

The Guardian | Monday 25 January 2010

## Football

## Rooney simply the Best in a United side on the turn

Barclays Premier League  
Tim Rich Old TraffordManchester Utd 4 Hull City 0  
Rooney 8 82 89 90

The answer to the question of where Manchester United would be without Wayne Rooney is third in the Premier League, eight points behind Arsenal and Chelsea. And that is just by working out how many points the champions owe to his goals.

Without him, they might be anything up to £100m better off but the one positive thing about Manchester United's debt is that it is so brain-numbingly vast, it cannot be eliminated through player sales. And in any case, it is hard to imagine any team that Rooney might join. He may be among the best footballers in the world but he is not what Raul Gullit called a "world footballer", equally at home in Madrid, Milan or Manchester.

And that is perhaps what Sir Alex Ferguson meant when he responded to a question about how Rooney had blossomed in the absence of Cristiano Ronaldo, now that he was "the main

man" at Old Trafford. The United manager was dismissive. "I don't think that comes into it," he said. "He always was the main man."

What Ferguson meant was that however brilliantly Ronaldo shone, he knew his time at Old Trafford was temporary and that, in fact, Manchester United did well to keep him for six years. Rooney was always for the long term.

Rooney said he had never scored four before in professional football - a glance through the statistics for Everton Boys' 1995-96 season reveals that he scored nine in a 19-0 win over Preston and eight against Leeds. He is almost as important to his team now as he was in that season, in which he celebrated his 10th birthday.

He arguably occupies the position in this United side that George Best did 40 seasons ago, as the supreme footballer in a team on the turn. In 1970 Best scored six times at Northampton - a performance that in part assuaged the pain of being beaten in a League Cup semi-final by Manchester City.

Anthony Gardner was marking Rooney on Saturday, and the Hull centre-half did reasonably well until the 82nd minute when the floodgates opened.

"He is crucial to Manchester United," title holder Alex Ferguson said. "You can see it through teams week in, week out. He has all the attributes you need - awareness and strength on the ball, he has scored with his head and has even scored with his back."

## The breakdown

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"Rooney is hard to miss. He operates as a striker, but sometimes you find him in the defensive half. He goes into the hole where you can't get him up and down the pitch."

The truth was that after Rooney's early goal, driving in a half-saved shot from Paul Scholes, Hull were not overly disturbed until the end of the match, when everything came crashing down. For United, Nani, finally, produced a performance of note while Michael Owen disproved Ferguson's theory that he and Rooney are not natural partners.

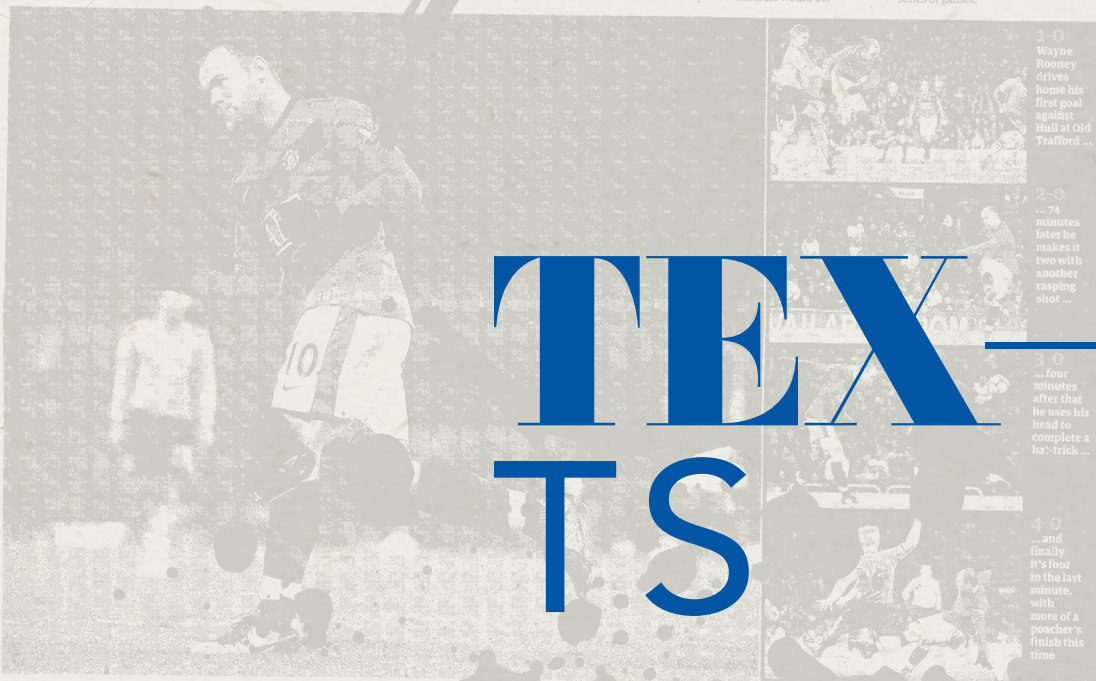
Nevertheless, just before United's second, when Rooney and Dimitar Berbatov combined just as they did for the fourth, Gardner sensed a goal coming. He thought it would be scored by the team in amber.

