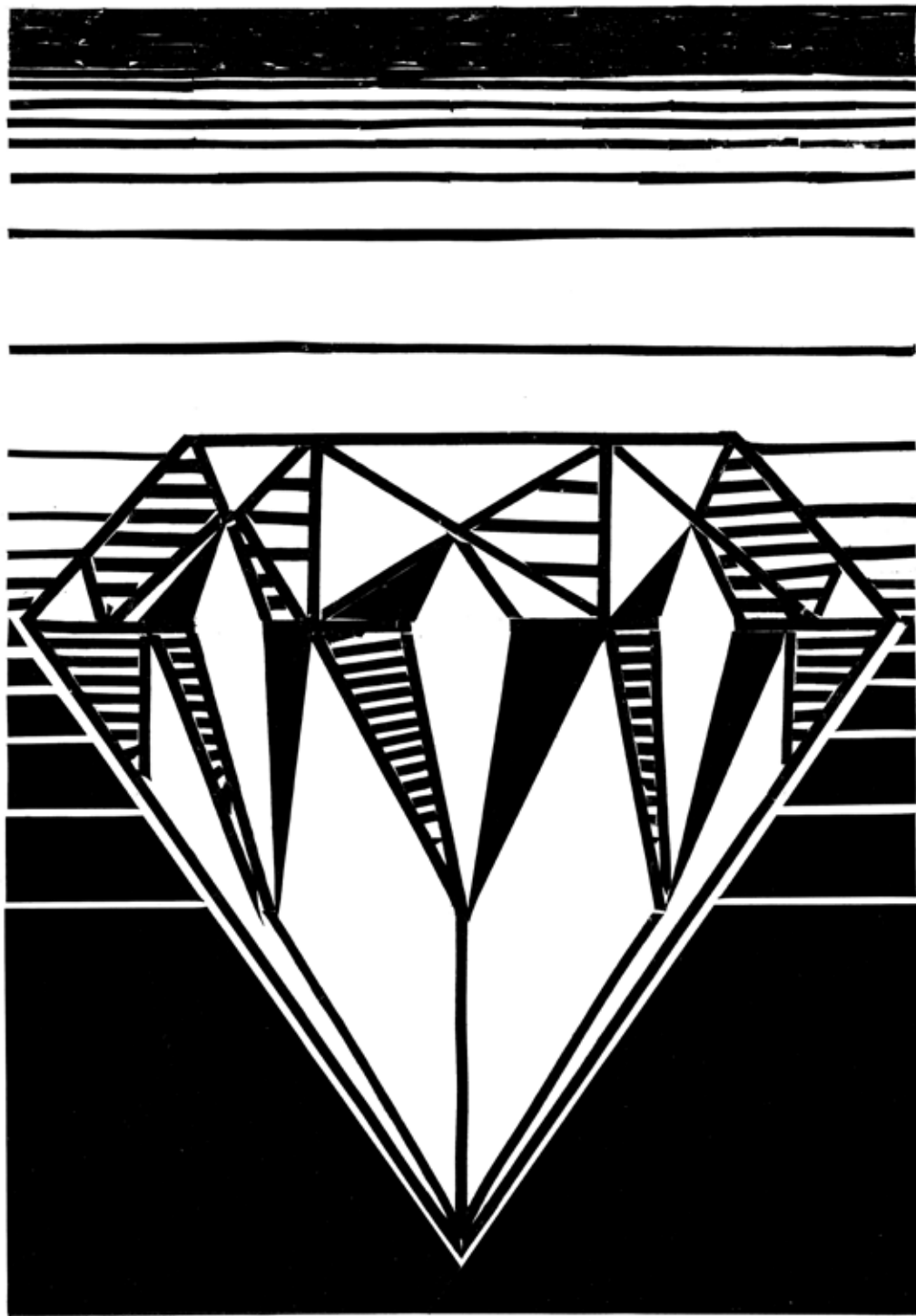




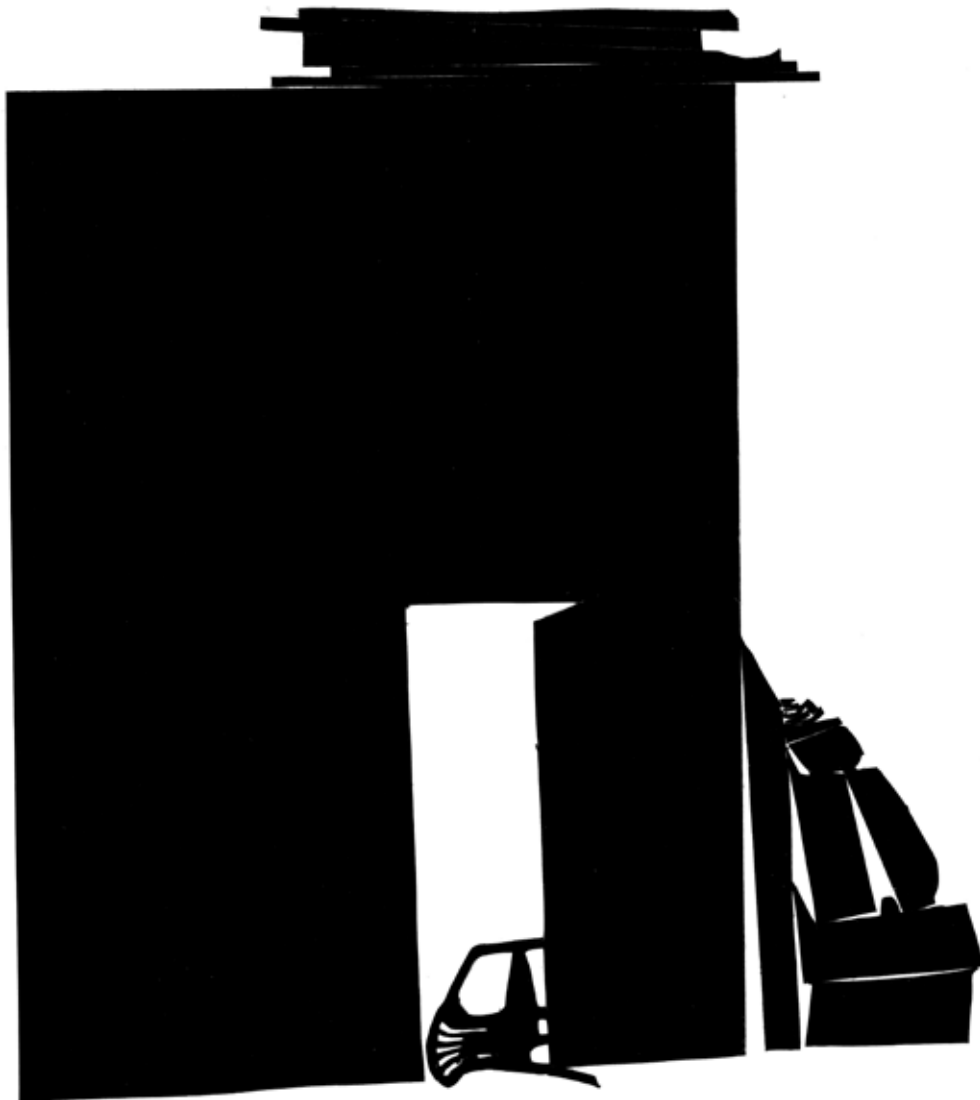
4 EQUIVALENT DRAWINGS WITH A WHITE TO BLACK RATIO OF 1:1  
EACH PAGE IS MADE UP OF 155.4cm<sup>2</sup> OF BLACK AND 155.4cm<sup>2</sup> OF WHITE

# FIVE YEARS PERIODICAL VOL.1, NO.1

4 EQUIVALENT DRAWINGS WITH A WHITE TO BLACK RATIO OF 1:1  
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NETWORKING ARTISTS NETWORKS: NAN FACILITATES EXCHANGE, DIALOGUE AND COLLABORATION AMONGST VISUAL ARTISTS, WHATEVER THEIR PRACTICE AND LOCATION. THROUGH ITS PROGRAMME OF BURSARIES, EVENTS AND RESEARCH IT OFFERS A FOCUS FOR NETWORKING AND FEEDBACK PROMOTING THE VALUE OF ARTISTS' INITIATIVES. NAN IS ENABLED THROUGH ARTS COUNCIL ENGLAND REVENUE FUNDING TO A-N THE ARTISTS INFORMATION COMPANY, WITH ADDITIONAL FUNDS FOR SPECIFIC PROJECTS FROM ARTS COUNCIL OF WALES, ERDF (THROUGH CSDI) AND ESMÉE FAIRBAIRN FOUNDATION PAGE 1 NAN BURSARIES 2007 THE NAN BURSARIES FORM PART OF A PROGRAMME OF WORK WITHIN THE NAN INITIATIVE THAT AIMS OVERALL TO FACILITATE EXCHANGE, DIALOGUE AND COLLABORATION AMONGST VISUAL ARTISTS WHATEVER THEIR PRACTICE AND LOCATION. THANKS TO THREE-YEAR SUPPORT FROM THE ESMÉE FAIRBAIRN FOUNDATION, AND THE CONTINUED FINANCIAL COMMITMENT OF A-N THE ARTISTS INFORMATION COMPANY ITSELF, THE NAN INITIATIVE IS NOW ABLE TO OFFER ARTISTS IN THE UK ACCESS TO THREE BURSARY SCHEMES. RE-VIEW BURSARIES AIM: THESE BURSARIES ARE DESIGNED TO SUPPORT ARTIST-TO-ARTIST OR CURATORIAL CRITIQUE AND PROFESSIONAL DEVELOPMENT AT STRATEGIC POINTS IN ARTISTS' CAREERS, PROVIDING OPPORTUNITIES TO TAKE STOCK, AND FEED THE DEVELOPMENT OF FUTURE WORK. ELIGIBILITY: EMERGING AND MID-CAREER VISUAL ARTISTS PROACTIVELY INVOLVED IN AN ARTISTS' NETWORK(S) OR COLLECTIVE ACTIVITIES, WHO ARE PERMANENTLY BASED IN THE UK. EXCLUSIONS: • STUDENTS UNDERTAKING AN UNDERGRADUATE COURSE • ARTISTS WITHIN 24 MONTHS OF GRADUATION • ARTISTS WHO HAVE COMPLETED A MENTORING SCHEME (OR SIMILAR) IN THE