

## **Exhibition Proposal**

### **Peter Driver**

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#### **1. Introduction**

My work uses collective actions and hand-made prints, banners and placards to present utopian slogans and phrases. They invite audiences to position themselves in relation to the statements and to consider humanity's propensity for generosity, optimism and social justice - and their opposites.

I propose an exhibition comprising four elements:

(a) a collection of artefacts from a performative public artwork 'The March for Optimism', including a large banner, road closure signage borrowed from Hampshire County Highways department, placards used on the march, and stewards' hi-viz vests

(b) a video of the march, edited to 03.21 minutes, to be displayed on a TV screen.

(c) a group of woodcut prints, each presenting a simple phrase with (ambiguous and sometimes ironic) utopian connotations. This will include a stack of free prints and an invitation to the audience to take one.

(d) two large-scale photographs selected from documentation of the march.

## 2. A - Artefacts from the March for Optimism



Figure 1 Main banner from the March for Optimism

The banner is 1.5m wide and 1.3m deep. I envisage this hanging from the ceiling in a central position in the space. It has a steel curtain-pole through loops in the top edge of the banner so this can be hung from steel-ropes fixed to each end, secured with rope-grips. It should be hung so that the bottom edge is above head height.. The precise height can be judged in relation to the space during installation.

I tried out the placards and road sign in my studio space and want some of them placed directly beneath the suspended banner, in a casual scattering, as if laid down, ready to be taken-up again by marchers.



Figure 2 mock up in the studio of informal display of placards

Having tried this, I don't want to use a plinth for the video. It would offend against the aesthetic I am looking for.



Figure 3 Hi-viz vests to be draped over the road sign, and on the TV table.



