

CULLINAN RICHARDS

COL— LAPSE

08—
2011

THE LOSS OF A GREAT DEFENDER

Frank McLintock says: "The goalkeeper is absolutely vital. It all starts from there. If he's nice and calm and full of authority it sets everything in front of him. Almost always lost confidence in himself."

THE WEAKEST LINK?

Manuel Almunia - last three seasons

Appearances: 99, Goals: 0, Assists: 0

(Probably the most gifted of the 100) is earning rave reviews on loan at Brentford he is 19 years old and rightly honing his skill. If there was an argument for...

...then added that Fabian kept the issue" with Chelsea after hitting their London rivals a gift in the Cup semi-final last season, we have suggested how many more flaps he might have had to catch the eye of the...

So far so good, Rooney does appear to be blossoming both on and off the field in United's care, rapidly turning into the devastating player everyone hoped he would become while at the same time managing to pick a sensible path through the tawdriness of the celebrity circus that nowadays envelops football. Few at Old Trafford will mind if the England manager's input has refined the best player's game and made him a more efficient goalscorer, though sharper-eyed observers may already have spotted a flaw in the above analysis. It simply isn't true. None of it. Rooney has not changed his position, has not become a goal-hanger or a specialist in playing off the last defender like Michael Owen or Zlatan Ibrahimovic, and has not stopped covering almost the whole area of the pitch. He is certainly doing something better and more effectively than he has before, and has changed position in that he is now the central prong of the United

attack without having to fit in around other forward players, but the idea that he waits around in advanced upfield areas until United can get the ball to him is demonstrably false. The four goals against Hull could be termed a finisher's haul, but that was mainly because United ended up dominating the game and most of the play was around the opposition penalty area in any case. Against better-matched opponents in highly competitive games it has been a different story. The pass to Ryan Giggs that helped set up the first goal against City, the one Capello marvelled at while convalescing after knee surgery in Switzerland, was delivered from the halfway line out on the left wing, exactly the sort of position Rooney is supposed to have given up occupying. The stunning counterattack he launched and completed against Arsenal began just outside his own area, with an astute pass to Nasri and by

the time Rooney had galloped into the opposite box, he had already supplied an immaculate first-time finish. He must have travelled 60 or 70 yards. It appears to this observer that Rooney is doing just what he has always done, only with more confidence and authority and with a notably improved product. Perhaps the two go to three, and perhaps if Rooney believes he is playing a different game, whether he actually is or not, he should just be allowed to get on with it because

the results speak for themselves. Following the Leeds v Tottenham game on the car radio and then on television on Wednesday, I heard two different commentators refer to the newly improved David Bentley as a confidence player. All footballers are confidence players. Perhaps some have lower thresholds and more delicate balances than others, but no player, indeed no human being, is immune to the sometimes unfathomable pendulum swings of self-belief. Confidence, Sir Alex Ferguson once said, is the key to about 99% of what is achieved in any walk of life.

...an exciting prospect of becoming the captain we're real, too, and he's a better than John Terry. It's a far more confident and steady than the injury-dogged captain, and that is an important role. It is a far more important role than that of a captain, no saint and not always available, rather confirms the view that the captaincy role is not all that important. Not as important as allowing Rooney's talent to flourish without an extra pressure or distractions. While Rooney has every chance of being a brilliant England captain one day, that day can wait. With further revelation imminent, Capello merely made a pragmatic decision over Terry. His second decision was the clever one.

Something has clicked into place and he is right on top of his game

CULLINAN RICHARDS

COL— LAPSE

XXX







CULLINAN RICHARDS

COLLAPSE XXX
-
STRIPPERS
-
CHARLES H SCOTT GALLERY
VANCOUVER CA





CULLINAN RICHARDS

COLLAPSE XXX
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STRIPPERS
-
CHARLES H SCOTT GALLERY
VANCOUVER CA

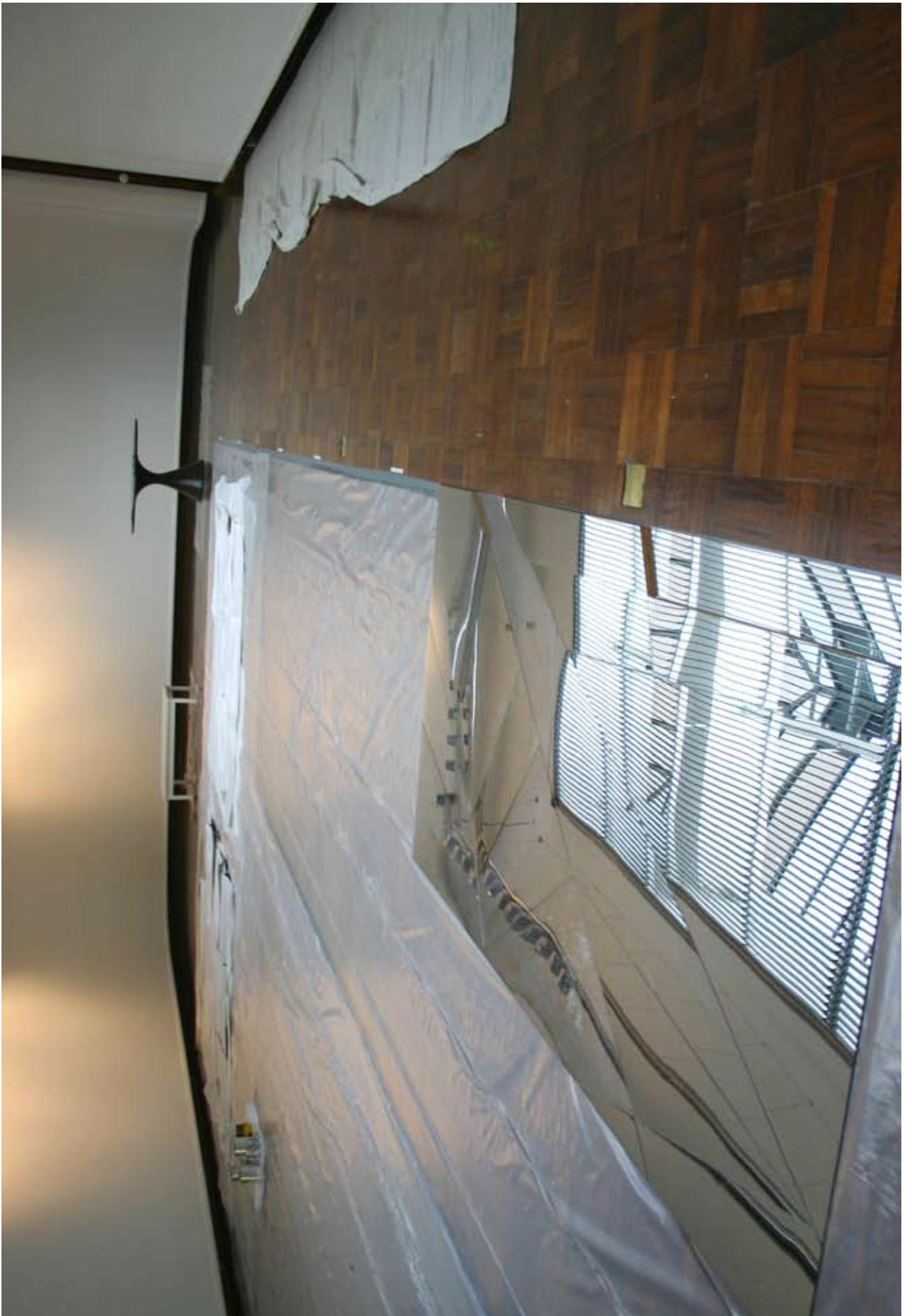


CULLINAN RICHARDS

COLLAPSE XXX
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STRIPPERS
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VANCOUVER CA







COLLAPSE XXX

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FIRST UNAFFECTED UNAFFECTED FORMAL EFFECTS LAST

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COOPER GALLERY

DJCAD

DUNDEE SC



COLLAPSE XXX

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FIRST UNAFFECTED UNAFFECTED FORMAL EFFECTS LAST

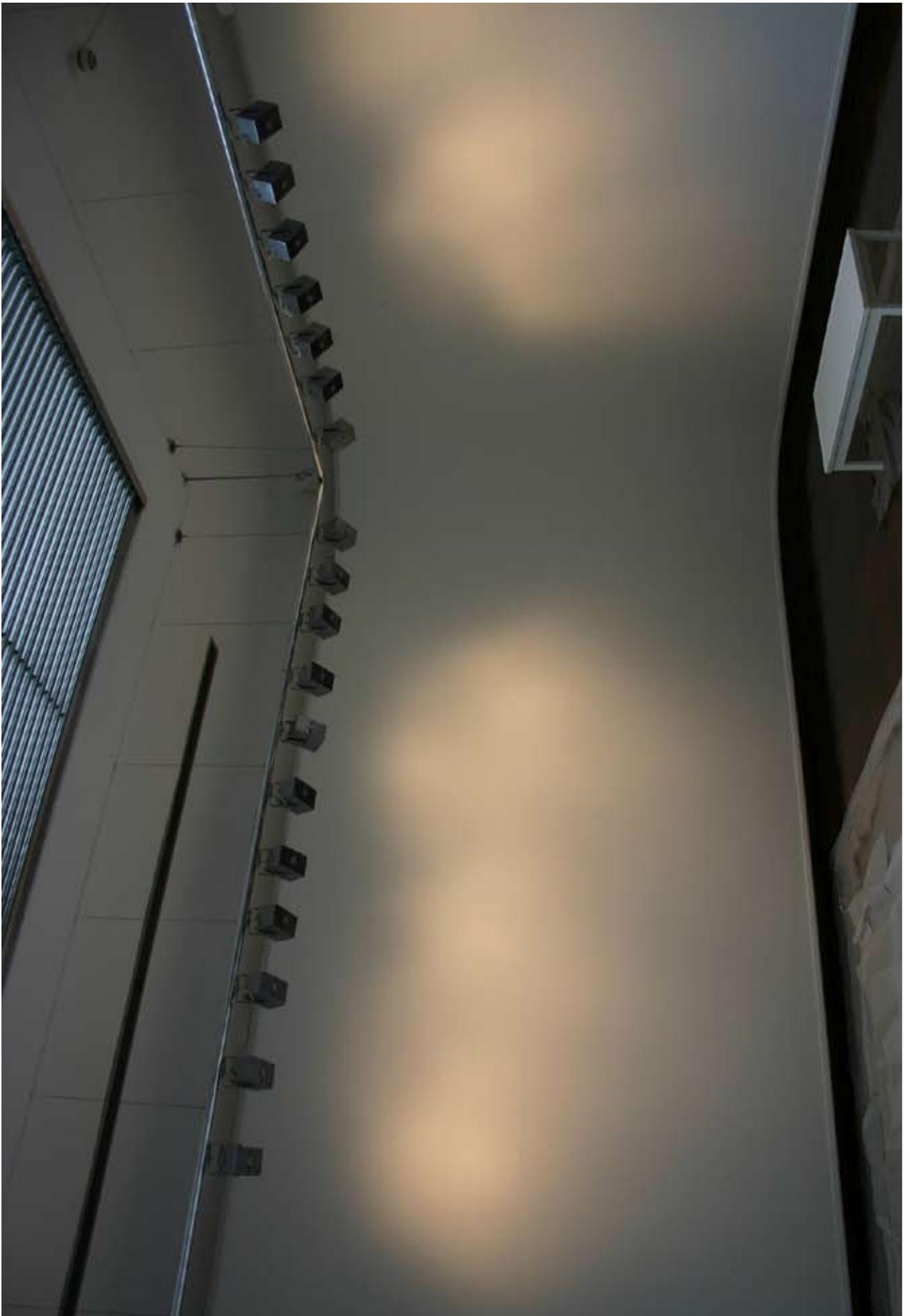
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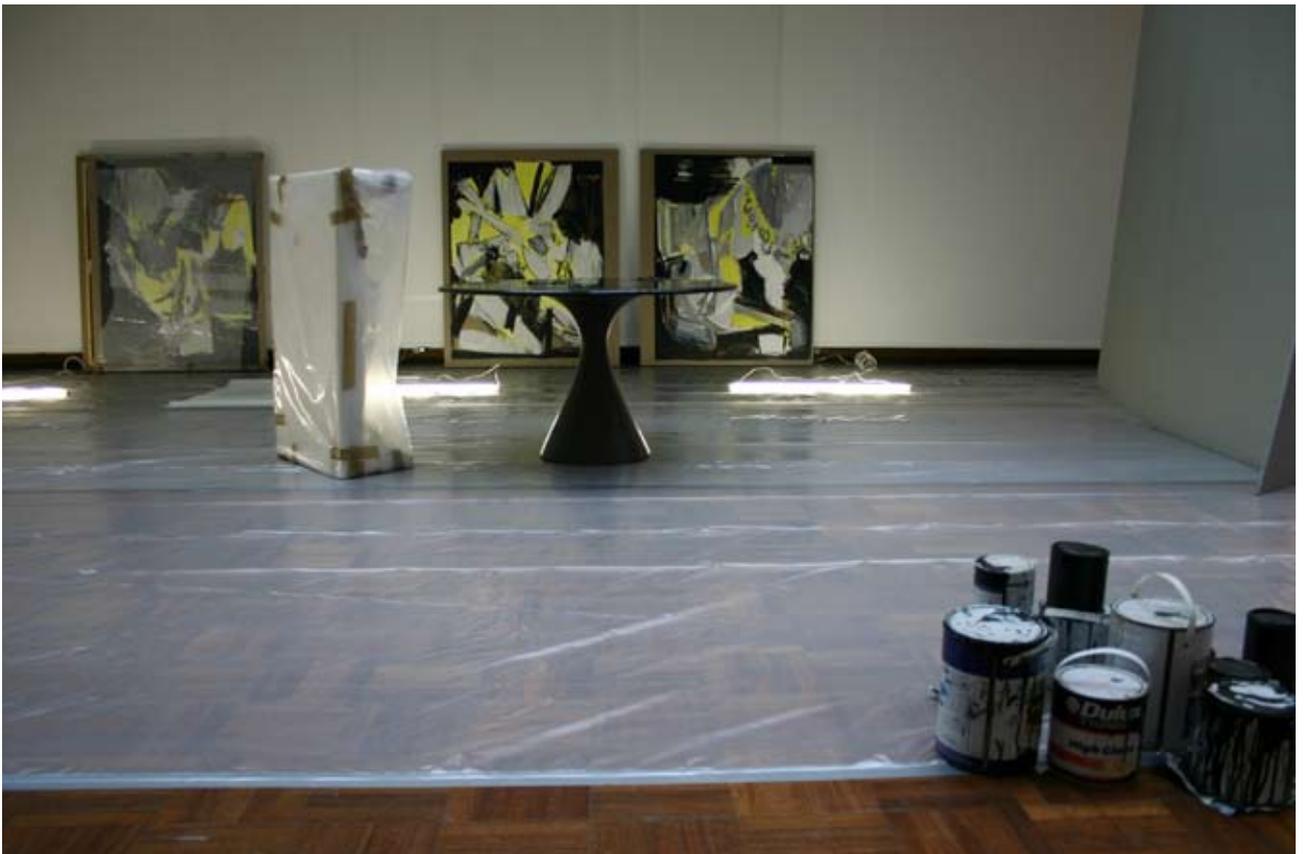