PREVIOUS 12 MONTHS. • ARTISTS WHO HAVE RECEIVED A NAN GO AND SEE BURSARY IN 06/07 VALUE: AWARD OF £1,000 TO ENABLE AN ARTIST TO CONTRACT A SERIES OF DISCUSSION/CRITIQUE SESSIONS, EITHER ALL WITH THE SAME DESIGNATED ARTIST, CURATOR, ADVISER OR OTHER EXPERT OF THEIR CHOICE, OR EACH WITH A DIFFERENT ARTIST, CURATOR, ADVISER OR OTHER EXPERT OF THEIR CHOICE. BURSARY FUND: £10,000 HOW TO APPLY: APPLICATIONS SHOULD TAKE THE FORM OF A STATEMENT EXPLAINING: PAGE 2 • WHY YOU WOULD BENEFIT FROM THIS OPPORTUNITY • WHAT YOU THINK YOU MIGHT GET OUT OF IT. • THE NAMES AND CONTACT DETAILS FOR THOSE YOU WOULD WANT TO CARRY OUT YOUR REVIEW • TIME-SCALE AND BUDGET FOR THE REVIEW • YOUR CV • HOW YOUR NETWORK(S) WOULD BENEFIT FROM YOUR PARTICIPATION IN THE BURSARY PLEASE ALSO SEND: • WRITTEN REFERENCE FROM AN ARTS PROFESSIONAL WHO KNOWS YOUR WORK WELL ENOUGH TO RECOMMEND YOU FOR THIS SCHEME. • FULL CONTACT DETAILS INCLUDING TELEPHONE CONTACT, EMAIL CONTACT, POSTAL DETAILS AND WEBSITE IF AVAILABLE. PLEASE NOTE, FULL POSTAL DETAILS INCLUDING POSTCODE ARE ESSENTIAL FOR THE APPLICATION TO BE CONSIDERED • A DESCRIPTION OF YOUR PROJECT IN 150 WORDS • COMPLETED NAN MONITORING FORM • YOUR FULL BANK DETAILS FOR PAYMENT PURPOSES NOTE THAT APPLICATIONS THAT DO NOT INCLUDE ALL THE ABOVE INFORMATION WILL NOT BE CONSIDERED. DEADLINE 28 FEBRUARY 2007 HOW APPLICATIONS ARE ASSESSED: THE NAN INITIATIVE IS LED BY AN ARTISTS' ADVISORY GROUP, AND ALL BURSARY APPLICATIONS ARE CONSIDERED BY MEMBERS OF THIS GROUP, THAT MAY WITHIN THE ASSESSMENT PROCESS ALSO FROM TIME TO TIME SEEK ADVICE FROM ARTISTS BEYOND THIS GROUP. ARTISTS' NEW COLLABORATIONS AIM: THESE BURSARIES AIM TO ENABLE TWO OR MORE PROFESSIONAL ARTISTS (OR OTHER PROFESSIONAL COLLABORATOR) TO SPEND TIME TOGETHER TO EXPLORE NOTIONS AND ISSUES AROUND COLLABORATIVE WORKING AND RESEARCH THE DEVELOPMENT OF A SPECIFIC PROJECT. ELIGIBILITY: ARTISTS WITH AN EXISTING INTEREST IN COLLABORATIVE WORKING WHO ARE PERMANENTLY