His manager, Phil Brown, who has been charged by his chairman, Adam Pearson, with cutting £8m from a wage bill that is bigger than Bolton's and which dwarfs Burnley's, might be correct in his thinking that this game was not critical to Hull's survival. But he acknowledged that Saturday's match at home to Wolverhampton Wanderers would be.

Some of the most memorable passages of play, at a stadium short of a thin line of floating league crowd of the season, were performed for the "main man". Some of the most memorable passages of play, at a stadium short of a thin line of floating league crowd of the season, were performed for the "main man".

However, at Old Trafford at least the champions are still knocking over the makeweights of the division. Their previous home games in the league had pitched them against Wolves, who last won at Old Trafford in 1980; Wigan, who have never beaten United; and Burnley, who last won here in 1962. Hull's last victory in this corner of Manchester came 10 years before that.

Next up at Old Trafford in the league are the bottom side, Portsmouth, and there are plenty of tickets available to see a team who last picked up a point here in 1957. If, as Rafael Benítez half-jokingly suggested, Ferguson controls the future list, he could not have selected a more straightforward series of games.



1-0  
Wayne  
Rooney  
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Hull at Old  
Trafford...

2-0  
...74  
minutes  
later he  
makes it  
two with  
another  
rasping  
shot...

3-0  
...four  
minutes  
after that  
he uses his  
head to  
complete a  
ha'-trick...

4-0  
...and  
finally  
it's four  
in the last  
minute,  
with  
more of a  
poacher's  
finish this  
time

## Nine-man Inter prove too strong for rivals | Liverpool offer £10m to Jovanovic

Serie A  
Nigel HendersonInternazionale 2 Milan 0  
Milto 10, Pandev 65

Internazionale moved nine points clear of Milan at the top of Serie A last night despite finishing the game against their city rivals with nine men.

Diego Milto put José Mourinho's ahead in the 10th minute of a dramatic derby at the San Siro but they were forced to play more than two-thirds of the game with 10 men after Wesley Sneijder was sent off. Goran Pandev's 65th-minute strike secured the points for Inter, who also had Lucio dismissed, for handball, in stoppage time. The resulting penalty, taken by Ronaldinho, was saved by Julio César.

Sneijder had masterminded a sensational recent recovery against Siena to preserve Mourinho's home invincibility - the former Chelsea manager has not been beaten on his own soil in eight years - and he made an impact with less than two minutes on the clock as he struck a

curling volley against the outside of the post from 25 yards.

After Milan's David Beckham, too, was booked, Sneijder went close again, Dida making a desperate save with his foot. Then Ignazio Abate played a half-hearted header towards Dida and Milto pounced.

Inter continued to put the Milan rear-guard under pressure but, with 26 minutes



Maicon, left, of Internazionale, battles with Ronaldinho for control of the ball

gone, Lucio was sent off for a yellow card. The referee took a long time to get the game back on track.

Not surprisingly, Inter started to pose a threat and Abate took a shot that cleared the crossbar.