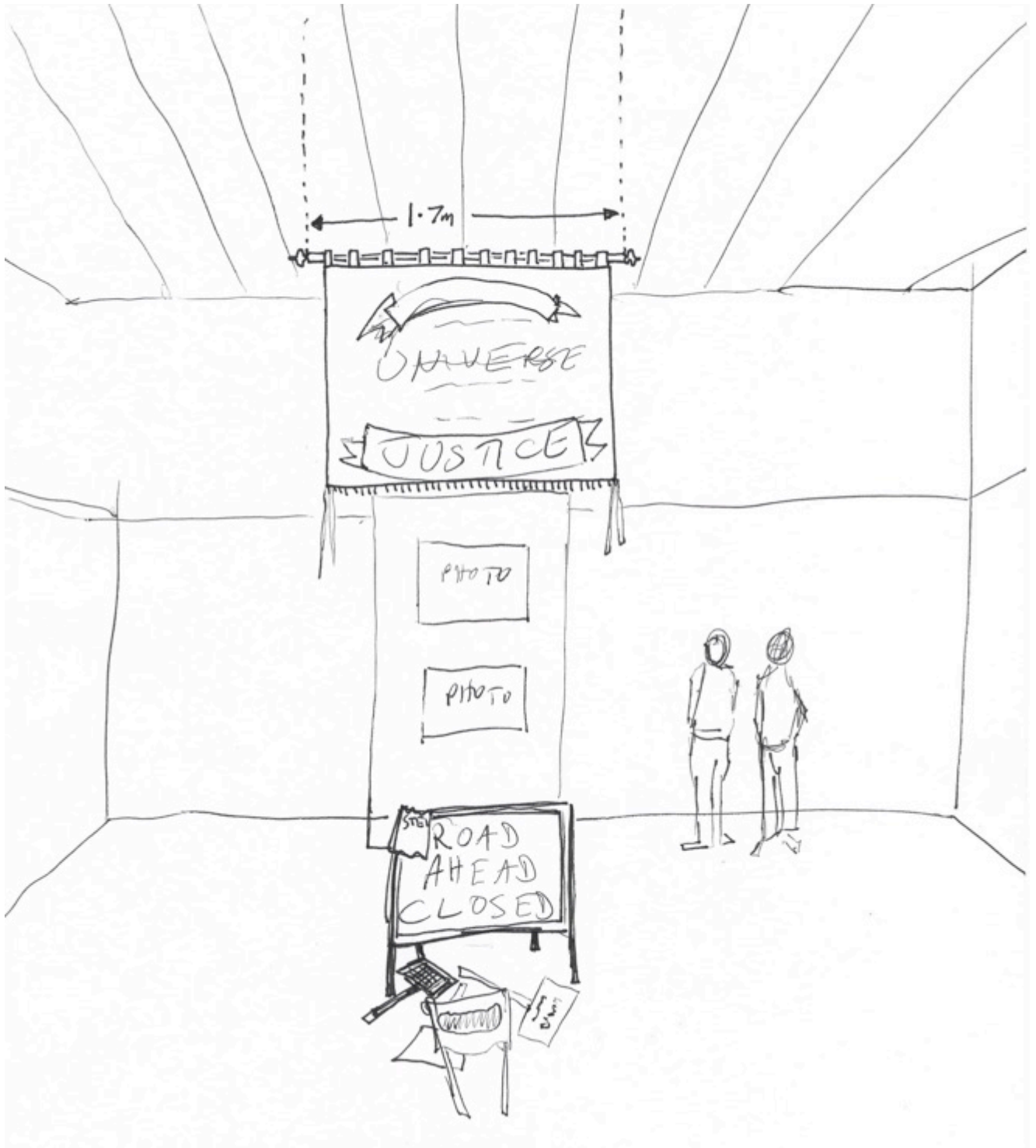


Figure 4 Arrangement of the banner, road sign, placards and photos, looking at it from the entrance door.

## 2 (B) - The Video

The video is currently uploaded to vimeo at this link. <https://vimeo.com/108766857>

I want the video shown on a TV screen, with the sound on. Therefore, it will need to be in a circulation space or outside the gallery space so it doesn't interfere with other artists' exhibits. I don't want to use headphones, as this work is about collective rather than individual experience.

The TV set will be placed on a studio table, (definitely not a plinth), with a few placards and one or two hi-viz 'steward' vests around it.

There will be a hand-written notice on the table to explain the running length of the video (03.21). This is in keeping with the non-exclusive aesthetic, so that the audience knows how much of their time I am asking them to invest in watching it.

## 2 (C) - The woodcut prints

There are 35 woodcut prints. They are a mix of three sizes: 19x28cm, 28x38cm, 56x38cm. Dimensions of the overall hang can be varied to suit the space.



Figure 5 Woodcut: Complete Equality III





Figure 6 Woodcut: Loving the Alien



Figure 7 Woodcut: We are all in this together



Figure 8: Studio mock-up of print hang, close-up





Figure 9 Example informal hang of prints at Print Salon

This is how I displayed some of the prints at the previous Print Studio Salon. I envisage a similar informal hang for the majority of the prints, fixed to the wall with panel pins. My non-exclusive aesthetic requires the avoidance of hidden fixings where possible.



I would like about one-third of the prints to be hung from strings, slung 'washing-line' style from a suitable spur or support - like bunting - to add to the sense of the carnivalesque, as demonstrated in this home-studio experiment:



Figure 10: experimental hang, washing-line style

I want the prints to be pegged to the strings with clothes-pegs.