BASED IN THE UK. THIS BURSARY MAY BE USED FOR RESEARCH TIME TOWARDS A LARGER GRANT APPLICATION SUCH AS ARTS COUNCIL ENGLAND'S GRANTS FOR THE ARTS. EXCLUSIONS: • STUDENTS UNDERTAKING AN UNDERGRADUATE COURSE. PAGE 3 • ARTISTS WITHIN 24 MONTHS OF GRADUATION. • ARTISTS WHO HAVE RECEIVED A SUBSTANTIAL RESEARCH BURSARY OR AWARD FROM ANOTHER SOURCE IN THE LAST 12 MONTHS. VALUE: AWARD BETWEEN £1,000- £2,000 TO BUY THE ARTISTS' TIME, AT THEIR CHOSEN RATE, TO EXPLORE A COLLABORATIVE PROJECT, INCLUDING INCIDENTAL TRAVEL OR OTHER EXPENSES. BURSARY FUND: £11,000 HOW TO APPLY APPLICATIONS SHOULD TAKE THE FORM OF A STATEMENT FROM EACH OF THE COLLABORATORS EXPLAINING: • WHY EACH WOULD BENEFIT FROM THIS OPPORTUNITY • WORKPLAN FOR THE PROJECT INCLUDING ELEMENTS WITHIN IT, TIME-SCALE AND BUDGET. • POSSIBLE OUTCOMES • CV FOR EACH OF THE COLLABORATORS PLEASE ALSO SEND: • BETWEEN 2-6 IMAGES IN DIGITAL FORMAT SUITABLE FOR EMAIL CIRCULATION (IE SMALLER THAN 1MB) THAT SUITABLY REPRESENT THE QUALITY OF THE ARTISTS' PREVIOUS WORK • FULL CONTACT DETAILS INCLUDING TELEPHONE CONTACT, EMAIL CONTACT, POSTAL DETAILS AND WEBSITE IF AVAILABLE. PLEASE NOTE, FULL POSTAL DETAILS INCLUDING POSTCODE ARE ESSENTIAL

FOR THE APPLICATION TO BE CONSIDERED • A DESCRIPTION OF YOUR PROJECT IN 150 WORDS • WRITTEN REFERENCE FROM AN ARTS PROFESSIONAL WHO KNOWS THE ARTISTS' WORK WELL ENOUGH TO RECOMMEND THEM FOR THIS BURSARY. • COMPLETED NAN MONITORING FORM • YOUR FULL BANK DETAILS FOR PAYMENT PURPOSES NOTE THAT APPLICATIONS THAT DO NOT INCLUDE ALL THE ABOVE INFORMATION WILL NOT BE CONSIDERED. DEADLINE 28 FEBRUARY 2007 HOW APPLICATIONS ARE ASSESSED: PAGE 4 THE NAN INITIATIVE IS LED BY AN ARTISTS' ADVISORY GROUP, AND ALL BURSARY APPLICATIONS ARE CONSIDERED BY MEMBERS OF THIS GROUP, THAT MAY ALSO WITHIN THE ASSESSMENT PROCESS FROM TIME TO TIME SEEK ADVICE FROM ARTISTS BEYOND THIS GROUP. GO AND SEE BURSARIES AIM: THESE BURSARIES ARE DESIGNED TO SUPPORT EXCHANGE BETWEEN