Milan were forced to play with 10 men and this left gaps that a team of their Dutch playmaker could exploit. An hour had gone when a quick break involving Milto and Pandev culminated in the latter lifting a shot over Dida and hitting the post. But the Macedonian striker Pandev was more precise five minutes later, giving his side some breathing space when he scored from a free-kick awarded after Maicon was brought down.

When the action was not over and the referee handed in the area his red card. But César, diving to deny his fellow Brazilian a penalty spot.

A Serbian international, after suffering a career-threatening injury, Medics denied his fellow Brazilian a penalty spot.

Liverpool

Liverpool have offered Milan Jovanovic a three-year contract at Anfield as they attempt to beat several Premier League rivals to the signature of the Standard Liège striker.

The Serbia international is out of contract this summer and is seeking a lucrative move abroad, a situation that has alerted Birmingham City and Everton, too, to his availability. Alex McLeish, 41, confirmed his intention to sign a striker after Sunday's FA Cup fourth-round win at Gillingham Park and, by the new owner, the son Yeung Kiky, may tempt Liège to cash in on the 28-year-old this month.

Milan Jovanovic is out of contract at Standard Liège this summer and has also attracted interest from Birmingham City.

Liverpool have attempted to win a rival interest by offering Jovanovic a bid, if transfer and personal terms of a contract over three years. Rafael Benítez, who compete with Birmingham City in the transfer market this month but hopes to catch with standing and the possibility of a change of a League football next season, the Chinese former Shakhtar Donetsk and by Moscow forward towards Anfield.

Jovanovic is eligible to sign a contract agreement, now and Arsenal have also been in discussion with Bordeaux's Marouane Chamakh. The club are looking for a striking cover for Fernando Torres, while, has agreed a shareholding in the Tottenham Hotspur team but does not intend to leave the American will remain at the Merseyside club to receive close to \$5m.

Liverpool's co-ownership of the club, which has been a consortium with former Rangers because of a back injury





# Football

Minute-by-minute report on the web  
Follow Cameroon v Egypt from 4pm  
guardian.co.uk/football

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Gunn's Soboljev against

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1999. Photograph by Mike

Edgerton/Emics

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Some of the more stilted passages of play, at a stadium shrouded in a thin mist that did not conceal the second-lowest league crowd of the season, were perfect for the "Glazer out" chants, some of which were uttered by supporters wearing the green and gold of Newton Heath, the club that became Manchester United. If those supporters had read Ferguson's programme notes, in which he had made a passionate appeal for unity, they chose to ignore them.

However, at Old Trafford at least the champions are still knocking over the makeweights of the division. Their previous home games in the league had pitched them against Wolves, who last won at Old Trafford in 1980; Wigan, who have never beaten United; and Burnley, who last won here in 1962. Hull's last victory in this corner of Manchester came 10 years before that.

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2-0  
... 74  
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later he  
makes it  
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another  
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3-0  
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minutes  
after that  
he uses his  
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4-0  
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gone, Milto was a yellow carded for simulation and the referee ironed out the simulation. Sneijder applauded the referee ironing out the simulation.

Not surprised, Sneijder started to pose a threat and Abate took a kick to clear the crossbar.

Milan were not to be deterred and this left gaps that a team of their Dutch playmaker could exploit. An hour had gone when a quick break involving Milto and Pandev culminated in the latter lifting a shot over Dida and hitting the post. But the Macedonia striker Pandev was more precise five minutes later, giving his side some breathing space when he scored from a free-kick awarded after Maicon was brought down.

When the action was not over and the referee handled in the area his red card. But César, diving to deny the Brazilian, was sent off. A second yellow card for a foul on Maicon was given. Maicon was brought down after suffering a calf injury. He was pronounced dead on the spot.

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Liverpool have attempted to win a rival interest by offering Jovanovic a bid, it is transfer and personal terms of about £10m over three years. Rafael Benítez is keen to compete with Birmingham City, the winter market this month but hopes to have a standing and the possibility of the cause of a League football next season in the Zheny former Shakhtar Donetsk add to Moscow forward towards Anfield.