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CULLINAN RICHARDS



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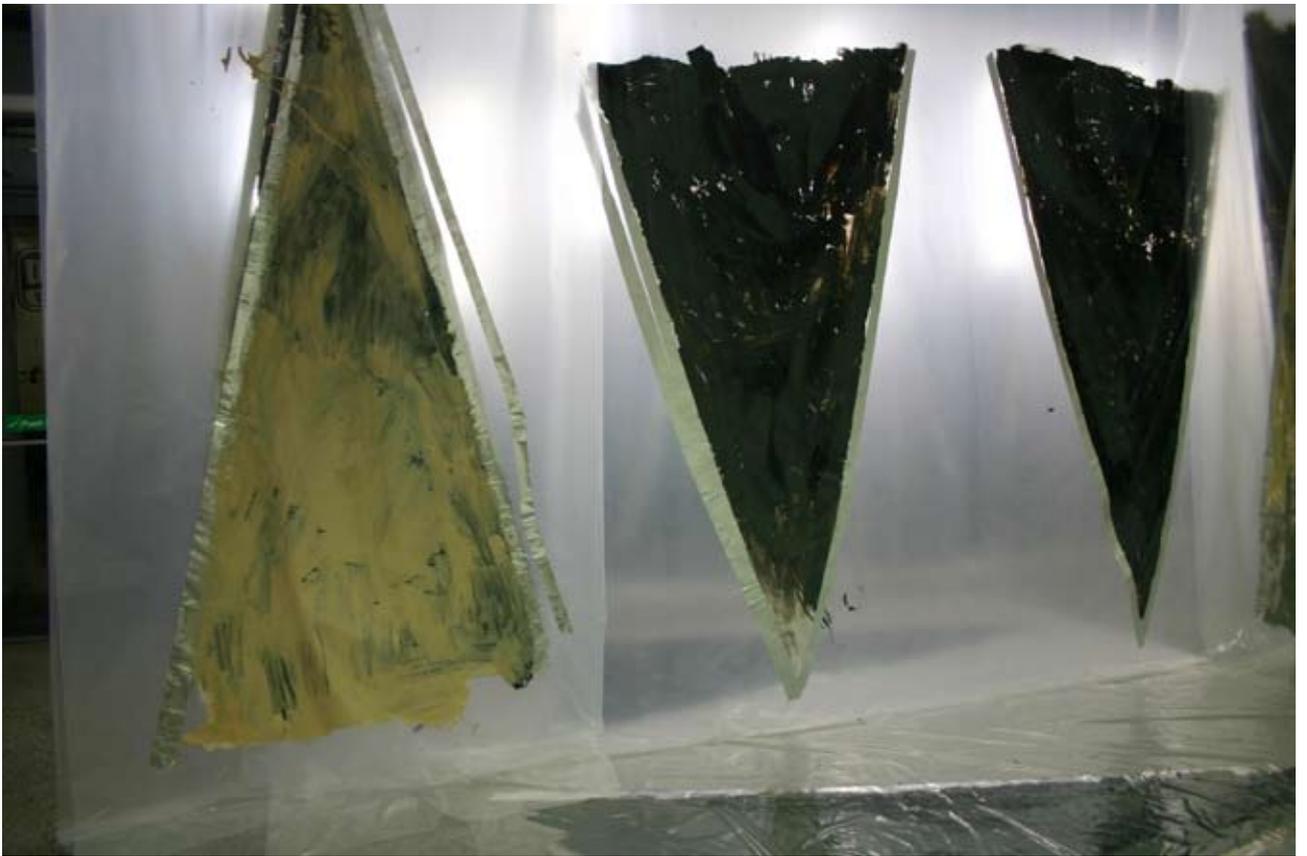
CULLINAN RICHARDS





COLLAPSE XXX
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MARADONA TWO-FOR FOUR
-
THE LAB
DUBLIN IRE

CULLINAN RICHARDS



COLLAPSE XXX
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MARADONA TWO-FOR FOUR
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THE LAB
DUBLIN IRE

CULLINAN RICHARDS



COLLAPSE XXX
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MARADONA TWO-FOR FOUR
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THE LAB
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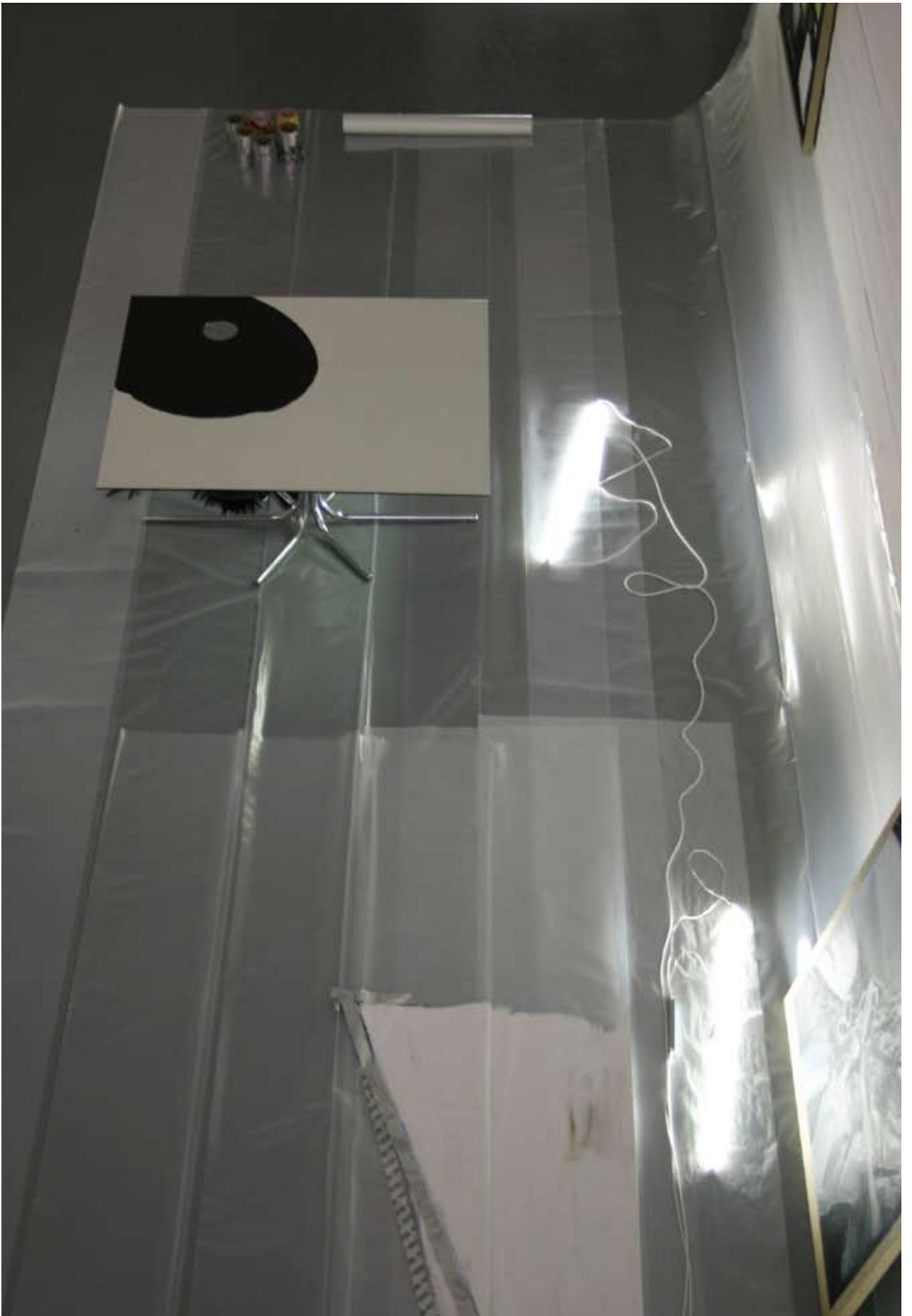
CULLINAN RICHARDS

COLLAPSE XXX
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GO GO POSTER
HEY, WE'RE CLOSED!
-
HAYWARD GALLERY
LONDON UK



COLLAPSE XXX
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COLLAPSE VERSION V
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DISPARI&DISPARI PROJECT
REGGIO EMILIA
IT





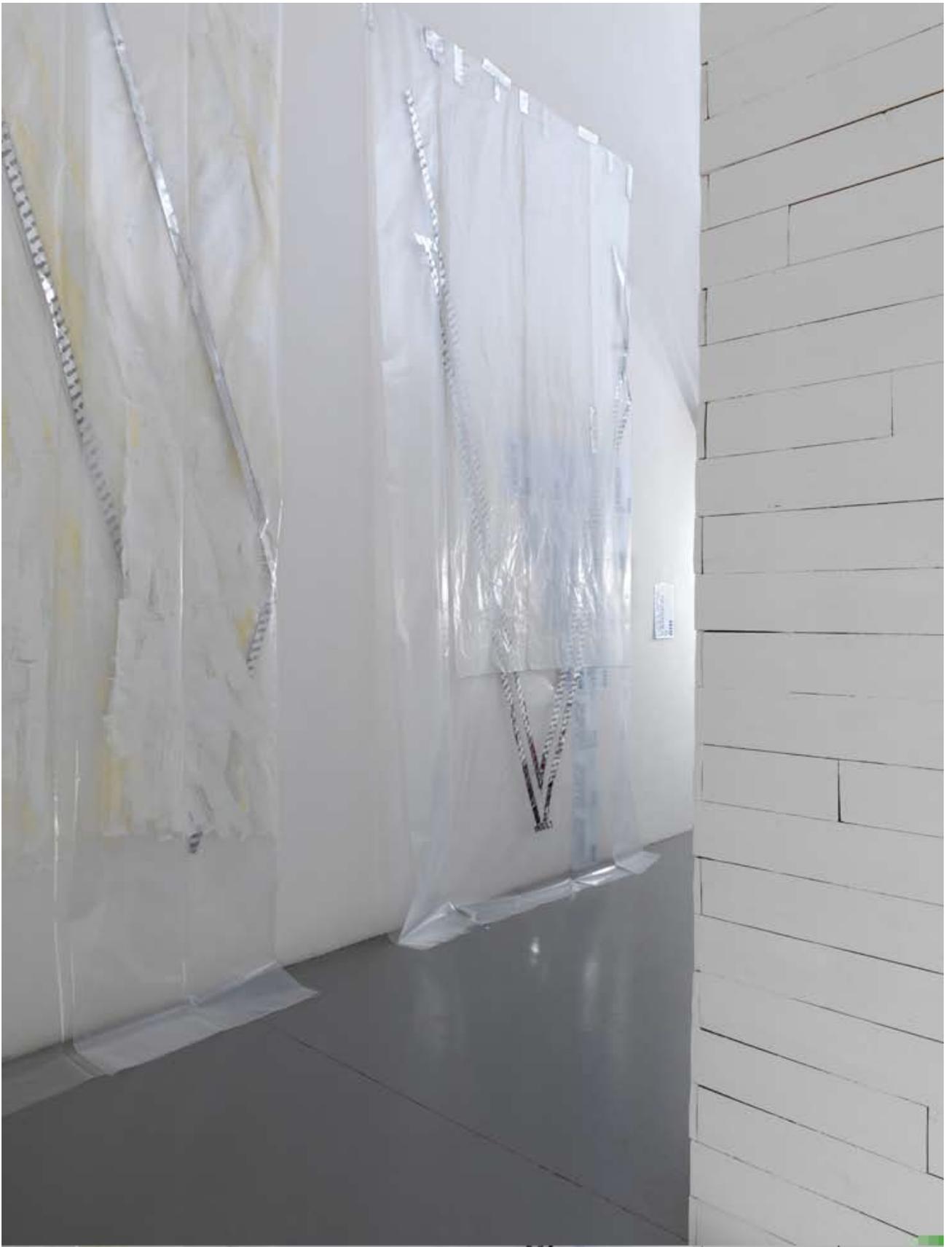
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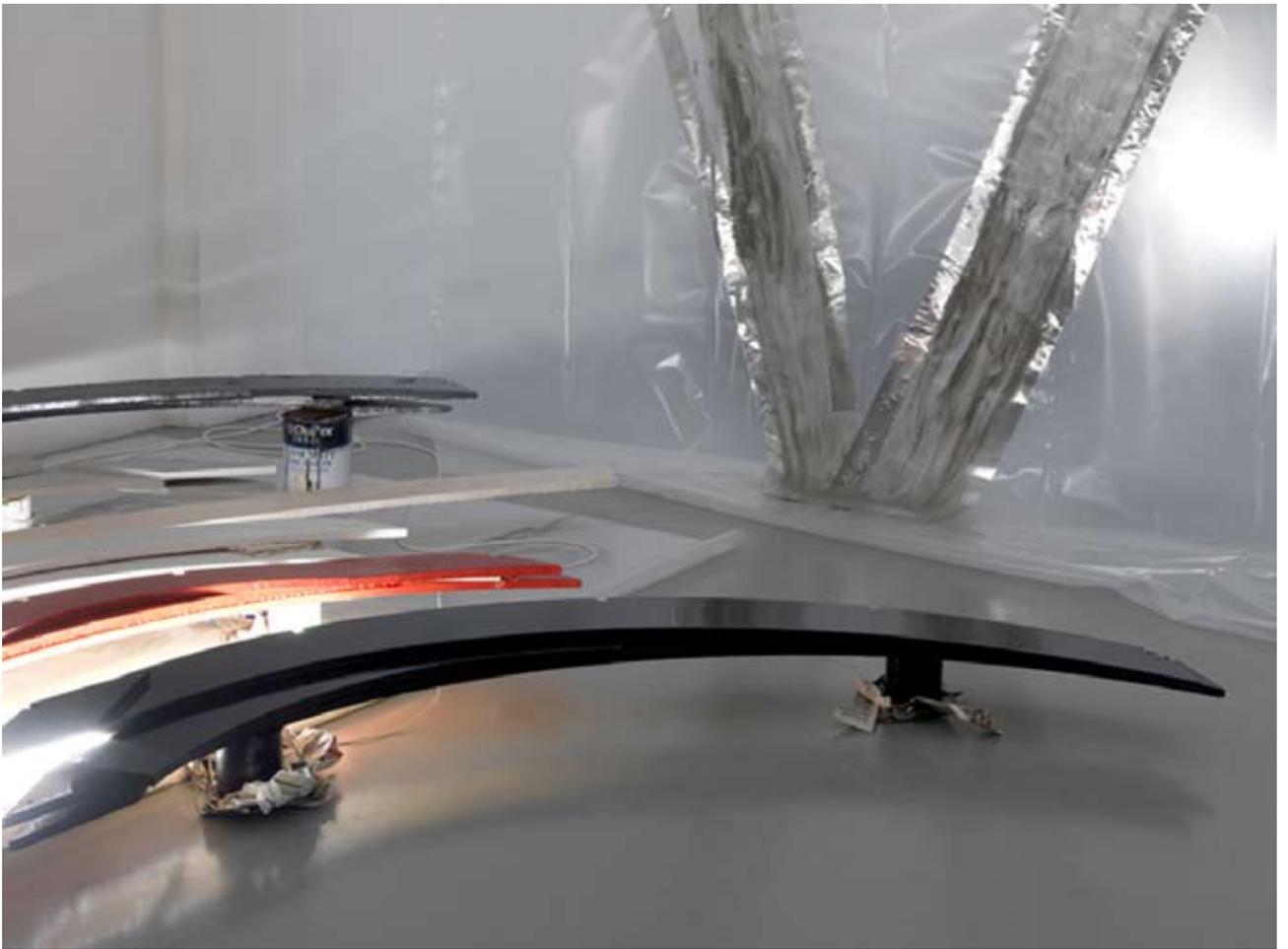
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COLLAPSE XXX
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COLLAPSE VERSION V
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DISPARI&DISPARI PROJECT
REGGIO EMILIA
IT