ARTISTS' GROUPS AND NETWORKS, IN THE UK OR ELSEWHERE, IN ORDER TO EXPLORE NEW PROJECTS AND PROVIDE A FOCUS FOR CRITICAL EXCHANGE. ELIGIBILITY: ARTISTS' GROUPS AND NETWORKS WITH AN 'OPEN' APPROACH TO NEW MEMBERS. EXCLUSIONS: • INDIVIDUAL ARTISTS ARE NOT ELIGIBLE. • APPLICATIONS FOR PRODUCTION, TRAINING OR MENTORING APPLICATIONS FROM A GROUP WHO RECEIVED A NAN GO AND SEE BURSARY IN THE 18 MONTHS PRIOR TO THEIR APPLICATION. • AS THE GO AND SEE BURSARIES ARE PRIMARILY FUNDED BY SUBSCRIBERS TO A-N, NON-SUBSCRIBERS CANNOT APPLY FOR A GO AND SEE BURSARY. VALUE: AWARD UP TO £500 BURSARY FUND: £10,000 IN 2007, DISTRIBUTED IN THREE BURSARY ROUNDS. HOW TO APPLY: SEND A STATEMENT OF NO MORE THAN TWO A4 PAGES EXPLAINING: • YOUR RESEARCH PROJECT AIMS • WHO WILL BE MAKING THE VISIT • WHO YOU WANT TO VISIT AND WHY • INDICATION OF TIMESCALE FOR THE VISIT • OUTLINE BUDGET PLEASE ALSO SEND: • A DESCRIPTION OF YOUR GROUP OR NETWORK, INCLUDING: ITS NAME, HISTORY AND AIMS, DESCRIPTION OF FUTURE PROJECTS AND FULL CONTACT DETAILS INCLUDING TELEPHONE CONTACT, EMAIL CONTACT, POSTAL DETAILS AND WEBSITE IF AVAILABLE. PLEASE NOTE, FULL POSTAL DETAILS INCLUDING POSTCODE ARE ESSENTIAL FOR THE APPLICATION TO BE CONSIDERED • A DESCRIPTION OF YOUR PROJECT IN 150 WORDS • COMPLETED NAN MONITORING FORM PAGE 5 • YOUR FULL BANK DETAILS FOR PAYMENT PURPOSES NOTE THAT APPLICATIONS THAT DO NOT INCLUDE ALL THE ABOVE INFORMATION WILL NOT BE CONSIDERED. DEADLINES 1 JUNE, 1 SEPTEMBER AND 1 DECEMBER 2007 HOW APPLICATIONS ARE ASSESSED: THE NAN INITIATIVE IS LED BY AN ARTISTS' ADVISORY GROUP, AND ALL BURSARY APPLICATIONS ARE CONSIDERED BY MEMBERS OF THIS GROUP, THAT MAY ALSO WITHIN THE ASSESSMENT PROCESS FROM TIME TO TIME SEEK ADVICE FROM ARTISTS BEYOND THIS GROUP. SENDING YOUR APPLICATION – ALL BURSARY SCHEMES WE PREFER ALL BURSARY APPLICATIONS FOR TO BE SENT ELECTRONICALLY TO NAN@A-N.CO.UK AS THIS FACILITATES CIRCULATION TO THE MEMBERS OF THE ARTISTS' ADVISORY GROUP