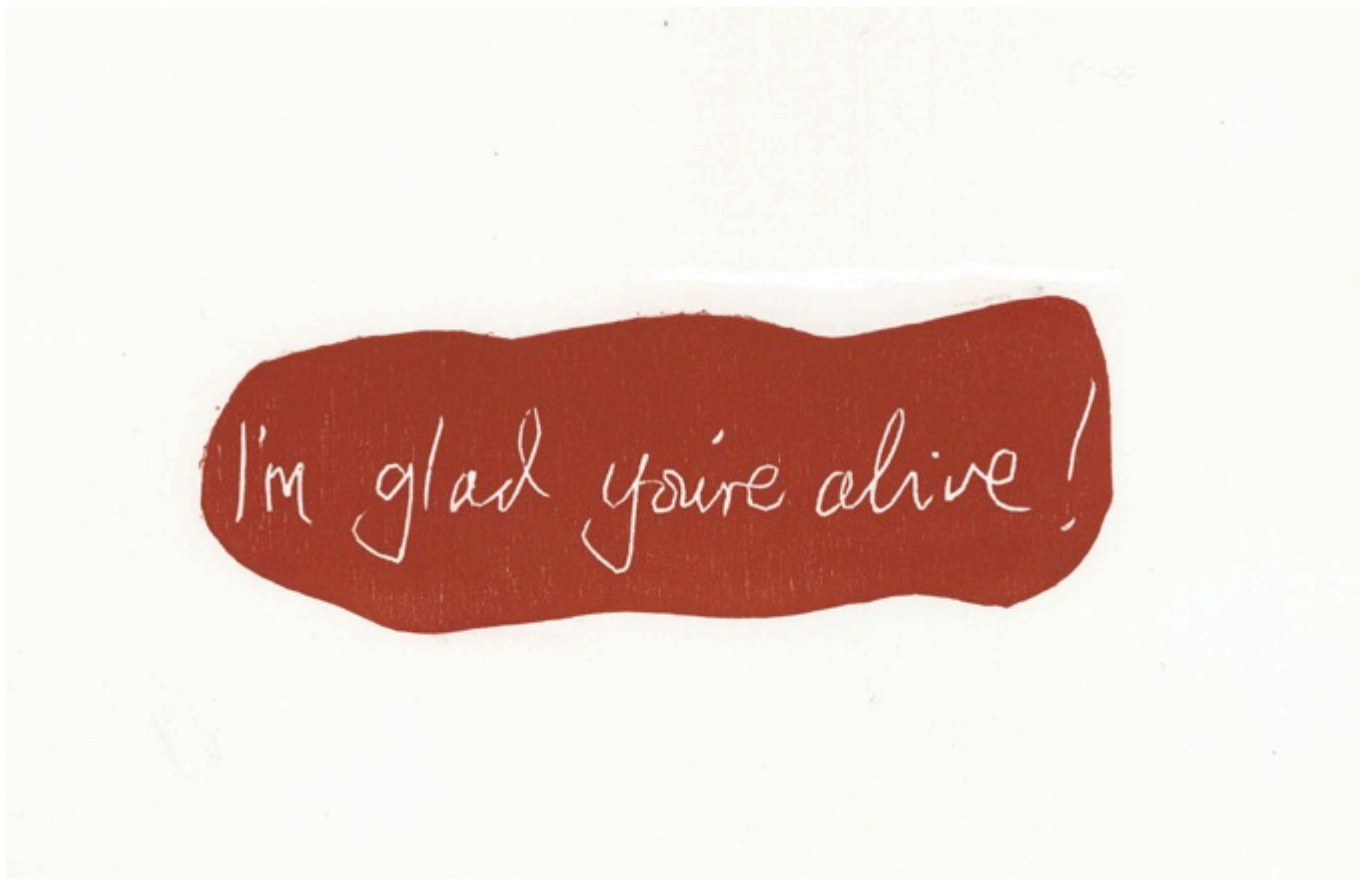


Figure 11 Woodcut: 'I'm glad you're alive!' ('infinite' edition)

There will be a stack of around 750 copies of the 'I'm glad you're alive!' woodcut prints, individually numbered. They will be placed on a wooden shelf, painted white, at a comfortable height for visitors to take a print. There will be a hand-written message on the wall above the print-stack, in pencil, with this message:

-FREE-

PLEASE TAKE ONE

This is an ongoing project to make and give-away these woodcut prints. They are all individually numbered and signed on the back. So far I have made 1,096 prints and given away 348 to friends and strangers on five continents. I will keep making and giving them away until the woodblock wears out:  
or until I do!

