparency – from the open communication of data, to the transparent architectures of new models for shared live/work space, symptomatic of the increasingly flexible and permeable boundaries between life and work. Pattison draws on histories of architectural design and exemplary live/work spaces to examine the origins of these contemporary models.

The exhibition comprises an immersive installation occupying the entire gallery. A wall of industrial racking, often used in large global distribution warehouses, acts as a support structure for the installation. The racking system houses a bank of networked computers that control LED and natural light to create an artificially accelerated loop of a standard working day. The computers also synchronise and control playback across multiple device-sized screens, which display a series of new video works in which Pattison contrasts abstracted views of contemporary workspaces, with the interiors of experimental living spaces.

Throughout his residency, Pattison has been working within the evolving ecology of East London's Tech City; a technology cluster also referred to as Silicon Roundabout, where new initiatives have emerged as popular sites of shared workspace for growing tech and creative start-up companies. Pattison has also been working within London Hackspace – a community run space for skill sharing and workshops – as a means to explore the politics of shared workspace representative of wider global trends in alternative hackerspace communities, the ethos of which is echoed in contemporary start-up companies and increased mobile working.

A series of new sculptures, which Pattison has installed at sites across east London including, Second Home, a workhub for creative companies; Campus London, a Google space for London's start-up community; and London Hackspace, are incorporated into the

installation at Chisenhale. Each sculpture contains active elements, such as a bitcoin mining rig that monitors online transactions and accumulates small amounts of capital.

Through this major new body of work Pattison examines the pervasive nature of new technologies, which increasingly influence both how, and where, we live and work. Contemporary start-up companies, particularly in the tech industry, often draw on the aesthetics of historical speculative environments and the values of progress and transparency are employed for enhanced productivity. Pattison questions the impact of transparency and how the blurring of lines between leisure, work and domestic space shapes an increasingly abstracted sense of time. In this work Pattison considers the failed potential of science fiction, as a means to critique the present by speculating on a utopian future, while we live within the reality of a future we've imagined.

Yuri Pattison (born 1986, Dublin) lives and works in London. Recent solo exhibitions include *Architectures of Credibility*, Helga Maria Klosterfelde Edition, Berlin (2015) and *Free Traveller*, Cell Projects, London (2014). Group exhibitions include *British Art Show 8*, Leeds Art Gallery, touring UK venues (2015-17); *The Weight of Data*, Tate Britain, London and *Transparencies*, Bielefelder Kunstverein; Kunstverein Nürnberg (all 2015). Pattison is the recent recipient of the Frieze Artist Award 2016.

Create exists to explore the ways artists can contribute to the lives of people in cities. As an organisation Create helps artists to connect more closely with communities through an ambitious programme of projects. Their work is primarily focused in east London, home to more artists and art organisations than anywhere in Europe, and one of the most economically deprived parts of the UK. www.createlondon.org/

Chisenhale Gallery Create Residency is an 18-month artists' residency in collaboration with Create. The partnership with Create reflects our mutual interests in commissioning artists to engage with east London's communities and its varied social and cultural contexts. For the inaugural *Chisenhale Gallery Create Residency* (2012-14) artist Edward Thomasson worked with a group of performers from east London to produce two new works. Yuri Pattison was the *Chisenhale Gallery Create Residency* artist (2014 – 16), producing new work in response to East London's Tech City. Luke Willis Thompson is the *Chisenhale Gallery Create Residency* artist (2016-17). For his residency, Thompson takes the gallery's location in East London and the 2011 riots that took place across London, as the point of departure to develop a new body of work. Luke Willis Thompson (b. 1988 Auckland) lives and works in London.

Exhibition automation and programming: Robert Prouse

RealFlow liquid CGI simulation: Yuval Kolton (PixelPro)

CGI consultancy and assistance: Tom Kemp

CGI modelling and render : Lewis Teague Wright

Yuri Pattison would like to express ∞ thanks to:

Cécile B Evans, Nora N. Khan, Fabrizio Ballabio and Ben Vickers

Free Wi-Fi available:

SSID : user, space - guest

Password: userstory

LIST OF WORKS

Foyer space:

power lobby solution for Chisenhale, 2016

Dexion Slotted Angle, acrylic, polycarbonate, plant, Eames DSR style replica chair, books, Aiho 500ML Essential Oil Diffuser, coffee oil, caffeine.