WHO UNDERTAKE THE ASSESSMENTS. ACKNOWLEDGMENT OF APPLICATIONS AND AWARD OF BURSARIES – ALL BURSARY SCHEMES PLEASE SPECIFY IN YOUR APPLICATION IF YOU WOULD LIKE ITS SAFE RECEIPT TO BE ACKNOWLEDGED. NO APPLICATIONS WILL BE CONSIDERED BEYOND THE DEADLINE. YOU WILL BE NOTIFIED OF THE OUTCOME OF YOUR APPLICATION BY EMAIL WITHIN SIX WEEKS FROM EACH DEADLINE. IF YOU DON'T HEAR FROM US WITHIN SIX WEEKS, PLEASE EMAIL NAN@A-N.CO.UK IF YOU HAVE ANY QUERIES ON SENDING YOUR APPLICATION, CONTACT NAN@A-N.CO.UK FOR GUIDANCE. PAGE 6 NAN BURSARIES MONITORING FORM A-N THE ARTISTS INFORMATION COMPANY IS COMMITTED TO REPRESENTING THE DIVERSITY OF ARTISTS AND CONTEMPORARY VISUAL ARTS PRACTICE ACROSS ITS OPERATIONS AND PROGRAMMES. DO YOU CURRENTLY SUBSCRIBE TO A-N: [ ] YES [ ] NO HAVE YOU ATTENDED ANY NAN ARTISTS' EVENTS SINCE 2004: [ ] YES [ ] NO IF YES, PLEASE SAY WHICH ONES EG QUO VADIS, BRISTOL/CARDIFF 2004 THE INFORMATION WE ASK FOR BELOW IS USED SOLELY FOR MONITORING OUR PROGRAMMES AND OPERATIONS AND IN ORDER TO MET ARTS COUNCIL ENGLAND'S CONDITIONS OF GRANT AID. IT IS NOT USED FOR OTHER PURPOSES NOR SHARED WITH OTHER ORGANISATIONS. IF YOU DON'T WISH TO PROVIDE THIS INFORMATION, PLEASE TICK THE 'PREFER NOT TO SAY' BOXES. IN THE CASE OF GROUPS, PLEASE COMPLETE ANY SECTIONS YOU FEEL ARE APPROPRIATE. GENDER: [ ] MALE [ ] FEMALE [ ] PREFER NOT TO SAY WHICH OF THE FOLLOWING GROUPS DO YOU CONSIDER YOURSELF TO BELONG TO? [ ] PREFER NOT TO SAY [ ] WHITE – BRITISH [ ] ASIAN, ASIAN BRITISH – INDIAN [ ] WHITE IRISH [ ] ASIAN, ASIAN BRITISH – PAKISTANI [ ] WHITE – OTHER [ ] ASIAN, ASIAN BRITISH – BANGLADESHI [ ] MIXED – WHITE AND BLACK CARIBBEAN [ ] CHINESE [ ] MIXED – WHITE AND BLACK AFRICAN [ ] MIXED WHITE AND ASIAN [ ] MIXED – OTHER [ ] BLACK OR BLACK BRITISH – AFRICAN [ ] BLACK OR BLACK BRITISH – CARIBBEAN [ ] BLACK OR BLACK BRITISH – OTHER DO YOU CONSIDER YOURSELF TO HAVE A DISABILITY? [ ] PREFER NOT TO SAY [ ] YES [ ] NO THIS PART OF THE FORM IS REMOVED ON RECEIPT NAME OF APPLICANT- DATE OF APPLICATION