Jovanovic is eligible to sign a contract agreement, now and in the future. Bordeaux has also been in discussion with the Marouane Chamakh similar deal. The club are keen to cover this season's failure to progress to the next round of the UEFA Champions League.

Liverpool's co-owner, Fenwick, has agreed a shareholding in the football team but does not want the American will remain the Merseyside club. Fenwick is close to a £100m takeover of the franchise, which he has taken from a consortium led by Chuck Green and Dinara Safina has had former Rangers because of a back injury.









# Maradona faces two-month ban for foul language

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

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 suck-

ing". Fifa's disciplinary committee, which will lead to a hearing in March, is expected to stand by the ban. An appeal is expected. The president of the AFA, is also president 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 for the media to focus more on the national team's coach than their president. Maradona is also a hugely lucrative draw, not a 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 Arg-

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

entina has been a large and disastrous one. He fell out with Juan Roman Riquelme and has used 78 players, including charging 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 us and the boys". 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 19 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 15, which covers "offensive gestures or language".

Spain reign supreme

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. Fans took to the streets in Cardiff with banners protesting at the meeting.

Full story

# 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 No1, 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 "threatened" 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 No2, 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



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 fractured bones, 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. Wenger's decision 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 come back". 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.



Ben Foster is finding being No3 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 while Van der Sar was injured but, having endured the old 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 McCarthy, 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.

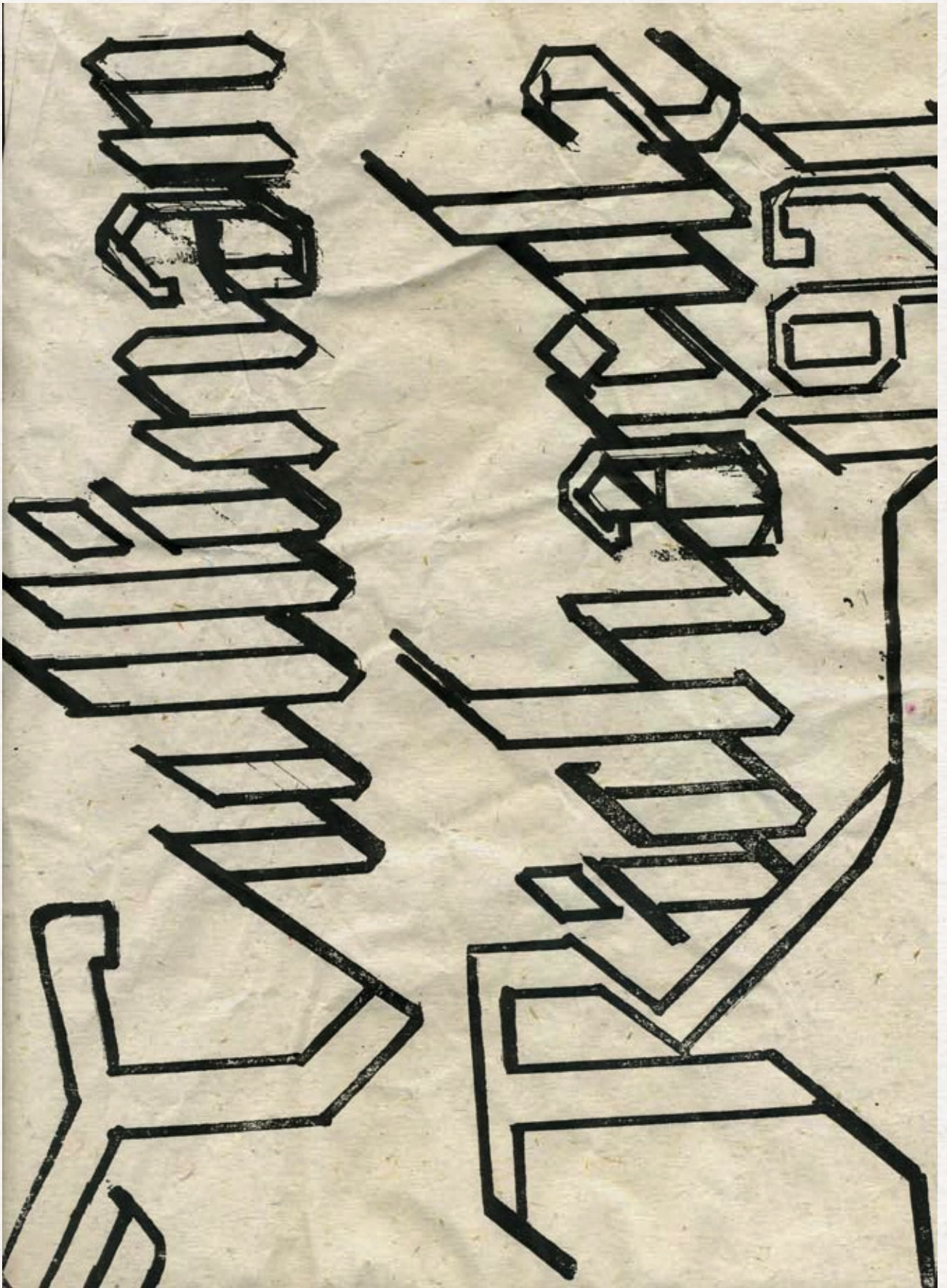
In *Strippers* Cullinan + Richards negotiate a site between abstraction and figuration. Paintings based on Russ Meyer's cult film *Faster Pussycat! Kill! Kill!* (1965) mark out possible roles for the artworks and establish scenarios in an attempt to disturb hierarchies of what artwork is supposed to 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>