244 x 210 x 168.5 cm

Gallery, clockwise from entrance:

logistics for user, space, 2016

Dexion warehouse racking, transparent euro stacking plastic containers, inflatable void fill packaging systems (Fill-Air, AIRplus, Sealed Air, Rapid Fill), acrylic bones, LED lights, Antminer C1, Corsair RM1000 PSU, PVC tubing, pump, water, 1:100 scale model people, Dell PowerEdge R410, USB drive, ceiling speakers and amplifier, ambient mp3s (Crysknife007), cabling, cable ties, IP cameras, network switches and router, Raspberry Pi model 3s, relay modules, LED panels
350 x 1120 x 70 cm

enquire / Living for storage space 1 (London Hackspace), 2016

Transparent euro stacking plastic container; 1:12 scale model couch, bottle and laptop; USB Portable Charger, LED Strip, IP camera
44 x 35 x 27 cm

(Included in *logistics for user, space, 2016*)

communal table for user, space, 2016

Dexion Slotted Angle, Eames DSR style replica chairs, acrylic, polycarbonate, protective film, cabling, Raspberry Pi model 3, LCD component monitors, cabling, cable ties, USB power supply, Satechi USB Portable Humidifier v.3 Mini, bottle with smartwater and caffeine, dust sheet, projector, video content, Post-it® notes, Noopept
1200 x 240 cm, width variable

power stacks index #1, 2016

Various world travel adapters

22 x 10 x 9 cm

(Included in *communal table for user, space, 2016*)

power stacks index #2, 2016

Various world travel adapters

20 x 10 x 9 cm

(Included in *communal table for user, space, 2016*)

dust, scraper, fan 2.0 (whole earth i), 2016

'Earth Day' flag in original packaging, custom Perspex box, laptop fan, Formerol, USB power supply, cable tie, dust, sebum
37.5 x 26 x 2.5 cm

(Included in *communal table for user, space*, 2016)

dust, scraper, fan 2.1 (whole earth ii), 2016

'Earth Day' flag in original packaging, custom Perspex box, laptop fan, Formerol, USB power supply, cable tie, dust, sebum
37.5 x 26 x 2.5 cm

(Included in *communal table for user, space*, 2016)

enquire for lobby work 2 & 3, 2016

Dexion Slotted Angle, plywood, HP ProLiant DL140 web server, data, upcycled 1U server chassis (from London Hackspace recycling), Acryglas XT, Acme Klein Bottle, 1:200 scale model people, LED strip, inkjet transparency, tape, cable ties, packing materials
240 x 120 x 42 cm

enquire for roaming space work 1 (after enquire for lobby 1), 2015-16

Steel flat pack shelving, Perspex sheets, Antminer S3 bitcoin mining rig, Aerocool Integrator 700W PSU, Samsung LED monitor, Raspberry Pi 3, Amazon Prime Now bag, IP camera, 1:12 scale model bottle, Vegware cups, inkjet transparency, network and power cables, cable ties, tape, dust, sebum
180 x 90 x 40 cm

user, space overflow, 2016

PDLC smart film, LED Panels, Raspberry Pi 3, relay modules, cabling, project box
2 parts; 230 x 146 cm each

to live & work for user, space, 2016

DSR style replica chair, inflatable void fill packaging systems, Raspberry Pi 3, USB hub, LCD component monitor, cable ties, video content
83 x 52 x 46.5 cm

half relief shelter zone for user, space (hexayurt configuration), 2016

Dexion Slotted Angle, insulation board, aluminium tape, flat pack steel shelving, clear acrylic, transparent euro stacking plastic containers, plants, beanbags, monitor and video
183 x 640 x 433 cm

LIMITED EDITION

To accompany his exhibition Pattison has produced a new limited edition series for Chisenhale Gallery.

user story (power scan), 2016

Acrylic box, 3M privacy film, C-Type photographic print, polyester and antistatic tapes, security crews

33 x 24.5 x 3 cm

Edition of 7 + 2APs

user story (Klein bottle scan), 2016

Acrylic box, 3M privacy film, C-Type photographic print, polyester and antistatic tapes, security crews