COLLAPSE XXX
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PLASTIC PAINTING 1
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DISPARI&DISPARI PROJECT
REGGIO EMILIA
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COLLAPSE XXX

— VERTICAL REALISM LAMPS

— CASTLE MUSEUM
NOTTINGHAM UK





COLLAPSE XXX

- BAS 7 IN THE DAYS OF THE COMET

- CASTLE MUSEUM
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— BAS 7 IN THE DAYS OF THE COMET

— CASTLE MUSEUM
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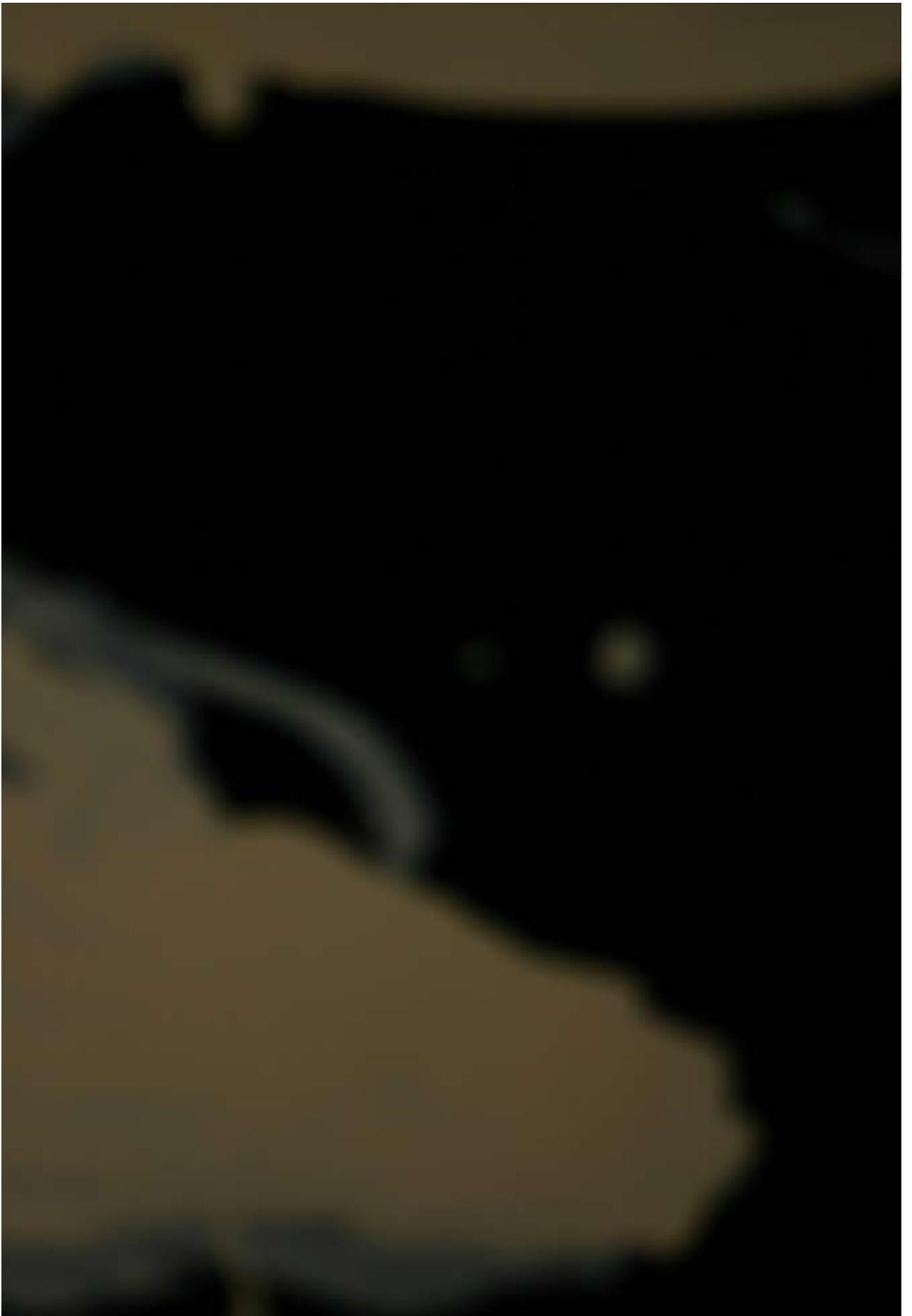
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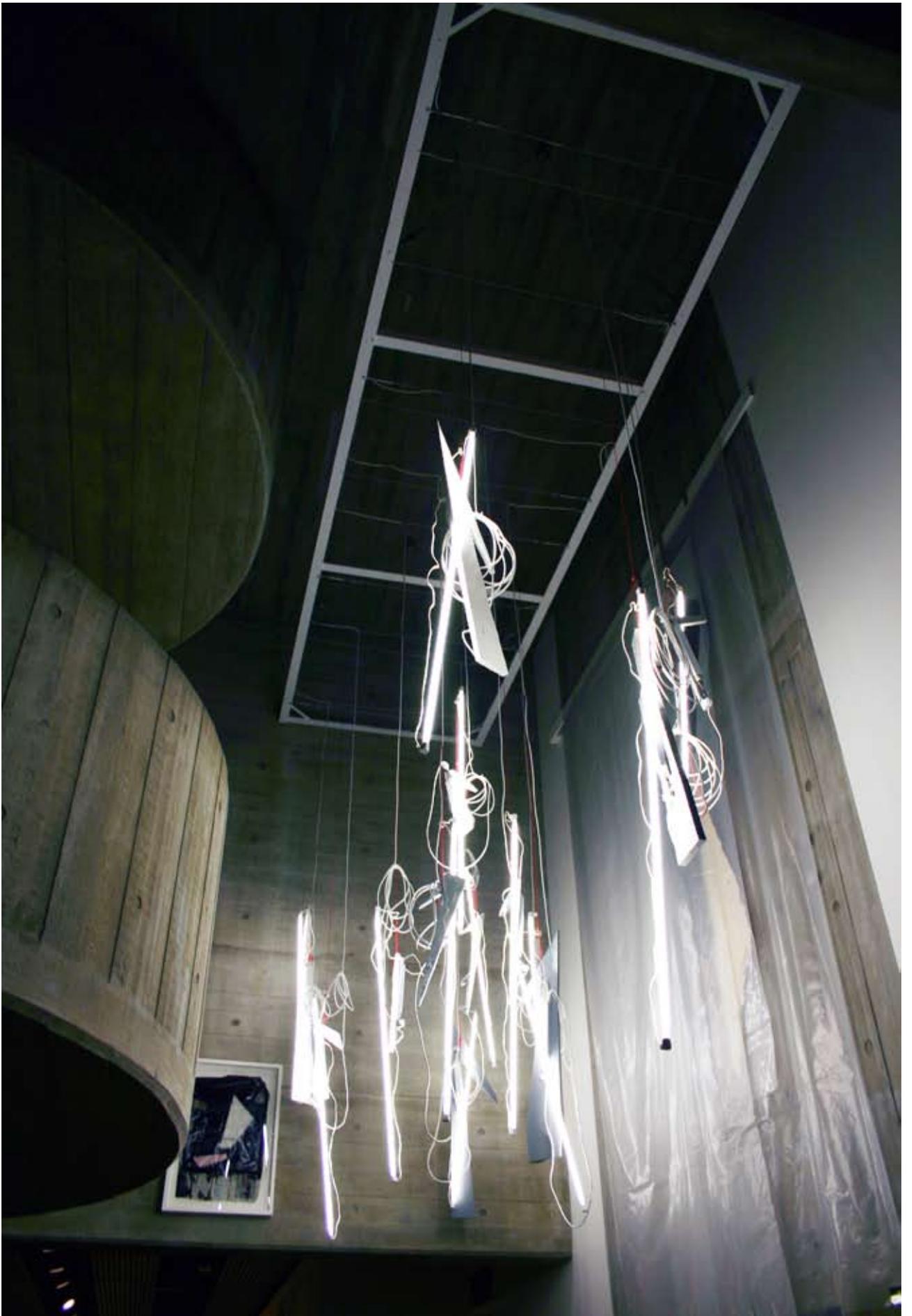
- BAS 7 IN THE DAYS OF THE COMET

- CASTLE MUSEUM
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COLLAPSE XXX

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BAS 7 IN THE DAYS OF THE COMET

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HAYWARD GALLERY
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HAYWARD GALLERY
LONDON UK