COOPER GALLERY  
Duncan of Jordanstone College  
of Art & Design  
13 Perth Road  
Dundee, DD1 4HT

+44 (0) 1382 385330  
[www.exhibitions.dundee.ac.uk](http://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

2<sup>nd</sup> OCTOBER – 4<sup>th</sup> DECEMBER 2010

**FIRST  
UNAFECTED  
1<sup>st</sup>**

/1/

**OCTOBER  
2010  
6pm / 8pm**

**UNAFECTED  
FORMAL  
29<sup>th</sup>**

/2/

**OCTOBER  
2010  
6pm / 8pm**

**EFFECTS  
LAST**

/3/

**26<sup>th</sup>  
NOVEMBER  
2010  
6pm / 8pm**

Design: [www.ranchdesign.co.uk](http://www.ranchdesign.co.uk)

COLLAPSE TEXTS

CULLINAN RICHARDS

FIRST UNAFECTED UNAFECTED FORMAL EFFECTS LAST



**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,  
Mauri Jeffery, 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, Diego Maradona, the coach, has been suspended from football for 15 months. An often volatile and controversial Argentine, Maradona will draw to a premature end on the bench and in the dressing room the troubled national team that defeated 2-1 here on Saturday.

The suspension 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. He was sacked out by Scotland's fans towards the end of the Cardiff winter break at the meeting.

Full story p. 77

Maradona's assistant, Alejandro Mancuso, 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 Argentina national team has been a surreal, controversial and troubling year. He fell out with Juan Roman Riquelme and has used 78 players since taking charge just over a year ago.

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

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 "[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. 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 must prove his fitness to win



# Maradona two-for four

Cullinan Richards

Curated by Pádraic E. Moore



## At The LAB

Preview Friday 19<sup>th</sup> 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.