33 x 24.5 x 3 cm

Edition of 7 + 2APs

user story (Modafinil scan), 2016

Acrylic box, 3M privacy film, C-Type photographic print, polyester and antistatic tapes, security crews

33 x 24.5 x 3 cm

Edition of 7 + 2APs

Special launch price: £650

Chisenhale Friends' price: £585*

**Please note that the Chisenhale Friends' price is available to those who have supported the gallery via the Benefactors programme. To find out more about our Benefactors' programme please ask at the front desk or email Ioanna Nitsou at ioanna.nitsou@chisenhale.org.uk.*

All funds raised directly support the exhibitions programme at Chisenhale Gallery, which specialises in commissioning major new works by emerging artists at a pivotal point in their career. To view all our limited editions please visit www.chisenhale.org.uk/shop/chisenhale_editions.php

'COMMONS'

by Nora N. Khan

The block had been shuttered from the '30s to the '80s, and this building in particular, before it became the Commons innovation space, had been notorious tenement housing. Few people in the Commons had ever done any manual labor themselves, but it was important to honor previous generations that had. Small touches of former squalor were left intact as a reminder of the building's history: an old, chipped sink, wartime newspaper collages, smoke streaks on a wall from a tenement fire, now reworked into a mural.

These ancient details provided a remarkable contrast to the openness of the Commons now, its glass, its light, its clean blonde wood floors, all its sunlight reflected off the chrome and steel office buildings surrounding them. After a long, hard day earning rest, a tenant could step out onto the wraparound deck, feel the warmth of a fire from a recessed pit, from the heated torches; the tenant could look out onto the city and consider its future. Out there people no longer gathered in school or in church or city squares, but instead in workspaces much like the Commons where they could work in public. Working in public was how people really felt connected to others, to the city, and to themselves.

Designing the Commons' multivalent interior to reflect the future of work had not been simple. The Drew brothers, David and Jonathan, and their crew of researchers (still in graduate school for urban design), were already skilled at hacking "tragically underutilized" urban spaces to unlock communal potential – the sidewalk, the playground, the parking lot, the bridge underpass, the courtyard, the street mall, the building foyer. They knew that the Commons needed a strict cubicle-free policy; no one wanted to think of themselves as being an office worker anymore, even if they *were* mobile office workers. All work here had to feel as though it were equal, and all work had to have some kind of creative bent to it. People's careers were modular, so the space needed to be, as well. They wanted tenants to feel at ease in an environment where they could relax, talk organically and naturally with others, and then, invigorated, head back to their workstations to get a few more hours in.

The Drew brothers had a secret habit: they took frequent two-month road trips to see land art and alternative living colonies throughout the West. At several points over the previous decade, they had stopped in Joshua Tree to do mescaline, and always came back inspired and full to bursting. David had read about Ken Kesey's trip on the *Further* bus, from which the Merry Pranksters had sprinkled LSD to followers. Once, they traced the path of the bus, ending up at the '64 World Fair

Unisphere in Queens, New York, in pouring rain. The way they saw it, you had to be willing to go outside the culture to find outsiders with the *really* good ideas. These people didn't have fancy degrees. They made videos with handheld cameras; they lectured on the Internet about economics and burying gold and cryptocurrency, all from the comfort of their living rooms.

The Drew brothers were more practical. They felt these renegade visions could be codified, that the wave lines and figurations of psychedelia were a definite style that could be translated into aesthetic practice. Jonathan admitted he wasn't talented enough to be a star architect, but he could think meaningfully about space, about blurring discrete tactile and visual elements into one whole. What if, he asked, space could be used to change thinking?

They could bring the ethic of the free schools and acid and anarchy to make a more humane lifestyle for the contemporary creative hustler. Psychedelic modernism could be given real *substance*; it could be harnessed to maximize good for communities at scale. There was a revolution happening, one in which rigid boundaries and formalist qualities and little boxes could be exploded into an orgiastic communal space. You didn't have to serve one role for decades with one organisation anymore. The tenant of the Commons worked for herself; she could weld, design, paint, and lead, manage, organise. She could go anywhere.