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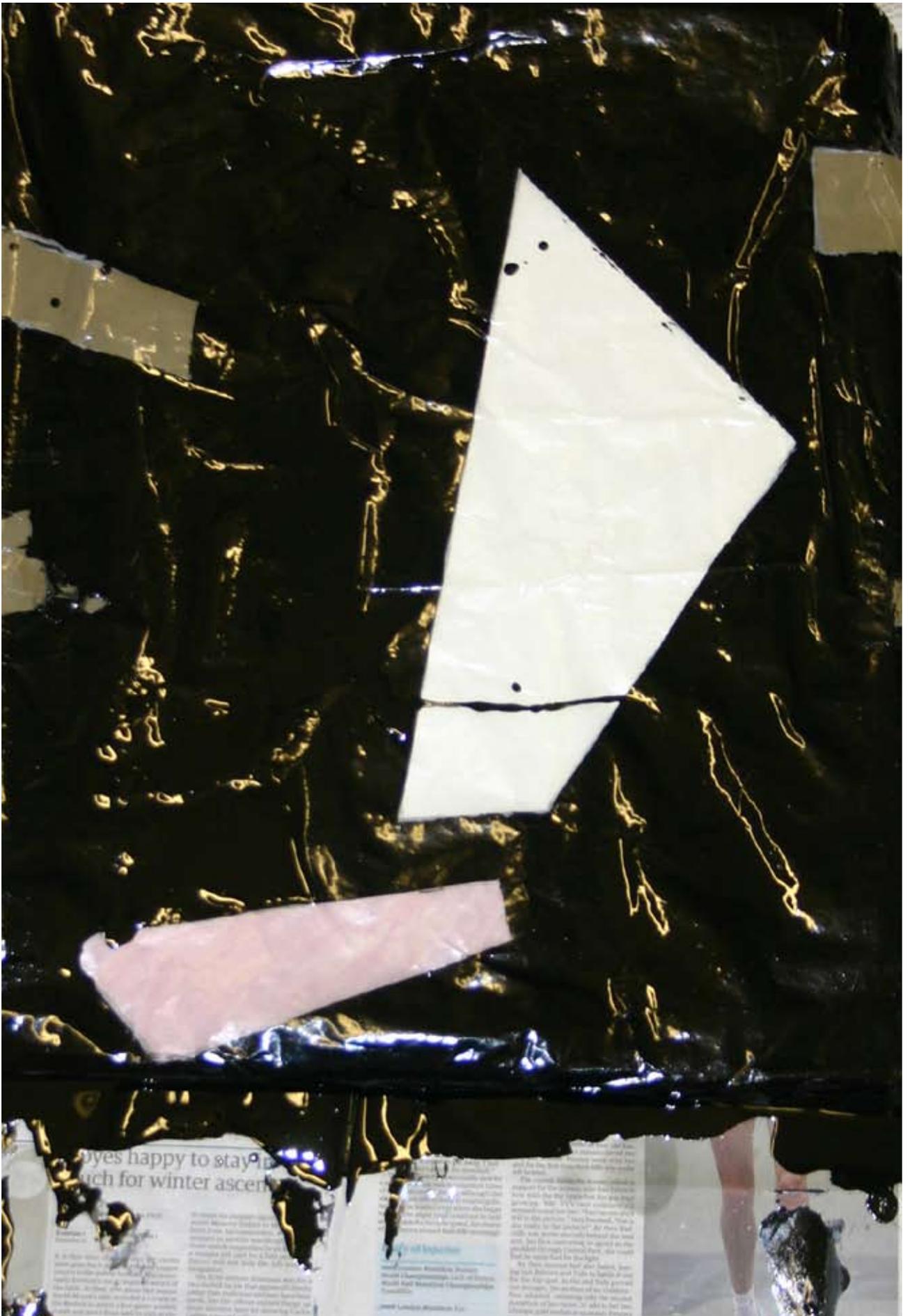
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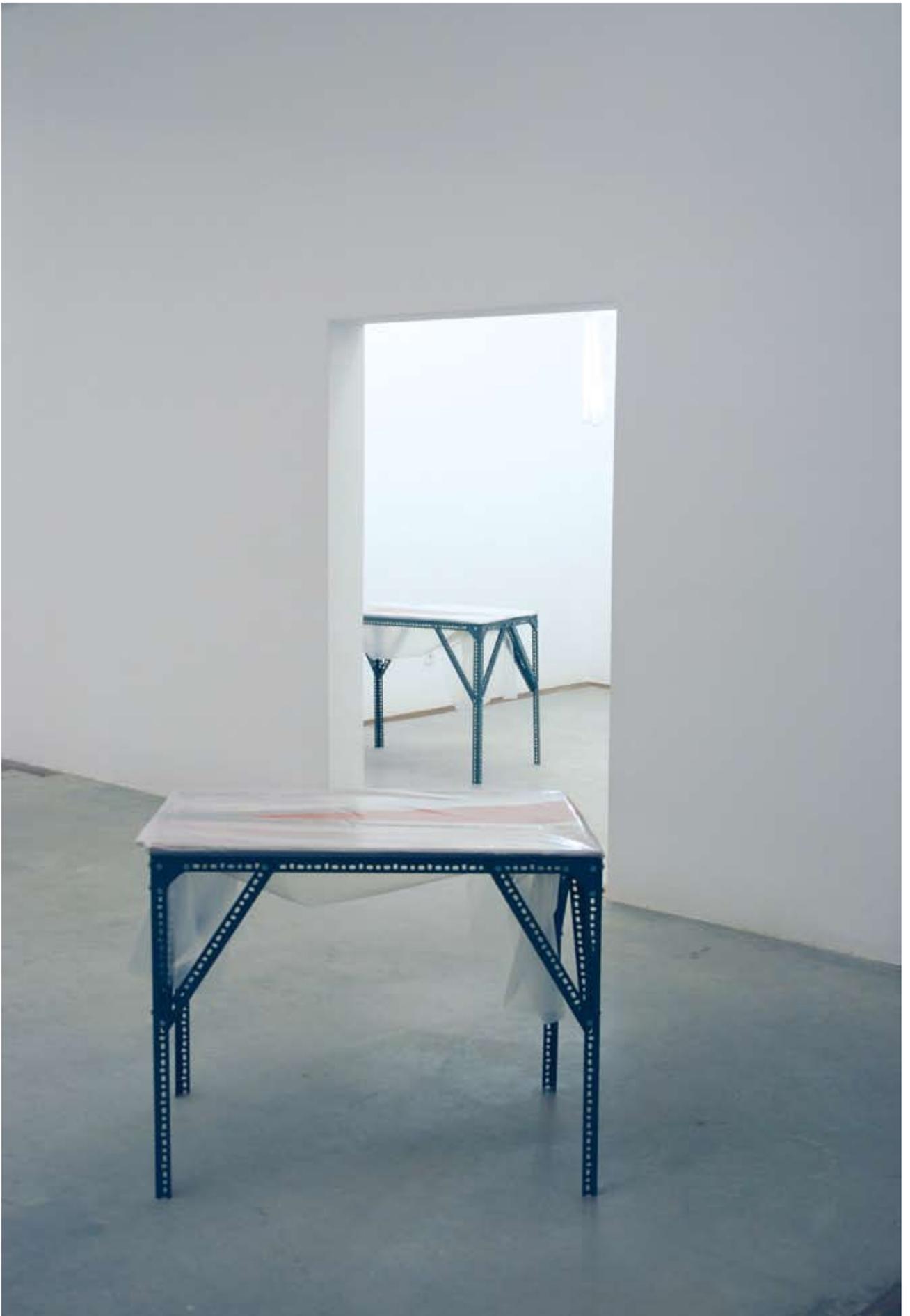
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BAS 7 IN THE DAYS OF THE COMET
HAYWARD GALLERY
LONDON UK



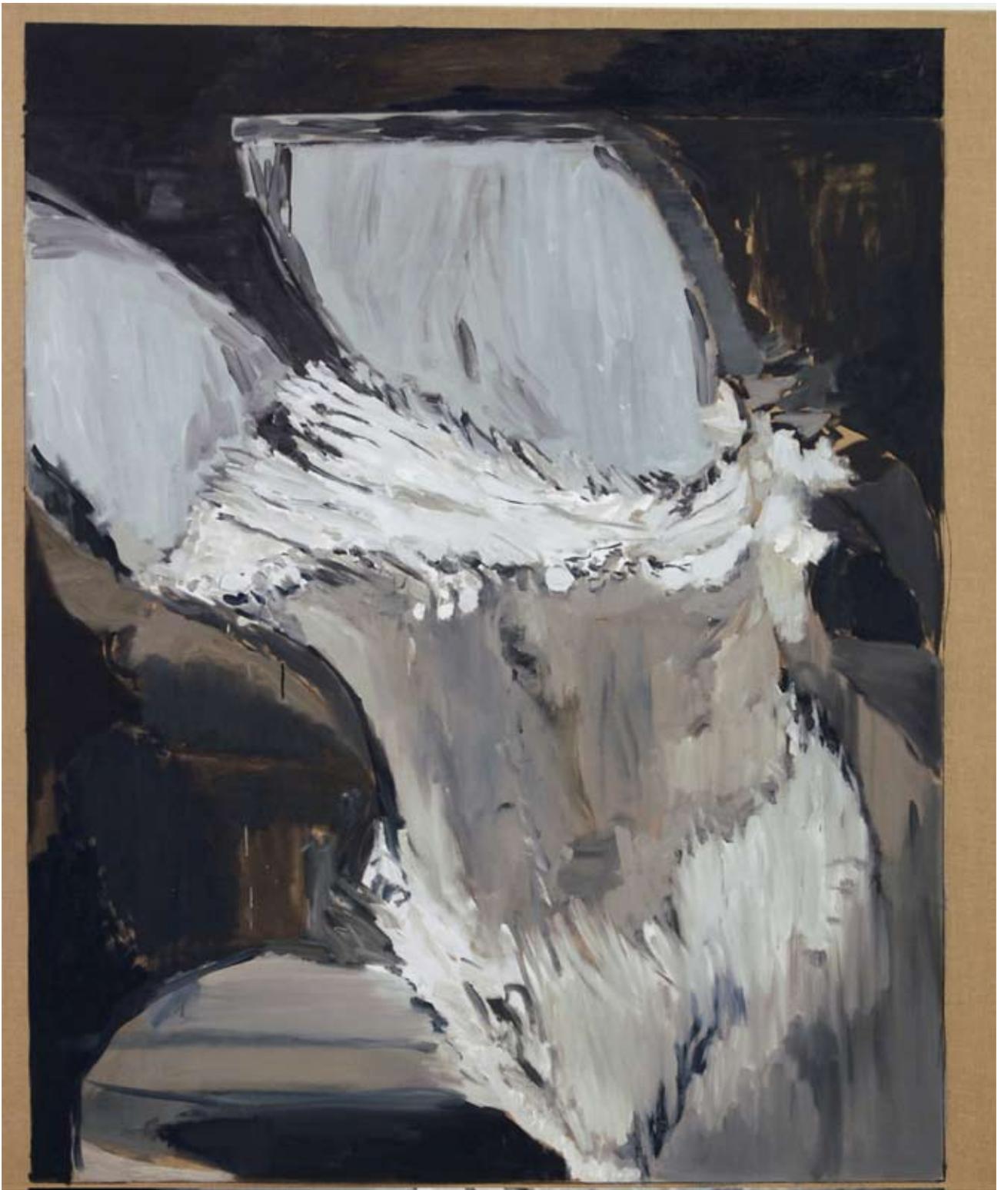


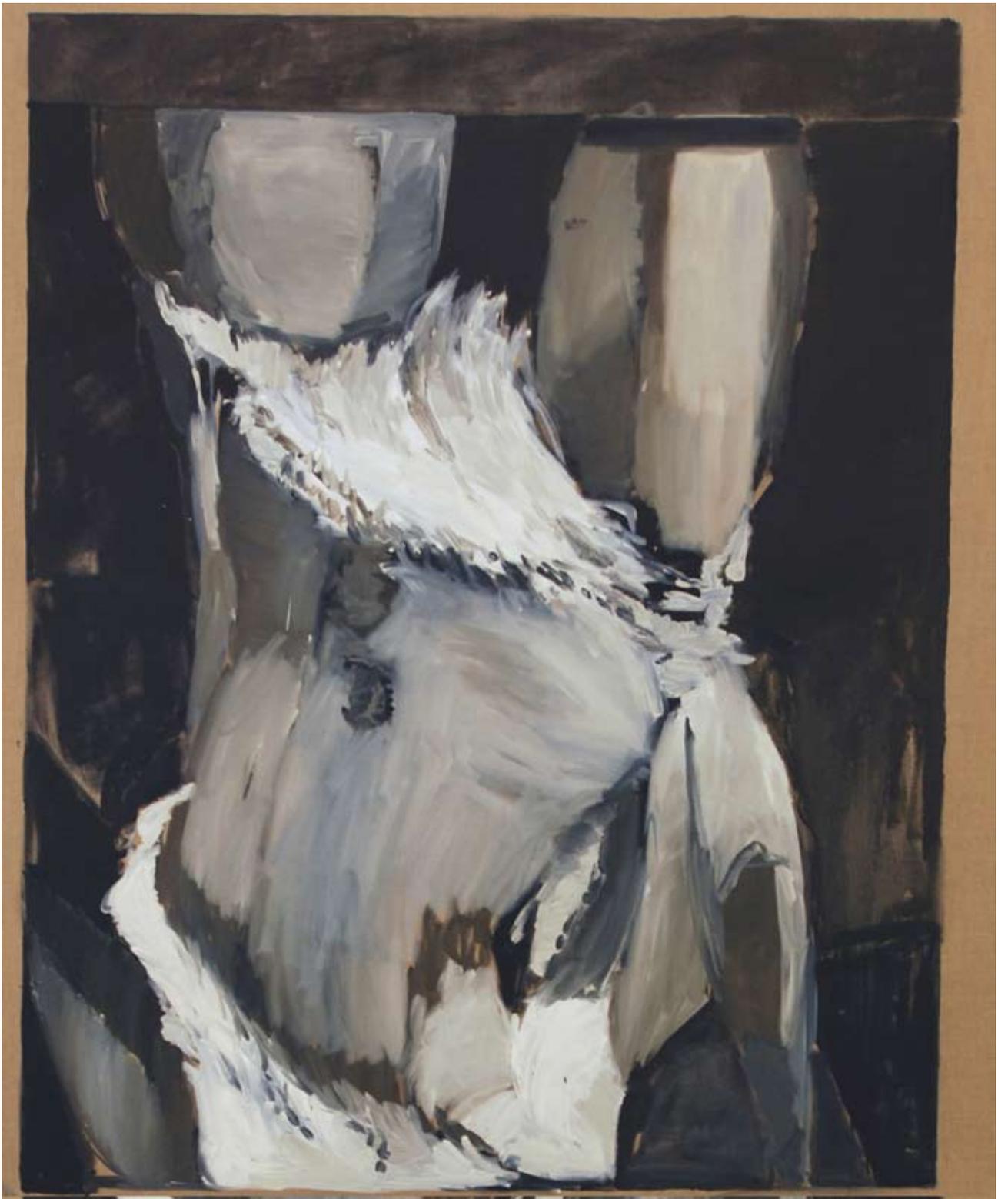
COLLAPSE XXX
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CAVEGIRL
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REFRAMING
CCA ANDRATX
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CULLINAN RICHARDS









CULLINAN RICHARDS

COLLAPSE XXX
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PRIMITIVE GO GO III