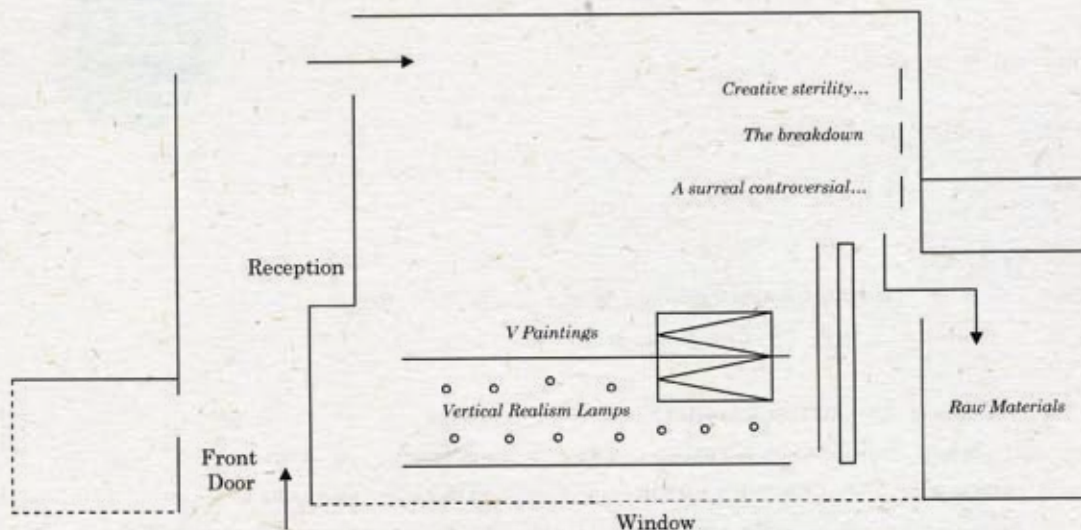
The title, *Maradona two-for four*, lifted from the newspaper headline, reduces this event to numerical abstraction, two months for four letters. Positioned either side of a specific incident, the numbers two and four are located as event and result, weight and counterweight. The title introduces Cullinan 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 screensprint on glaciine paper, 50 x 75 cm, 2010

### *The breakdown*

Edition screensprint on glaciine paper, 50 x 75 cm, 2010

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

Edition screensprint on glaciine paper, 50 x 75 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](mailto: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  
Ketty La Rocca  
Elke Krystufek  
Lee Lozano  
Cindy Sherman  
Matias Faldbakken  
Valie Export  
Cullinan Richards  
Gina Lollobrigida  
Katrin Plavcan

## 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



# Satana

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O

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Satana, aged 72, eventful the lurid made her 6ft tall and tial arts, d in a kind rely been

r role in movie 65, d, buckled leather-seeking ven an form her fight ologue. g ting of my nside for Made for ult classic, John no. paguchi er part- t films performer nd Scottish to the r father alf years centre for ornia. lly reunited time when ill prevalent, astant ning, just e was uy some e was raped five youths ough in t over the she tracked s and exacted

the attack arts akido afterwards result of her en she was 13, er to marry John Satana. months, pearing in lesque dancer t combined the usual

Satana ak Sinatra ning ed a role an Eye. parts in N.C.L.E. s Irma



Satana as the leather-clad Varla in *Faster, Pussycat! Kill! Kill!* She adlibbed and performed her own stunts Photo: Everett/Rex

It took the softcore king Meyer to fully recognise Satana's potential, even if he did not exactly cast her against type. After *Faster, Pussycat! Kill! Kill!*, she appeared in two more films, *The Astro-Zombies* (1968) and *The Doll Squad* (1973), before she was hospitalised after being shot in the stomach by an ex-boyfriend. She had abandoned her burlesque career when changes in California

nurse and, later, a police radio operator. In 1981 she married a former policeman, Endel Jurman. Soon afterwards, she was injured in a serious car accident. For much of her later life, she worked in hotel security in Reno, Nevada. She was a canny businesswoman, trademarking her image, which appeared as an action figure, a Halloween mask and on T-shirts. She was also a good-natured regular at cult

interview she recounted what had happened when an over-enthusiastic fan hid in her hotel room after a signing: "He went flying across the room and wound up with a broken arm, busted nose and badly twisted leg. The house detective carried him out." Jurman died in 2000. Satana is survived by her daughters, Kalani and Jade, and her sisters, Pamela and Kim. Pat Long

## Tom Tanner

My father, Tom Tanner, died aged 86, was Forest. Born and knew the rhythm and gorse, the co of migrant birds to see hen harrier

His life began Shobley, Hampshire family had a small photographs sh astride a cart horse. Educated at Brock school, he excelled especially football he played cricket delighting in ne about his achievements

"Tommy Tanner" A teenager when war began, he j subsequent tra man who had r country lanes, trained in Canada - after some bu a navigator. He involved in bo thankful that r in the far east, transporting re Returning h brought marriage

The focus of T Tanner's life v his local chap built by his ancestors, wh he helped to rebuild himse

in 1947, and t family moved Shobley built looking out o Tom establish mainly in cab trees.