THE RAMPART RUNS AS A PRIVATE MEMBERS CLUB AND ONCE A WEEK AN EMAIL GOES OUT TO OVER 950 REGISTERED MEMBERS. THIS MEMBERS NEWSLETTER USUALLY GOES OUT ON TUESDAY EVENING AND CONTAINS LISTINGS OF EVENTS AND OTHER RELATED NEWS. JOINING UP IS THE BEST WAY TO STAY INFORMED ABOUT COMING EVENTS. OCCASIONALLY WE MIGHT MAKE AN ADDITIONAL POSTING TO ALERT PEOPLE OF SHORT NOTICE EVENTS, EVICTION ALERTS ETC BUT THIS IS VERY RARE AND YOU CAN BE SURE THAT THE MAILING LIST IS AN ANNOUNCEMENTS ONLY LIST AND GENERATES NO SPAM OR COMMENTS. EVERY MONDAY WE HAVE A MEETING TO ORGANISE USE OF THE SPACE. THERE ARE SEVERAL ONGOING REGULAR EVENTS BUT LOADS MORE POTENTIAL FOR PEOPLE TO USE THE BUILDING WHILE WE STILL HAVE IT. DO YOU FANCY PUTTING ON A WORKSHOP AND SHARING SKILLS? DOES YOUR THEATRE GROUP OR BAND NEED REHEARSAL SPACE OR SOMEWHERE TO RECORD. WANNA MAKE A RADIO SHOW? WORKING ON A CAMPAIGN AND NEED OFFICE SPACE? GOT SOME WORK YOU'D LIKE TO EXHIBIT OR NEED A SPACE TO PAINT OR CREATE? GOT ALL FIRED UP ABOUT AN ISSUE AND WANT TO CALL A MEETING WITH A VIEW TO TAKING ACTION? DROP US AN EMAIL WITH YOUR IDEAS... EDWARD.DORRIAN@FIVEYEARS.ORG.UK DATE : WED 16 MAY 13:55:45 BST 2007 FROM : WWW.RAMPART.CO.NR RAMPART@MUTUALAID.ORG ADD TO ADDRESS BOOK SUBJECT : [RAMPARTANNOUNCE] RAMPART NEWSLETTER 16TH MAY TO : RAMPART@LISTS.RISEUP.NET WELCOME TO THE RAMPART NEWSLETTER THIS WEEK OF 16TH MAY 2007 IT'S ALL ON THURSDAY YOU KNOW. I'D LIKE TO TAKE THIS MOMENT TO ASK ON THE LIST IF THERE ARE ANY PLUMBERS THAT ARE ABLE TO HELP US WITH FITTING BETTER TOILETS FOR DOWNSTAIRS - YOU'LL BE GLAD TO KNOW. PLEASE EMAIL US IF YOU CAN HELP OUT! ALSO FOOD NOT BOMBS HAVE BEEN DOING REALLY WELL AND HAVE EXPANDED TO INCLUDE A 'FREE MARKET' (AS IN 'FREE SHOP') WHICH HAS BEEN A HUGE SUCCESS. BUT THEY NEED MORE PEOPLE TO HELP SO THAT IT CAN CONTINUE - LONDON FOOD NOT BOMBS HAS BEEN SERVING FREE, HOT VEGAN FOOD