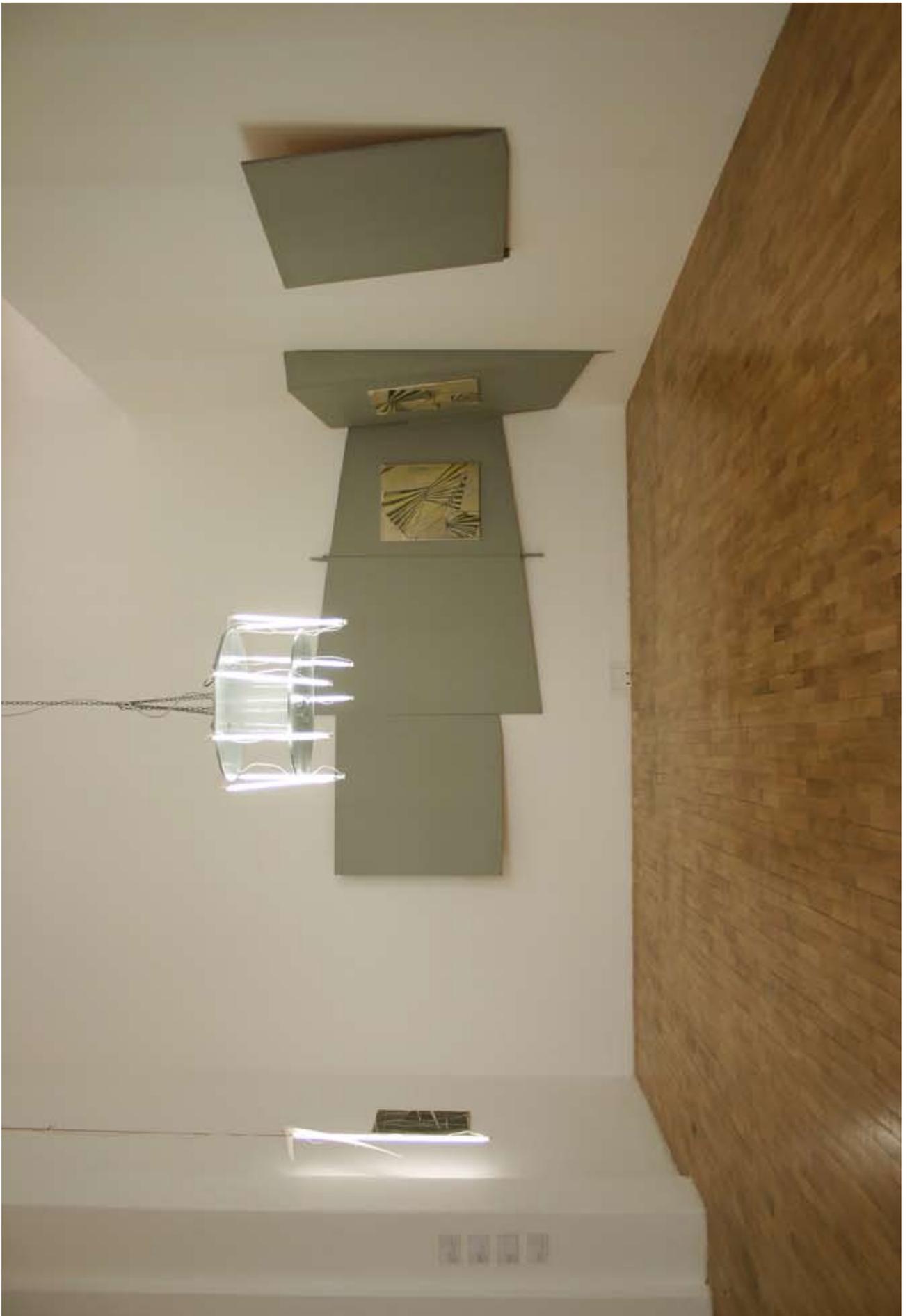


COLLAPSE XXX
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ABSTRACT CAMPFIRE
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CCA ANDRATX
MALLORCA SP

CULLINAN RICHARDS



COLLAPSE XXX
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V PLASTIC ABSTRACT III
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VERTICAL REALISM LAMP
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HORIZONTAL ABSTRACTS (TABLES)
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RCA LONDON UK



COLLAPSE XXX
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UNWORTHY ABSTRACTS
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EEA PAINTING EDITION
WHITECHAPEL GALLERY
LONDON UK

CULLINAN RICHARDS

Rugby union Autumn internationals

Creative sterility traps England in a wasteland of ambition

Autumn internationals on the web
Match reports, analysis and more
guardian.co.uk/sport/autumn-internationals

Wanted: players ready to drop the drills and grab the remote control

Robert Hoon Twickenham
England Argentina

Some people will argue this was progress from an English point of view. Presumably they also believe the coach is fit and that England will have a more professional and more exciting game. But when you look at the reality of Saturday evening and the dark shadows of New Zealand's two losses, it is not a picture of progress. It is a picture of a team that is not ready to play with and through that will control. When you play a side like New Zealand, you are only likely to get two or three opportunities and we will have to take them.

acknowledge England won in spite of themselves. Lewis Moody was outstanding in defence, but in attack he was a liability. The home pack refused to create any forward momentum. Indeed by one or two countenances referring to the obvious inattentive Nigel Owens and the leisurely decision to remove the dangerous Martin Leslie on a critical stage. Otherwise it was such a wasteland of ambition that those who bore the brunt of half-time were perfectly justified.

ment, regardless of this or other winning were all that matters, we had a long post-match face? Until Matt Dawson's 70th-minute try, the hosts seemed unlikely to register either victory or a try for the second weekend running. Even when a single midfield hand by Hoon in a rare ball-carrying contribution from Owen, Steve Bowditch and safe hands from Moody finally gave Bunch the space to surge over for his third try in four Tests, there was concern in the coaching box as the ball wavered and landed on the posts with the ball in one hand. Had he dropped it, we can safely assume Johnson's market confidence would have been seriously tested.

England remains that England and we are missing a team of potential world-class players that they were a year ago. The all-action Moody has been a discovery, the experiment of Lewis Moody to play back has been a failure and even Wilkinson has to concede England's inexperience or lack of territory with any given possession. Despite their new permanent captain, there are signs of a team that is not ready to play with and through that will control.

we were nervous" Martin Johnson has admitted his England team are suffering a confidence crisis before their final autumn Test against New Zealand this weekend. Johnson said he felt as if he had aged 20 years during the previous Argentina test. "I think it's a significant improvement," he said. "I was clearly nervous, said Johnson. "I can't deny it was a tough game to watch, particularly the full-back, and frustrating for all of us. If we can't do that again next week, we're going to be in big trouble. We're going to be happy against the All Blacks because they will turn the ball's share into seven points. It's always there but the players have to get it out of their heads. That's what I'm looking for. I'm looking for people to get them in the best shape for Saturday." Robert Kitson

and those Gerthys and the game was again dominated most by Owen. "I think it's a significant improvement," he said. "I was clearly nervous, said Johnson. "I can't deny it was a tough game to watch, particularly the full-back, and frustrating for all of us. If we can't do that again next week, we're going to be in big trouble. We're going to be happy against the All Blacks because they will turn the ball's share into seven points. It's always there but the players have to get it out of their heads. That's what I'm looking for. I'm looking for people to get them in the best shape for Saturday." Robert Kitson

we're clearly nervous" Owens harshly penalised Argentina as they reached towards the English life. Williams, despite leaving the field only following a blow to the shin, will be back in the chair opposite Dan Carter as Argentina's slightly more ambitious and showier half-back. "I think we've started to feel like a proper game of rugby," he said. "I think we've started to feel like a proper game of rugby." Williams, despite leaving the field only following a blow to the shin, will be back in the chair opposite Dan Carter as Argentina's slightly more ambitious and showier half-back. "I think we've started to feel like a proper game of rugby," he said. "I think we've started to feel like a proper game of rugby."

The red rose have a team of followers who are ready to drop the drills and grab the remote control. The red rose have a team of followers who are ready to drop the drills and grab the remote control. The red rose have a team of followers who are ready to drop the drills and grab the remote control.



The pack closely shackled by the Argentina defence as Twickenham Paul Hindle, in action

the red rose have a team of followers who are ready to drop the drills and grab the remote control. The red rose have a team of followers who are ready to drop the drills and grab the remote control.

Match stats table with columns for England and Argentina, showing statistics like Tries, Conversions, Penalties, and Possession. Includes a small pie chart showing possession percentages.

Richard Cullinan

COLLAPSE TEXTS
CREATIVE STERILITY TRAPS ENGLAND
IN A WASTELAND OF AMBITION

CULLINAN RICHARDS

Maradona's ban draws to a close

Argentina's World Cup preparations disrupted

Sid Lowe Madrid

Just when Argentina thought it was safe finally to prepare for the World Cup, their coach, Diego Maradona, was banned from football for two months last night. An often surreal, intensely controversial and deeply troubling year will draw to a close with no manager on the bench and a shadow hanging over the troubled national team who were defeated 2-1 here on Saturday by Spain.

The ban was handed down by Fifa in Zurich following a three-hour meeting and a 40-minute appearance from Maradona himself. The world governing body said that it had taken into consideration Maradona's apologies and "sincere regret" but the subsequent ban was still more severe than had been expected. Maradona will not be allowed to have any formal involvement in football until 15 January 2010 - less than six months before the start of the World Cup. He was also fined 25,000 Swiss francs (£15,000).

The punishment follows Maradona's remarks after Argentina reached the World Cup with a 1-0 win over Uruguay in their final qualifying match on 14 October. He told journalists they "take it up the arse", grabbed his crotch and insisted the world's media should "suck it and keep on sucking".

Inside

Burley set for sack

George Burley looks set to be sacked, as Scotland manager after the country's Football Association called a hastily arranged board meeting this week at which his future will be the only item on the agenda. Scotland's abject performance in Saturday's 3-0 defeat by Wales has brought Burley's future back into sharp focus, two months after he was given a stay of execution when he failed to qualify for the World Cup. The decision was set out by Scotland's fans to Wales in Cardiff will be discussed at the meeting.

Full story p. 77

ing". Fifa's Article 57, which deals with offensive language or language that will lead to violence.

The Argentine is expected to stand appeal is expected. The president of the AFA, is a member of Fifa and was aware of the ban being made by football's governing body.

In view of his coming in for severe criticism himself, it suits him to focus more on the national team's coach than their president. Maradona is also a hugely lucrative draw, not particularly successful man, to have in charge.

Maradona's assistant, Alejandro Marcano, will take charge when Argentina face the Catalonia "national" team in a prospective friendly on 22 December in Barcelona and will also assume control if a proposed friendly against the Czech Republic is confirmed for 16 December. Maradona will be back in charge by the time the next formal international break comes round in March.

Maradona's time in charge of the Argentine

A surreal, controversial and troubling year will draw to a close with no manager on the bench

tina has been a large, disastrous one. He fell out with Juan Roman Riquelme and has used 78 players, including changes just over a year ago.

Maradona's relationship with Carlos Bilardo, his coach at Mexico 86, also soured. Bilardo was employed as technical director to provide support for Maradona, only for the coach to demand he spend games in the stands "with us and the org". In the aftermath of the win over Uruguay the pair embraced and appeared to have settled their differences. But Maradona has continued to say he wants complete control over all footballing decisions.

Fifa's officials had to decide if Maradona had breached Article 57 of Fifa's discipline code by "offending the dignity of a person or group of persons through contemptuous, discriminatory or denigratory words". That offence carries a mandatory five-match stadium ban which, if applied to competitive matches, would have sidelined him until after the World Cup quarter-finals stage. His ban was judged by Article 57 to be "offensive gestures or language".

Spain reign supreme



Diego Maradona, the Argentina head coach, arrives at Zurich airport for the hearing that led to his ban for offensive comments and gestures Christian Hartmann/Reuters

Van Persie faces six weeks out

David Hytner

Robin van Persie was relieved to hear last night that the ankle ligament he damaged on international duty with Holland was only partially ruptured, although the Arsenal striker said he still faced a lay-off of between four and six weeks.

The in-form 26-year-old was substituted after 15 minutes of the bad-tempered 0-0 friendly draw with Italy in Pescara on Saturday. He flew back to Amsterdam, where he remained under the supervision of the Dutch federation's medical department, which has liaised closely with its counterparts at Arsenal.

"The prognosis is that I will be out for four to six weeks," Van Persie told Dutch television last night. It was initially feared that, while there were no fractures to the ligament in Van Persie's right ankle had been severed and he might have faced around three months on the sidelines. But further scans showed only a partial tear, although the news remains a disappointment to him and Arsene Wenger, the Arsenal manager.

Wenger is already without Nicklas Bendtner, who underwent groin surgery and has been ruled out until January, and the loss of Van Persie leaves him with

Robin van Persie's ankle ligament injury, sustained with Holland, leaves Arsenal with only two recognised strikers



only Eduardo da Silva and Carlos Vela as recognised strikers. "I may not be the first choice not to secure the signing of Marouane Chamakh from Bordeaux over the summer; he refused to pay over the odds for the striker, who becomes a free agent at the end of this season.

Wenger is no friend of the international friendly and his frustration at such fixtures will intensify, particularly as this is not the first time that Van Persie has been injured while playing for Holland. The Frenchman had said, rather ominously, when his players departed for the international break last week, "let's see how many cards we get". At the start of this month he said: "In England you get the injuries in November every year. You know that in December you can win or lose the championship."

Van Persie was hurt when the Italy defender Giorgio Chiellini challenged him as he shot on goal. Chiellini made a series of robust tackles and, in a stormy encounter, some of the Dutch players felt that a red card might have been shown, although not necessarily to Chiellini. Van Persie absolved Chiellini of blame. "There was no intent," he said.