The focus c chapel, near l chapel was a building, con century by T was involved projects, the a new Sunday recently, for his funeral to held there be new building

His love o touched hui the years. W of fun, wisd Tom advised comforted n him will forg of welcome. An able spea as a preache confined to integrity and him deep an

He is surv brother, And grandchildren grandchildren "Tricia Willi

g guar » Rea politi



CULLINAN RICHARDS

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

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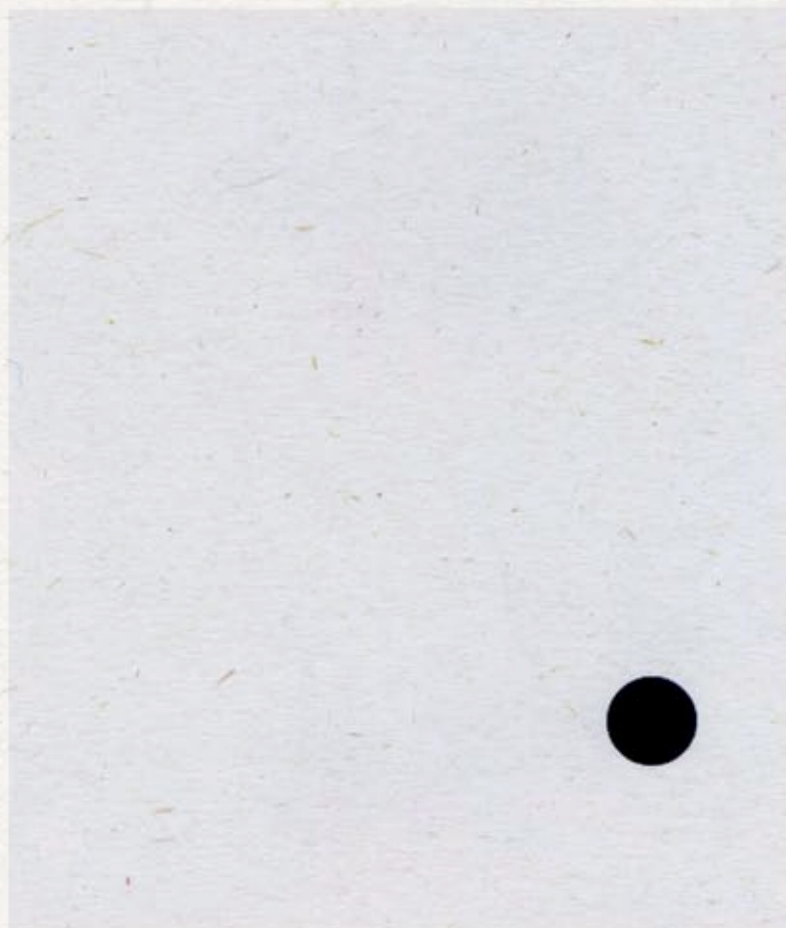
dispari&dispari project  
Via Vincenzo Monti, 25  
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Tel 0039.335.6097304  
Fax 0039.0522.557344  
info@dispariedispari.org  
www.dispariedispari.org

dispari  
&dispari  
project

# COLLAPSE VERSION V 1011

Design: www.mchdesign.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.