EVERY SATURDAY IN WHITECHAPEL FOR ABOUT THE PAST 15 WEEKS. THE PROJECT HAS BEEN PROGRESSING AMAZINGLY. WITH A REAL SENSE OF CONNECTION BEING ESTABLISHED WITH THE PEOPLE WHO COME TO HELP PREPARE AND SHARE THE FOOD. HOWEVER WE DESPERATELY NEED A SMALL GROUP OF COMMITTED PEOPLE TO COME AND HELP US SO THAT THE PROJECT CAN CONTINUE OVER THE SUMMER WHEN MANY PEOPLE WHO ARE CURRENTLY INVOLVED WILL BE AWAY. PLEASE COME ALONG OVER THE NEXT FEW WEEKS AND SEE HOW THE PROJECT WORKS. WE COOK AT RAMPART SOCIAL CENTRE, E1. FROM 11AM ON SATURDAY MORNINGS, AND THEN SERVE AT 2PM IN ALTAB ALI PARK, OPPOSITE THE END OF BRICK LANE AND FREEDOM BOOKSHOP. YOU CAN ALSO EMAIL US IF YOU WANT TO BE INVOLVED - LONDONFNB@LISTS.RISEUP.NET. GLOBAL WEBSITE - WWW.FOODNOTBOMBS.NET EVENTS THIS THURSDAY++++ == THURSDAY 17TH \*==== INDYMEDIA TRAINING \*==== 6.30PM. HACKLAB GOOD CHANCE TO GET IN THOSE SKILLS THAT WILL BE NEEDED LATER ON! PARTLY A PREPARATORY WORKSHOP FOR THE FLASH RADIO PODCAST TEAM (CHECKOUT WWW.FLASHRADIO.WORDPRESS.COM) WHO WILL BE REPORTING FROM THE G8 IN GERMANY, SO THEY WILL BE AUDIO RECORDING THE WORKSHOP. THE WORKSHOP WILL BE - A BIT OF THEORY WITH A BRIEF... HISTORY INTRODUCTION, - WHY IT WAS CREATED - DELETE INTERMEDIARY BETWEEN ACTORS AND AUDIENCE - TAKE AWAY COMMERCIAL RELATIONSHIP BY WHICH NEWS ARE SOLD AND BOUGHT - RIGHT TO REPLY EXPANSION - FIRST STAGES - PRINCIPLES OF UNITY AND MEMBERSHIP CRITERIA - SOFTWARE AVAILABLE, SERVERS AVAILABLE LOCALISATION - IMC UK AND DECENTRALISATION - IMC LONDON, - RELATIONSHIP BETWEEN LONDON AND UK SITE, THEN GLOBAL SITE. SECONDLY: - HOW TO WRITE A [NEWSWIRE] ARTICLE - HOW TO EDIT PICTURES (GIMP): WHAT FORMATS TO USE, ETC ... - APPROPRIATE FORMATS FOR AUDIO - HOW TO PUBLISH (THE TECHNICAL BIT) - IRC FOR WHEN THINGS GO WRONG - BASIC INTERNET SECURITY, STRICTLY FOR THE VERY BEGINNERS, ON HOW TO USE (AND WHY) ENCRYPTION AND/OR SECURE CONNECTIONS \*====\* G8 MEETING \*====\* 7PM - 9PM, LIBRARY ROOM COME