PWD

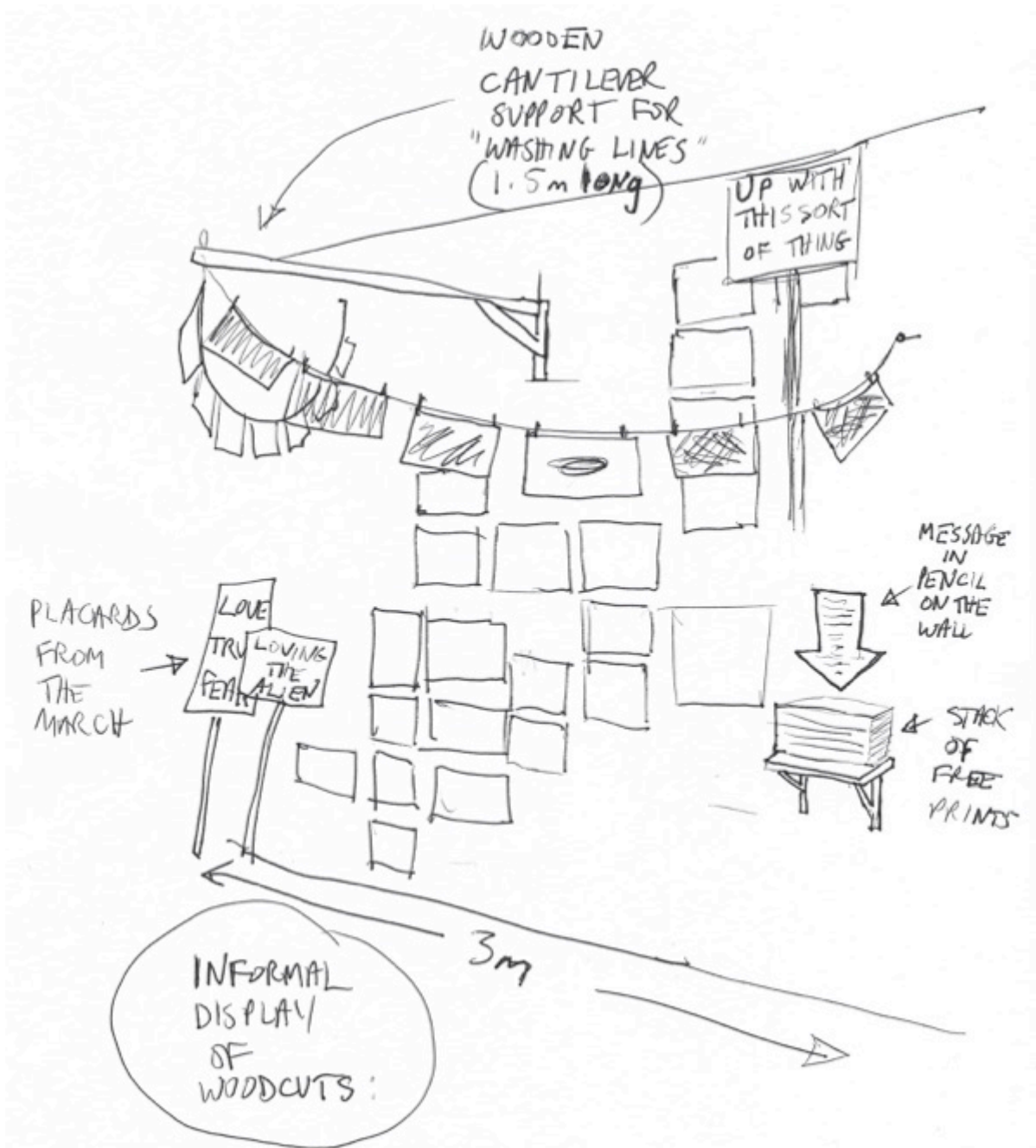


Figure 12 possible arrangement for the woodcuts, mainly fixed to the wall with panel pins but with a cantilever spur supporting 'washing-lines' of prints



## 2 (D) - The photographs

Two large-scale photographs documenting the march. A1 size, printed by Creative Services onto mount-board and fixed to the wall behind the banner. The two photographers, Katie Doyle and Wong Miao Hui will be credited in the credits of the video.