Capello warns James he must prove his fitness to win World Cup place

Dominic Fifield Doha

Fabio Capello's concerns over who will be his first-choice goalkeeper at the World Cup have been further exposed after the England head coach admitted he would not consider David James, his regular No. 1, for the tournament if the veteran continues to be dogged by a knee problem.

James was not included in the squad for Saturday's friendly against Brazil, with the 39-year-old unable to train for at least two days after every first-team appearance for Portsmouth. Instead, Capello handed Ben Foster a fourth cap in Qatar and a chance to stake his own claim, though the Manchester United goalkeeper is only third choice

at his club and admitted he was "disheartened" by his inability to make a real impression at Old Trafford.

The England coach's instinct would be to select a fully fit James as first choice, with West Ham's Robert Green challenging Foster as No. 2, though Capello will need to see evidence of improvement in the Portsmouth goalkeeper's condition. "He has to be fit to be selected," said Capello. "We spoke with him and he needs more time to be really fit. We thought it would be best for him to stay home and train rather than come to Qatar. If he is fit, he will be with us. Probably."

However, the demands of tournament football - with a number of games played within a relatively short period of time



Ben Foster is finding being No. 3 at Old Trafford a disheartening experience

are already shaping Capello's decision-making. Asked whether he would consider James if his knee, which was flushed out in the summer but swells up after matches, continues to hamper his ability to train, the Italian added: "No, no, we can't. It has to be sorted out before then. I don't know if he needs an operation. If he is in the same situation in May, we will have to choose players who are all fit."

While James struggles with his fitness, Foster has been displaced at Old Trafford by the return of Holland's Edwin van der Sar from a wrist injury, with the Polish goalkeeper Tomasz Kuszczak having squeezed the Englishman from the bench in recent weeks. "It's very, very disheartening not even being on the bench," said

Foster. "It was a bit out of the blue to be picked against Brazil, to be honest. I'm third choice for Manchester United and yet I'm playing for my country. Ideally, I'd like to be playing for my club. That's not happening, but the England boss is giving me a few chances."

Foster had enjoyed a spell in the United team when Van der Sar was injured but, having endured the odd mistake in the spotlight, has not featured in the Premier League since the 2-2 draw with Sunderland early in October. He was subsequently selected for England's final qualifying fixture against Belarus, with Green suspended and James resting his knee.

Paul Hayward, Kevin McCarra, page 2

COLLAPSE TEXTS

A SURREAL CONTROVERSIAL AND TROUBLING YEAR WILL DRAW TO A CLOSE WITH NO MANAGER ON THE BENCH

Strippers

Charles H. Scott Gallery

Cullinan + Richards Strippers

July 26 to September 21, 2008
Opening Reception Friday July 25 at 7:30pm
Artist Talk Saturday July 26 at 1pm

The Charles H. Scott Gallery is pleased to present *Strippers*, an exhibition by Charlotte Cullinan and Jeanine Richards. *Strippers* is curated by Cate Rimmer and is the London (UK)-based artists' first solo exhibition in Canada.

"Symbolic and allegorical meaning is repeatedly implied in this work but may not amount to more than a fascination with the imagery of female recklessness and daring. But the proof of the work is not in its imagery; it's in an endlessly inventive and heedless practice of making and transformation that overwhelms all reference."

—Barry Schwabsky, Artforum, May 2008

Cullinan + Richards make installations that address the specificity of the gallery site, making the supporting structure as relevant as the art object. The artists incorporate and build on a collection of elements that recur from one work to the next forming a system or language to address a range of themes. References to popular culture and personal history are abstracted and narratives emptied to construct situations where possibilities are opened up — for the artists themselves and for others.

In *Strippers* Cullinan + Richards negotiate a site between abstraction and figuration. Paintings based on Russ Meyer's cult film *Faster Pussycat! Kill! Kill!* (1965) mark out possible roles for the artworks and establish scenarios in an attempt to disturb hierarchies of what artwork is supposed to be. The installation features text and paintings presented on paneled walls that function as physical dividers and mounts for the paintings as well as being sculptures in their own right. In this system, the paintings are supported and subtly undermined by their method of presentation. Further elements in the show include water fountains and sculptures that play with notions of figuration and monumentality.

From 1997–2006 the artists worked as Artlab and have exhibited widely internationally, including The Whitechapel Gallery, South London Gallery, Mobile Home Gallery, Museum of Contemporary Art Seville, Daniel Spoerri Foundation, Italy, Whitstable Biennale, Kunstmuseum Lucerne Switzerland.

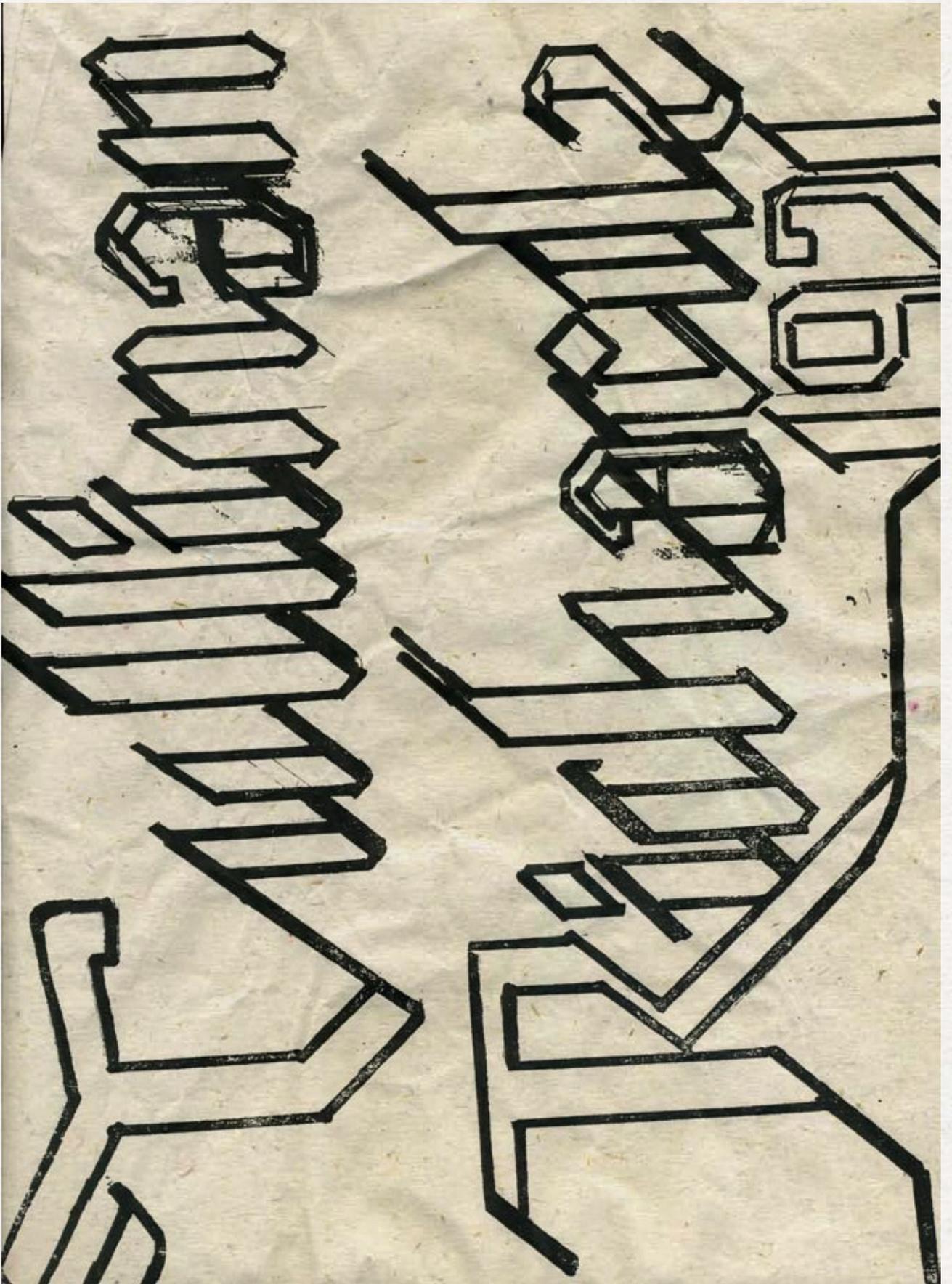
For further information please contact the gallery at 604.844.3809. Gallery Hours are 12 - 5 pm Weekdays and 10 am - 5 pm Weekends. Admission is free.

Charles H. Scott Gallery / Emily Carr University, 1399 Johnston Street, Vancouver, BC
phone 604.844.3809, <http://chscottgallery.eciad.ca>

COLLAPSE TEXTS

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STRIPPERS

CULLINAN RICHARDS





COOPER GALLERY
 Duncan of Jordanstone College
 of Art & Design
 13 Perth Road
 Dundee, DD1 4HT
 +44 (0) 1382 385330
 www.exhibitions.dundee.ac.uk

OPENING TIMES
 Mon – Fri: 9.30am – 5pm,
 Sat: 10.30am – 4.30pm

CULLINAN RICHARDS

**FIRST UNAF-
 FECTED UNAF-
 FECTED FOR-
 MAL EFFECTS
 LAST**

PREVIEW SERIES

2nd OCTOBER – 4th DECEMBER 2010

**FIRST
 UNAFFECTED**
 1st
**OCTOBER
 2010**
6pm / 8pm

/1/

**UNAFFECTED
 FORMAL**
 29th
**OCTOBER
 2010**
6pm / 8pm

/2/

**EFFECTS
 LAST**
 26th
**NOVEMBER
 2010**
6pm / 8pm

/3/

Design: www.ranchdesign.co.uk

First Unaffected Unaffected Formal Effects Last CULLINAN RICHARDS

First Unaffected Beers, iced buns, orange quarters, orange squash, paper cups, slides

Main gallery:

Neon GoGo Dancer No. 1 (on floor)

Neon GoGo Dancer No. 2 (on floor)

Neon GoGo Dancer No. 3 (on floor)

Neon GoGo Dancer No. 4 (on floor)

Abstract Painting (on floor)

Vertical surface (grey)

Vertical surface (black)

Pleated painting, part 1 (rolled)

Pleated painting, part 2 (rolled)

Twenty rolls of tape

Group of tins

Lighting arrangement No.1 (floor)

Lighting arrangement No.2 (walls)

Black horizontal poured abstract (table)

White horizontal poured abstract, in plastic (table)

Underplay - plastic floor

Foyer:

Table (bar)

Raw materials 2

Table (painting)

Lighting arrangement No.3

Savage School Window Gallery Light Box texts; Anton Beaver, Andrew Dodds,

Main Lafferty, Andrew Maclean, Iain Sturrock

Unaffected Formal Amontillado sherry, paper cups, two slides of fireworks

Main gallery:

Neon GoGo Dancer No. 1 (under lit)

Neon GoGo Dancer No. 2 (under lit)

Neon GoGo Dancer No. 3 (under lit)

Neon GoGo Dancer No. 4 (under lit)

Abstract painting (on floor)

Vertical surface (grey)

Vertical surface (black)

Pleated painting, part 1

Pleated painting, part 2

Twenty rolls of tape

Lighting arrangement No.1 (floor)

Lighting arrangement No.2 (walls)

8'x4' mirror, reconditioned

Black horizontal poured abstract (table)

White horizontal poured abstract (table)

Underplay - plastic floor

White on white wall painting

Foyer:

Table (bar)

Raw materials 2

Table (painting)

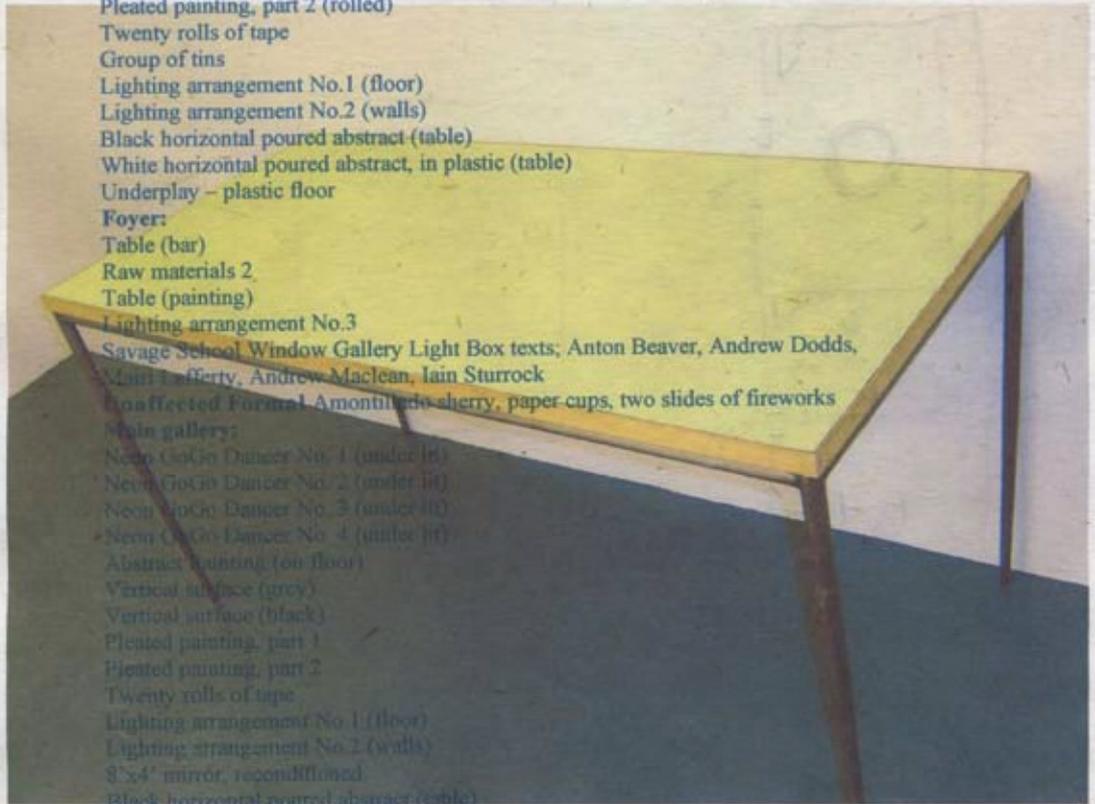
Savage School Window Gallery Light Box Texts

Lighting arrangement No.3

Effects Last Gin Ton, other drinks, plastic cups, Crates of whiskey (indiscriminate)

Main gallery: All of the above in some con-figuration with list of works

Foyer: All of the above left completely unaffected



Maradona two-for-four for four

Argentina's World Cup
preparations disrupted
Coach apologises for
rant against journalists

Sid Lowe Madrid

Just when Argentina was finally to prepare for the World Cup, coach, Diego Maradona, was thrown from football's spotlight. An often controversial and controversial manager will draw to a premature end on the bench and the troubled national team defeated 2-1 here on Saturday.