They tore the brick out and replaced it with coloured glass: reds and greys and light blues, alternating a sense of urgency and intensity with peace. A wayfinding system helped people through the building by orienting them according to colour, with the aim of cognitively rooting the flow of each floor in the mind. Walls were moulded along wide curves to guide a tenant along to the kitchen, then on a private, cool room for digestion time. A small pod was available for meditation and an old-school phone booth allowed for the rare private phone call.

"Find your place in space." The brothers joked that the building could lift off from its foundation, head to the moon, and start a new civilisation with the talent embedded in it. For funding, they settled on describing the Commons as a *place-based social laboratory for the future* over another contender, a *skillshare designed to subvert social fictions*. Both slogans, really, were too long; they were confident that with enough iteration, they'd find the right expression of their mission.

No matter where you were in the Commons, you could likely see at least one person working. On the deck, tenants could work at tables under awnings, safe from the sun; they even worked through after-hours performances on the deck stage. Inside, one might see tenants Skyping clients in Hong Kong and Singapore, and placing their heads down on

the white open tables to take micro-naps. David was known to move his ergonomic chair about his office several times per day, not because he disliked the total lack of privacy, but because he was uncomfortable with not having a continually inspiring perspective. He finally settled on long stretches staring at abandoned warehouses and condemned office buildings, imagining more generative structures in their place.

There were unavoidable conflicts. Some controversy bubbled briefly when their community manager and diversity advocate vocalised what he perceived as transphobia, along with racism, sexism, and classism in Commons chat. Some of the tenants were newly wealthy - and newly conservative - and had different ideas about how a community should run smoothly. They felt the community manager was creating problems that weren't there; they said he just didn't understand banter. There was a problematic tenant, Robin, a programmer, who assumed anyone stopping through didn't know how to use Arduino; worse yet, he ranked careers, training, and skills. He told a painter that though their worlds never intersected, he *suspected he might one day need her energy and perspective* in order to be a well-rounded person. "I might always have something to learn," he told her. "Another hat to wear."

The Commons had only ever had to ask one tenant to leave after she had said, in an interview, that she still was not sure what the Commons accomplished. She said the tenants mostly got tipsy nightly to talk vaguely about their plans, their creative collisions, their abstract coding projects, their Makerbot tinkering, their 3-D printed critiques, their ruthless neoliberal networking, their newest one-person startup. Everyone, if you dug, had a safety net or some kind of extreme privilege, and she said this made her feel the whole hippie-dippy ethic of the place was bullshit.

"She forgot to mention how her career was built in Commons," David said bitterly, deleting her profile. If he had the chance, he wanted to tell her, what we have here is rare. We design elegant tools and solutions to make the world better. We get to work in a space that has a positive impact on our health, our wellness, our relationships, our personal goals. It is an immense privilege to even be here. We are blessed, and you were, too, if you'd only been open enough to see.

Commons is a fictional text by Nora N. Khan commissioned in response to Yuri Pattison's exhibition. Nora N. Khan is a writer and a contributing editor at Rhizome. She is a 2016 Thoma Foundation Arts Writing Fellow in Digital Art. She writes fiction and criticism about digital art, artificial intelligence, literature, games, and electronic music. She has published in Rhizome, Art in America and DIS amongst others. In 2015, she was a contributing critic for Åzone Futures Market, the Guggenheim's first digital exhibition.

CHISENHALE GALLERY

64 Chisenhale Road, London, E3 5QZ
+44 (0)20 8981 4518
www.chisenhale.org.uk

Registered Charity no. 1026175

Opening hours
Wednesday to Sunday 12-6pm
Thursday 7 July and 4 August until 9pm



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Yuri Pattison's exhibition is supported by:

Republic C R E A T E **MUBI** ❖❖❖

Lead Supporter: Republic, a project by Trilogy and LaSalle.

Yuri Pattison's exhibition at Chisenhale Gallery is supported by Alice Rawsthorn.

With additional support from AmC Collezione Coppola, BERTHOLD and Lismore Castle Arts.

With thanks to mother's tankstation, Dublin and LABOR, Mexico City.

Chisenhale Gallery's Talks & Events Programme 2016 is supported by
Helen Thorpe.

Chisenhale Gallery's Exhibition Programme 2016 is supported by
Nicoletta Fiorucci.