### 3. Space Required

The space should have a high ceiling to enable the suspension of the banner. I would prefer this to be in the current MA studio or, if that is not possible, the sculpture studio. The road sign and other artefacts would require a floor area of 2.2 metres diameter directly beneath the banner.

The wall-mounted display of woodcut prints can be adapted to fit the space available but a three-metre wide wall space would be sufficient. I will need to install a wooden batten to form a cantilever/spur at about two metres height, from which to sling the 'washing-line' style strings of prints.

The TV table should be located away from other artists' work, perhaps in a lobby or circulation area adjacent to the space with my other works.

There are four inter-related elements to this exhibit and they should be located in relation to each other. I envisage the hanging banner forming the focal point for the space, with the related works placed in relation to it.

### 4. Safety and other matters

We would require the scaffold tower to install the banner. A ladder would be needed to install some of the woodcuts and to fix the cantilever spur in place.

The main health and safety risk assessment issue is the suspended banner. This should be secured with steel rope, looped firmly around the ends of the supporting curtain pole and secured with three rope-grips on side, top and bottom.

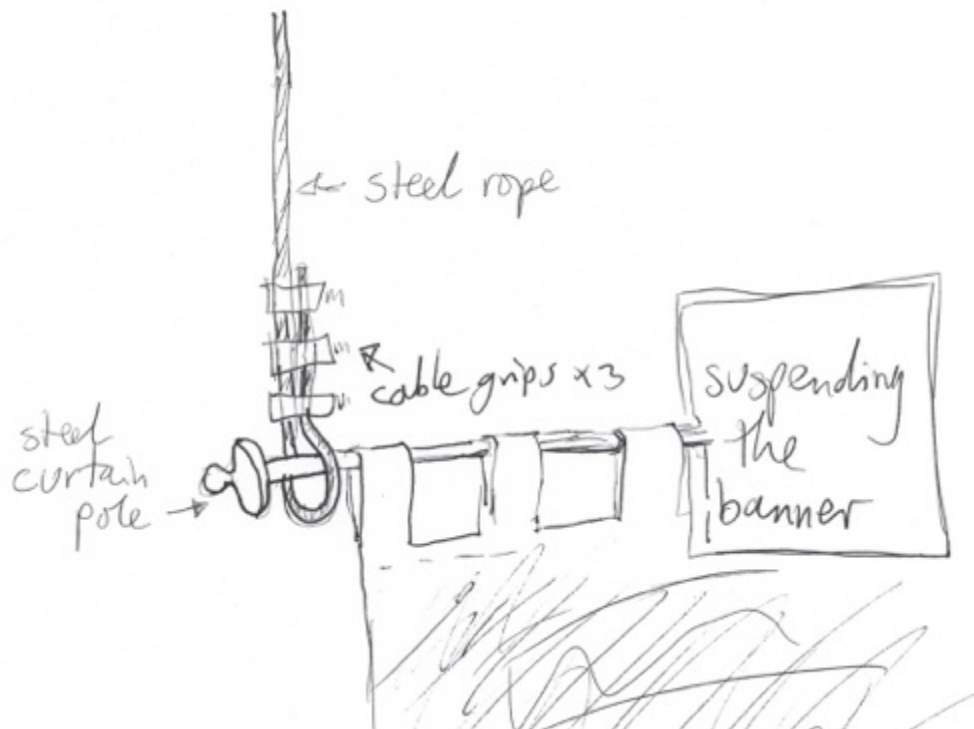


Figure 13 banner fixings

Fixings for the top of the steel rope will depend on the roof space. If we are in the MA studio space, the banner would be suspended from steel eyelets bolted through a sturdy wooden batten fixed across the ceiling joists. If we use the sculpture studio the steel ropes can be threaded through the holes in the steel roof joists. In both cases the rope would be fixed firmly to itself with three cable-grips on each rope. Twelve grips in total.