The ban was handed down by Fifa in Zurich following a three-hour meeting and a 40-minute appearance from Maradona himself. The world governing body said that it had taken into consideration Maradona's apologies and "sincere regret" but the subsequent ban was still more severe than had been expected. Maradona will not be allowed to have any formal involvement in football until 15 January 2010 - less than six months before the start of the World Cup. He was also fined 25,000 Swiss francs (£15,000).

The punishment follows Maradona's remarks after Argentina reached the World Cup with a 1-0 win over Uruguay in their final qualifying match on 14 October. He told journalists they "take it up the arse", grabbed his crotch and insisted the world's media should "suck it and keep on sucking".

Inside

Burley set for sack

George Burley looks set to be sacked as Scotland's Football Association called a hastily arranged board meeting this week at which his future will be the only item on the agenda. Scotland's abject performance in Saturday's 3-0 defeat by Wales has brought Burley's future back into sharp focus, two months after he was given a stay of execution to qualify for the World Cup. He was booed out by Scotland fans towards the end of the Cardiff win reported at the meeting.

Full story

A surreal, controversial and troubling year will draw to a close with no manager on the bench

Argentina has had a surreal, controversial one. He fell out with Juan Roman Quiroga and has used 78 players, since taking charge just over a year ago.

Maradona's relationship with Carlos Bilardo, his coach at Mexico 86, also soured. Bilardo was employed as technical director to provide support to Maradona, only for the coach to demand he spend games in the stands "with a suit and tie on". In the aftermath of the win over Uruguay the pair embraced and appeared to have settled their differences. But Maradona has continued to say he wants complete control over all footballing decisions.

Fifa's officials had to decide if Maradona had breached Article 58 of Fifa's discipline code by "[offering] the dignity of a person or group of persons through contemptuous, discriminatory or denigratory words". That offence carries a mandatory five-match stadium ban which, if applied to competitive matches, would have sidelined him until after the start of the quarter-finals stage. However, Maradona was judged by Article 58 to have committed offensive gestures or language.

Spain reign supreme



Diego Maradona, the Argentina head coach, arrives at Zurich airport for the hearing that led to his ban for offensive comments and gestures Christian Hartmann/Reuters

Capello warns James he must prove his fitness to win

Maradona two-for four

Cullinan Richards

Curated by Pádraic E. Moore



At The LAB

Preview Friday 19th March 2010 6-8pm Exhibition continues to 24 April 2010
The LAB, Dublin City Council Arts Office, Foley Street, Dublin 1

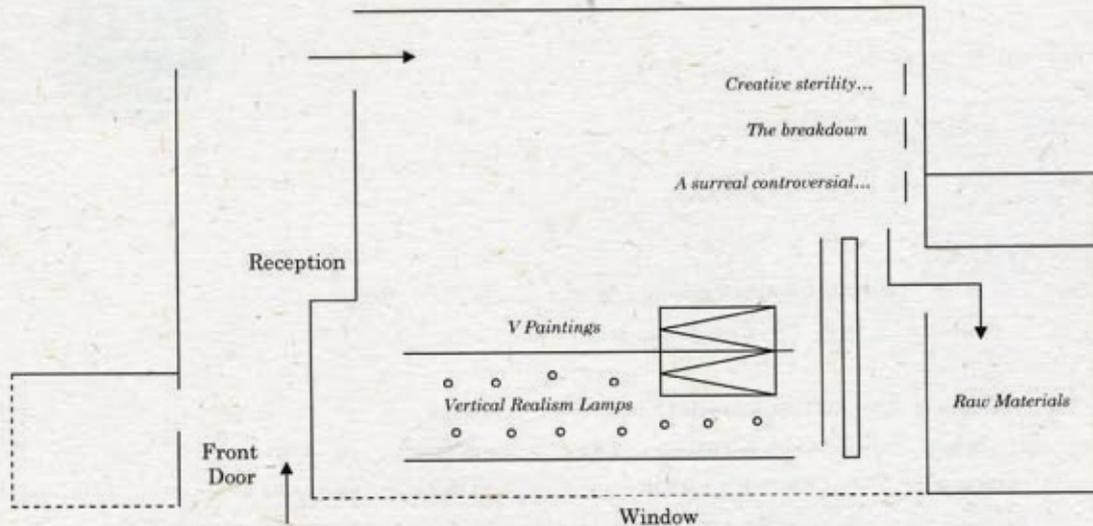
The title for Cullinan Richards first solo exhibition in Ireland refers to a two month ban meted out to Diego Maradona after his verbal attack on journalists in 2009. The punishment follows Maradona's remarks after Argentina reached the World Cup with a 1-0 win over Uruguay in their final qualifying match on 14th October. He told journalists they "take it up the arse", grabbed his crotch and insisted the worlds' media should "suck it and keep on sucking". Fifa punished him according to Article 57, which relates to "offensive gestures or language". - *The Guardian, Nov 15, 2009.*

The title, *Maradona two-for four*, lifted from the newspaper headline, reduces this event to numerical abstraction, two months for four letters. Positioned either side of a specific incident, the numbers two and four are located as event and result, weight and counterweight. The title introduces Cullinan Richards preoccupations concerning the use of a particular performance / event in association with their work, offering one particularly loaded lens through which this exhibition may be viewed. Through the use of these 'ready-made' narratives the pliability of the concepts abstract and figurative vis a vis painting is explored.

Figurative for Cullinan Richards is allied to a kind of primitive realism, visualised in previous work through references to Russ Meyer's Go Go dancers in his 1966 cult classic 'Faster Pussy Cat, Kill Kill', a horse diving performance from Atlantic City steel pier in 1921, found images from homoerotic self publishing from the 1970's and appropriated newspaper pages from the studio floor. Figurative is also associated with an upright vertical space, the position of someone standing in front of a painting. Abstract exists for the artists as exhibition and exhibitionism, the experience and the act of showing paintings. The exploration of constructed modes of display and the positioning of the artwork, in relation to the performative aspects of painting is central to their production. Abstract seems to be associated to material reality, the absolute physical presence of the work finally overriding any tacked-on agenda. Abstract is used by the artists to describe and destabilise the relationship of one work to another in a constructed space. For the artists, their production is a material whole stretched horizontally between one show and the next.

For *Maradona two-for four* Cullinan Richards have made a monumental painting on plastic that takes up the entire length of the gallery windows. Hung from the ceiling and lit by the artists characteristic fluorescent chandeliers this rough display utilises the V as motif, its blatant materiality overtaking any primary reference to Maradona's crotch grabbing.

Ground Floor Gallery



V paintings (Maradona two-for four) nos. 1-15

Gloss household paint, foil tape, polythene sheeting, 2010

Vertical Realism Lamps (Maradona two-for four) nos. 1-13

Fluorescent tube lighting, cable, gloss paint, MDF, 2010

Raw Materials (Maradona two-for four)

Polythene sheeting, timber frames, gloss household paint, silver spray paint, nylon chord, paintbrushes, electric cable, fluorescent lighting, 2010

Creative sterility traps england in a wasteland of ambition

Edition screenprint on glacine paper, 50 x75 cm, 2010

The breakdown

Edition screenprint on glacine paper, 50 x75 cm, 2010

A surreal controversial and troubling year will draw to a close with no manager on the bench

Edition screenprint on glacine paper, 50 x75 cm, 2010

Recent exhibitions include: *Positions*, Laing Gallery, Newcastle UK, 2009/10 (solo), *Reframing*, CCA Andratx Mallorca Spain, 2009, *EEA The Painting Edition*, *The Return of the Real*, The Whitechapel Gallery, UK, 2009/4, *Girl Rider*, Mead Gallery, Coventry UK, 2008 (solo), *Strippers*, Charles H Scott Gallery, Vancouver CA, 2008 (solo), *Headquarters*, Daniel Spoerri Foundation, Italy, 2006 (solo), Whitstable Biennale, UK, 2006, *Documentary Creations*, Kunstmuseum, Lucerne Switzerland, 2005.

Forthcoming exhibitions include: the British Art Show 7, 2010 and *dispari&dispari* Reggio Emilia, Italy, 2011

Exhibition continues: 20th March - 24th April 2010

Monday – Saturday 10am -5pm

The LAB, Dublin City Council Arts Office, Foley Street, Dublin 1

For further information contact:

artsoffice@dublincity.ie

T. 01 222 7841



THE ULTIMATE MATERIALITY OF WOMEN CURATED BY RUSS MEYER

red hot at +101°F

Tura Satana
 Ellen Cantor
 Artemisia Gentileschi
 Anat Ben-David
 Betty La Rocca
 Elke Krystufek
 Lee Lozano
 Matias Faldbakken
 Valerie Export
 Cullinan Richards
 Katrin Plavcák
 Gina Lollobrigida

WARNING:
 THE GALLERIES ARE
 HEATED TO EXTREME
 DESERT TEMPERATURES
 OF +101°F (+38°C)
 FOR THE DURATION
 OF THE SHOW

HAYWARD GALLERY
 January 17th—May 30th 2020

**SOUTHBANK
 CENTRE**

COLLAPSE TEXTS

GO GO POSTER

HEY, WE'RE CLOSED!
 HAYWARD GALLERY
 LONDON UK



THE ULTIMATE MATERIALITY OF WOMEN

HAYWARD GALLERY
January 17th- May 30th 2020

Curator: Russ Meyer
red hot at +101°F

"This show is a homage to Tura Satana, who I wish I had worked with more."

The exhibition go-go is the 3D colour remake of *Faster Pussycat Kill! Kill!* that Meyer talked about but never made. *Faster Pussycat Kill! Kill!* was shot on location in the desert outside Los Angeles in 1965 during days above 101 °F (38 °C) and freezing nights.

Positioning the auteur film director Russ Meyer as 'curator' the artists are asked to prove their physical and mental strength against all odds in this overwhelmingly female show. The Hayward Gallery has been heated to temperatures exceeding 101 °F (38 °C) for the entire installation, creating an extreme situation for the artists to grapple with. The Gallery remains at these high temperatures for the duration of the show.

The artists have been given Meyer's seal of aesthetic approval, invited to push their work further and faster than ever before. Go-go embodies a 'Rabelaisian' vision critical of established authority and stressing a perception of individual liberty. In the extreme heat the artists are able to thrash out their relationship with the curators consistent visual style, entering an unprecedented but nevertheless individual level of production. The position of the curator as auteur collapses against the reality of the individual artists creativity.

Russ Meyer's shrewd appreciation of the selected artists is what ultimately leads them to achieve their best performance, unhindered by received notions of what an exhibition could be. The internal evidence of how the show has been made is present in the overriding physicality of the works themselves. In the end the curator's intention is unimportant as a standard for judging the success of the show – in the words of David Kipen, 'Its all a matter of betting on the fastest horse, not the most highly touted or the prettiest.'