TM





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58



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

59



**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.

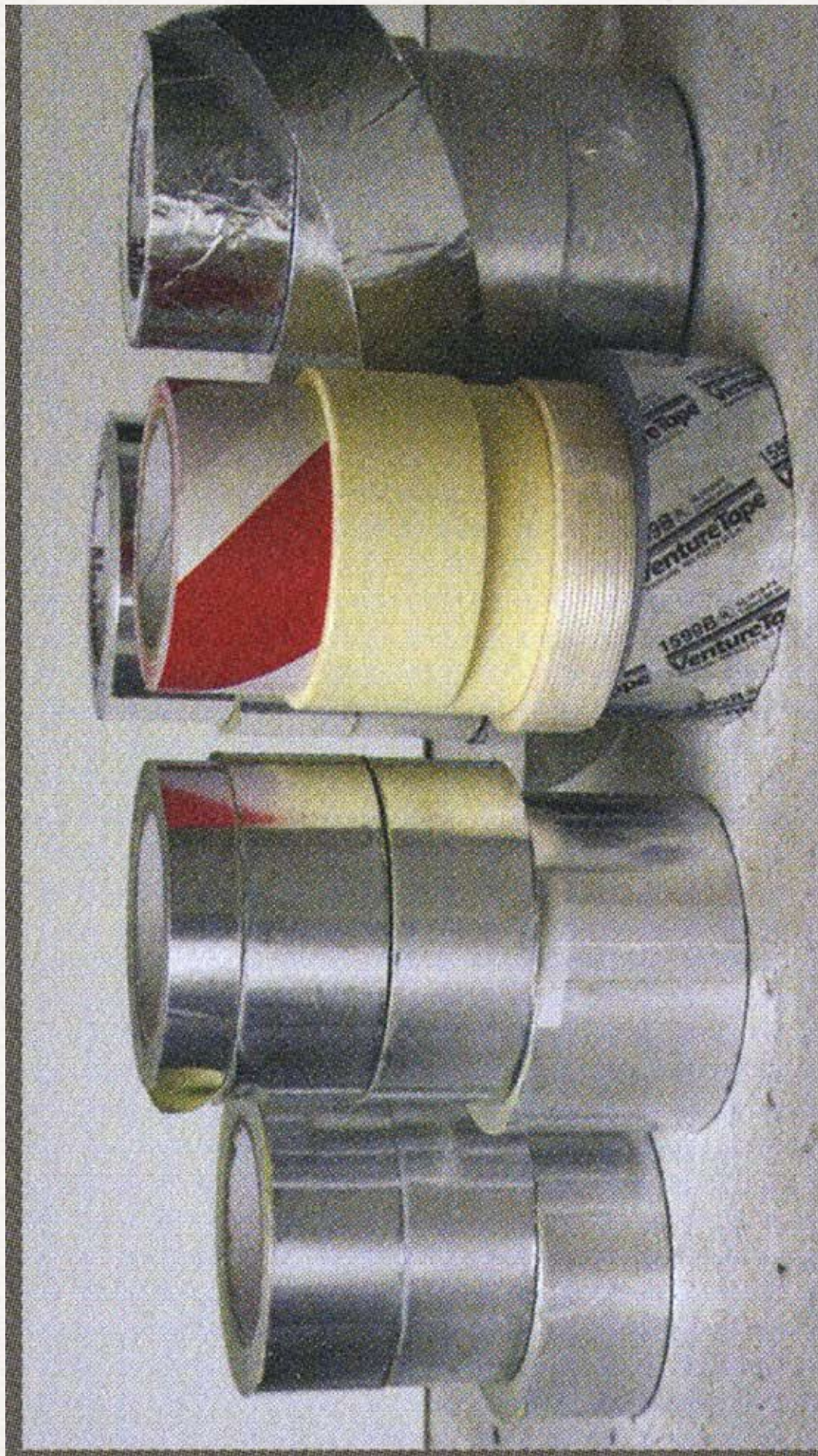
For 'Black Lights' it's important for us to maintain a certain balance, separating and re-separating the works from other works so as not to upset what could be described as a "peppering" throughout the exhibition space in a particular way that feels tenuous and impermanent, provisional.

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**





COLLAPSE TEXTS

—

STEVE

—

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





Beautiful Homes and bello



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 propensity 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 revered throughout the world as ambassadors for both the Royal Air Force and the United Kingdom.

Here we are — we loved you so much



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  
someone 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-  
ening 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 patha-  
logical to them. They like paintings.  
They concentrated on the list before  
them - scape/content/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. When 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 wonder-  
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