Participating artists:

Gina Lollobrigida, Ellen Cantor, Anat Ben-David, Valie Export, Artemisia Gentileschi, Matias Faldbakken, Lee Lozano, Elke Krystufek, Cullinan Richards, Ketty La Rocca, Tura Satana, Cindy Sherman, Katrin Plavcak

COLLAPSE TEXTS

-

HEY, WE'RE CLOSED!
HAYWARD GALLERY
LONDON UK

CULLINAN RICHARDS

COLLAPSE VERSION V 2011

Dates of the exhibition / Date della Esposizione

Opening Saturday Dec. 11 h 6.00 pm /
Inaugurazione Sabato 11 dicembre ore 18.00
From December 16 until February 13, 2011 /
Dal 16 dicembre fino al 13 febbraio 2011

Opening Days and Hours / Orari e Giorni di Apertura

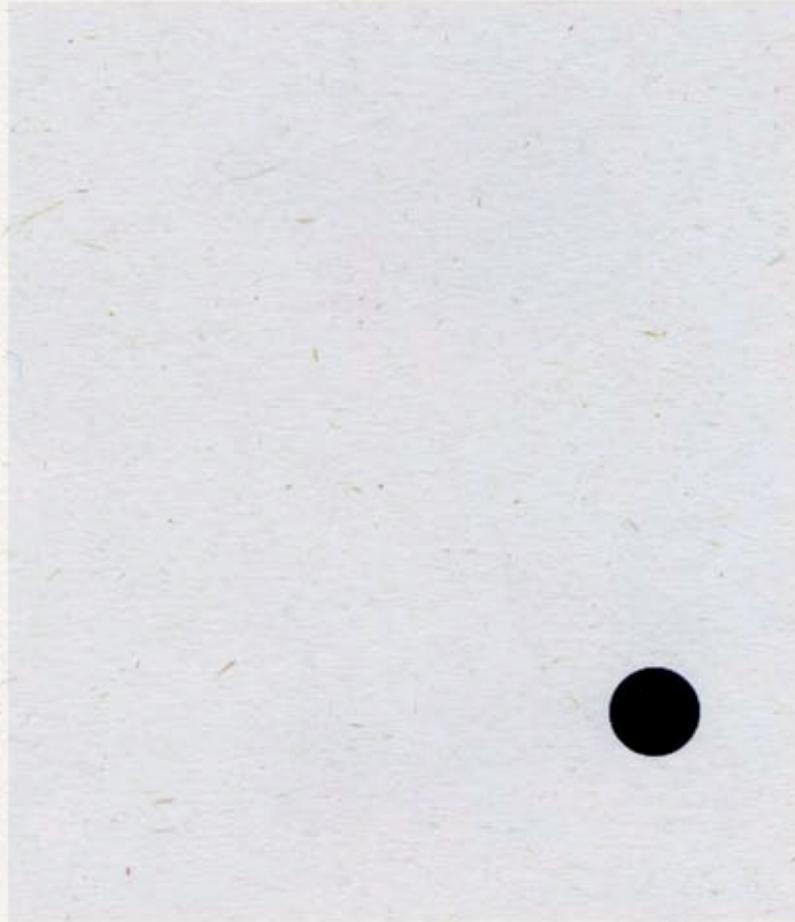
Tue – Fri 10:00 am to 1:00 pm / 3:00 pm to 7:00 pm /
mar – ven 10.00 – 13.00 / 15.00 – 19.00 Sat & Sun by
appointment only / sab e dom solo su appuntamento

Address / Indirizzo

dispari&dispari project
Via Vincenzo Monti, 25
42100 Reggio Emilia, Italia
Tel 0039.335.6097304
Fax 0039.0522.557344
info@dispariedispari.org
www.dispariedispari.org

dispari
&dispari
project

Design: www.thebdesign.co.uk



like this? ↑

Cullinan Richards

Noting that 'the rest of the world is always there anyway', Cullinan Richards (Charlotte Cullinan and Jeanine Richards) have said that their aim is to produce 'equivalent objects in the world, rather than special objects'. Employing painting, sculpture, installation, drawing, photography, video and performance, the artists create bodies of work that, while they often turn on tall tales (not least the grand narratives of art history), also return consistently to the notion of support, whether in the physical sense of studio and exhibition furniture such as frames, table tops and lighting, or in the more nebulous sense of encouraging ideas and social scenarios to bud, flower and eventually wilt. While Cullinan Richards foreground the parts of the exhibition-making process that other artists might wish to make invisible (tools of the art technician's trade such as tape, touch-up paint and plastic sheeting feature prominently in their formal vocabulary) they are also unafraid of returning to certain motifs until they are furry with use – we might think of their continuing focus on the pneumatic go-go girls that populate the films of Russ Meyer, or images of young women on horseback performing high dives into a swimming pool, apparently a popular spectacle in 1920s Atlantic City. For the artists, revisiting and even subverting their own work is, one suspects, a way to ensure its status as 'equivalent objects'. Most things in this world have their plausibility tested more than once. Cullinan Richards test their art's plausibility to the point of destruction, and then sift through the debris in search of telling fragments.

For the first iteration of *BAS7*, Cullinan Richards will occupy the grand staircase of Nottingham Castle Museum, a building that was burned out by rioters in 1832 protesting against its owner the Duke of Newcastle's

opposition to the Reform Act, and later converted into the British regions' first municipal museum in 1878. In this antechamber of the Castle's high Victorian picture galleries (a location that speaks of a now unimaginable confidence in art's authority and social efficacy) the artists stage an exploration into what it means to make, display and view painting. Alluding to the process of installation, plastic sheeting will partially cover the walls, forming a thin membrane between the usual surface of the exhibition space and the canvases on display. Among these are *Collapse into abstract (black)* (2008) and *Collapse into abstract (white)* (2010, p. 61), two heavily worked paintings that employ the image of the Atlantic City horse diver, and here articulate the vertiginous architecture of the Castle's staircase, while also revelling in their own plunging passage into blatant materiality and abstracted form. In addition to the space's usual lighting rig, Cullinan Richards have introduced their *Large Chandelier (suspended from the floor, seen from above)* (2010, p. 60), a wooden cable reel fixed with neon striplights and supported by a scaffolding frame, and several *Vertical Realism Lamps* (2010, p. 59). While these are works of art on their own terms, they also serve to illuminate other pieces in the installation, and point, with the artists' characteristic humour, to the lack of neutrality inherent in the wider politics of display (a lamp may not make us read a canvas as 'realist', but a chandelier's light adds an aristocratic penumbra to even the most proletarian of objects and images).

Elsewhere in the installation, Cullinan Richards show several works formed from newspapers placed on the floor of their studio that have received accidental splashes and drips of pigment, which the artists subsequently 'discovered' as paintings and have re-presented as glassine prints (p. 60). Not quite authored (the specific news stories on each sheet were of course incidental to the fact that it was used to protect the studio's flooring, while each paint mark was pure chance), these pieces underline the artists' continuing interest in the inescapable contingency of all things. The connection between art and the news agenda is not forced, but simply revealed to be there all along, hiding in plain sight.

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*Vertical Realism
Lamps, 2010*
*Twenty rolls
of tape, 2010*

CULLINAN RICHARDS

'BLACK LIGHTS'

10TH JUNE – 30TH JULY 2011

OPENING 9TH JUNE 2011 AT 6 PM

Pre-Text for the exhibition for the viewer by the artist:

The connection of a text to an exhibition is one fraught with difficulty because painting for us exists in terms of associations. When we first started thinking about 'Black Lights' - we had several sub-titles or working titles that hung around our studio in London for a while – for example one of these pre-titles was 'because your mine' – from Jay Hawkins first recorded version of 'I put a Spell on you'. The story goes that someone had brought wine and fried chicken into the studio and the filmed recording got really wild and went really wrong but raw and right and he became known as 'Screamin Jay Hawkins'. This story somehow fuels the show 'Black Lights' - but itself in an explicit way – the original narrative is stripped away by the materiality of the work with perhaps a mere gestural link to the original – or an irrational tension that exists between the artworks and the pre-title of the show.

Our choice of materials comes from simple desires and narrow aesthetic preferences. We are principally dealing with paint – but maybe not in a conventional way – for us paintings are the wall, the architecture, the process of installation and the lighting, as well as the two dimensional wall-hung special-object. The work in 'Black Lights' is about generating what might appear to be a 'double'. When we show and reshow a set of works in exhibitions, we establish a set of controls that effect one's participation in, and attitude towards representation. We talk about abstraction in our work as a crisis, a sort of crisis of use that begins not only with objects but with situations as well.

For 'Black Lights' it's important for us to maintain a certain balance, separating and re-separating the works from other works so as not to upset what could be described as a "peppering" throughout the exhibition space in a particular way that feels tenuous and impermanent, provisional.

In many ways we are using text [both in the guise of titles and as stand-alone texts] not to explain or position the work individually but more to refer to how we might go about making an exhibition in the first place. For us making an exhibition involves all possible aspects, including our behaviour and the manner in which something functions or operates. Titles and pre-titles are used by us to shamelessly bring in narratives - impulsively connecting our previous exhibitions both real and desired.

Hope you enjoy the show.

CULLINAN RICHARDS



Cullinan Richards Twenty rolls of tape, 2010
© the artists, 2010



'Notch for Steve'

**Years later had it come down to a street fight of artworks -
between those lamentably pimp-like works versus the
Milquetoast types lacking in profanity, deluged by over
stimulus and made ever less profane by the consistent
morbid reproduction of themselves.**

**Those pimp-like types with something to say -
something articulating a kind of been-there feel - with no
financial backing - their aesthetic sensibility probably their
downfall - made wretched by an inherent inability to be
looked after, or loved - waiting to be bought down and
made to disappear in a Hayward minute we can't stand it -we
feel like heels for ducking out on you**





Beautiful Homes and bello

1: 11

COLLAPSE TEXTS

- STEVE

- THE DAILY TELEGRAPH
FEB 18TH 2011

CULLINAN RICHARDS

The kind of plastic arts that lights a rebellious fire under your soul and repleishes your desire to exert the power to give your life a new direction. For those who were unsympathetic the idea promised so much - perhaps too much - for those sympathetic there was so much prosperity for talent, soul, something special that almost represented genius. There are two long tables.

Plastic

The trees on the road loomed out of the darkness - two ladies obviously English of the aesthetic kind, grubby hair, loose blouses, sat in the corner studying their Baedekers.

The Red Arrows are renowned throughout the world as ambassadors for both the Royal Air Force and the United Kingdom.

Here we are - we loved you so much

COLLAPSE TEXTS

POSITIONS: THE PRIMITIVES

LAING GALLERY
NEWCASTLE UK

and you hurt us so badly and we are
back as pale as marble. You mustn't
go on trying to link our futures there
is nothing here to keep us neither
love nor hate. Don't trouble yourself.
Two hours later we are still staring
at the pillar - do you believe that we
have made this our dream, our life -
it is the only happiness in our life.
You left so quickly I forgot to pay
you for your services.

We can't believe a courtesan could
be so good.

But it's terrible don't talk about
feeling grief for a girl like that.
Read it then you will understand our
feelings.

By the time you read this we will be
some one else's mistress.

The first line that really got us.

Plastic art - the arts of shaping or
modeling; carving and sculpture.

A lady in a tangerine dress on the
first trial flight. That's the way we
remembered her.

On the grey horizon there was a rum-
ble of an approaching storm and the
modern questions flashed like light-
ning before them.

Now they quietly waited for the ca-
tastrophe of their personality to
seem beautiful again, and interest-
ing, and modern.

They did not sleep there among all
those indecent goddesses of love.
They did like sculpture; a passionate
love for a lump of marble was patho-
logical to them. They like paintings.
They concentrated on the list before
them - scape/concent/abstract: Baby
Cakes, Girl Rider, Strippers, and The
True Artist Helps The world By
Revealing Mystic Truths
He simply did not ask whatever

domestic disasters shimmered behind
that vaguely unsuitable dress
Our treatment of history has always
been instinctive and absent minded
We would like you to think that we
love you chronologically but the two
positions achieved are neither absent
nor present. Whether we finally got to
know and recognize the situation
before us we were of another
generation

They had become both unrepresent-
ational and quiet
We saw our distinguished rivals of
whom we spoke so highly and ward-
ered enough about our own reput-
ation, which seemed to hang like a
hauling wind and once again we re-
membered our own original positions.
Some are whispered from behind -
The two looked in the mirror and for-
got everything they had ever owned.



S AV A G E S C H O O L

COLLAPSE
S AV A G E S C H O O L
W I N D O W G A L L E R Y
C U L L I N A N R I C H A R D S



SAVAGE SCHOOL

WINDOW GALLERY

CULLINAN RICHARDS

GALLERY SIMPSON

QUESTION YOUR TEASPOONS

GEO RGES PEREC

**MY EGG
TASTES
HORRIBLY
DEATH.**

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THE LIGHT IN HER VOICE TURNED AMBER.



PRETTY PLEASE

**ME
SMALL FRY**

01 01 **11** THE wORD

I SAw A sTRANGE WEiRD oBJECT

STANdIN TALKIN TO THE PEOPLE

I ONCE WENT TO A PAWNBROKER.
I ASKED HIM FOR £100 IN EXCHANGE FOR A
PIECE OF MY CONCEPTUAL ART.

“ I ’ LL GIVE YOU
£10 AS BRASS IS A VALUABLE
COMMODITY ” , H E SAID .

— — —

**KEAT 'S
FAVOURITE
SHAKESPEARE QUOTE
ACCORDING
TO IRI'S MURDOGH**

**“BOUTROS
BOUTROS,
ALWAYS
A PLEASURE”**

**IF YOU WANT TO TALK
ABOUT LIGHT,
YOU HAVE TO TALK
ABOUT WAVES .**

**YOU ARE NOW LEAVING
WILD HORSE
AND ENTERING
LAURICA**



WHATEVER IS, HAS BEEN

ANTHONY HILL

PETER LOWE

JEFFREY STEELE

GILLIAN WISE

“ I
WOULD
P R E F E R
NOT TO.”

**“ V A M P I R E
WANTED DEAD
OR ALIVE ”**

**CHARLES H
SCOTT GALLERY**

< 7 5 7 7 MILES

**T H A T
W A Y**

UNSER VERMEINTLICHES SCHWEBEN DURCH DIE UNTER

WASSERWELT IST EINE OPTISCHE TÄUSCHUNG

COLLAPSE BY CULLINAN RICHARDS

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DISPARI&DISPARI PROJECT ITALY

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PUBLICATION ON DEMAND USING AND PUBLIC
PRODUCED BY AND

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CULLINAN RICHARDS WITH RANCH

—

DESIGN

WWW.RANCHDESIGN.CO.UK

—

THANKS TO

ANDREA SASSI

ALL ARTISTS IN THE SAVAGE SCHOOL
WINDOW GALLERY 2009-2011

CATE RIMMER

KATHY SLADE

PADRAIC E. MOORE

SOPHIA HAO

GEMMA MILLWARD

LISA LE FEUVRE

TOM MORTON

BARRY SCHWABSKY

LYNN HARRIS

RONNIE SIMPSON

CCA ANDRATX

JOHN SLYCE

CHRISTOPHER ALDGATE

MATT NIGHTINGALE

RALF RUGOFF

THE WHITECHAPEL GALLERY LONDON

HAYWARD GALLERY LONDON

LAING GALLERY NEWCASTLE

COOPER GALLERY DUNDEE

THE LAB DUBLIN

MEAD GALLERY WARWICK

CHARLES H SCOTT GALLERY VANCOUVER

WAYNE TREVOR TOWNSEND

PAUL JENKINS

DAVIDE ROSI DEGLI ESPOSTI

STEVE

—

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Kingston University London