TO THE NEXT G8 2007 UK-MOBILISATION MEETING! FOR THOSE WHO NEED SOME BASIC INFORMATION, PLEASE TRY TO BE THERE AT 6PM ALREADY. SOME PEOPLE WILL GIVE A SUMMARY OF WHAT WILL HAPPEN IN GERMANY AND TRY TO ANSWER SOME QUESTIONS ETC... \*====\* SAVING ICELAND TOUR \*====\* 7.30PM, MAIN HALL ACTIVISTS FROM THE SAVING ICELAND CAMPAIGN GIVE TALKS WITH NEW FILMS. THE MAIN FILM IS CALLED SAVING ICELAND WITH LOTS OF FOOTAGE OF ICELANDIC NATURE, THE 2006 PROTEST CAMP AND INTERVIEWS WITH S.I. ACTIVISTS, ENVIRONMENTAL SCIENTISTS ETC... THEN THERE ARE

THREE POWERPOINT PRESENTATIONS. CALLED SAVING ICELAND ACTIONS (INCLUDING SOME MOVING FOOTAGE AND SHORT CLAY ANIMATION CALLED OUR GOVERNMENT IS KILLING ICELAND), A POWERPOINT WITH PHOTOS FROM THE PROTESTS CAMPS IN 2005 AND 2006. AND FINALLY A POWERPOINT OF DESTROYED AND ENDANGERED AREAS. HTTP://WWW.SAVINGICELAND.ORG SAVING ICELAND IS AN INTERNATIONAL CAMPAIGN TO DEFEND THE ICELANDIC WILDERNESS. THE LARGEST REMAINING WILD AREA OF EUROPE, FROM HEAVY INDUSTRY. DIFFERENT TRANSNATIONAL COMPANIES. PARTICULARLY THE ALUMINIUM INDUSTRY. AND THE ICELANDIC GOVERNMENT HAVE BEGUN TO IMPLEMENT AN IMMENSE PROGRAM THAT WILL IF EXECUTED, TRANSFORM THE COUNTRY FROM AN OUTSTANDING AREA OF NATURAL BEAUTY INTO ANOTHER HEAVILY INDUSTRIALISED AND POLLUTED NATION. PLANS INCLUDE THE CONSTRUCTING OF NEW SMELTERS AND EXPANSION OF EXISTING ONES. THE HARNESSING OF MANY OF THE COUNTRY'S MAJOR GLACIAL RIVER SYSTEMS AND DESTRUCTION OF SUPREME GEOLOGICAL GEYSER LANDSCAPES AND UNIQUE GEOTHERMAL BIOSYSTEMS FOR NEW POWER PLANTS. CORPORATIONS SEARCHING FOR CHEAP ENERGY. DESTRUCTION OF ECOSYSTEMS. DETAILS OF THE INDUSTRIALISATION PROGRAM - PROTESTS DETAILED INFORMATION HERE: HTTP://WWW.INDYMEDIA.ORG.UK/EN/REGIONS/LONDON/2007/05/370198.HTML == NEXT WEEK AT THE RAMPART THURSDAY 24TH - OAXACA SPEAKERS TOUR (YES THEY'RE IN THE COUNTRY NOW!) SATURDAY 26TH - LONDON ANARCHIST FORUM "SELF-DEFENCE IN ANARCHIST SOCIETY" SUNDAY 27TH - FUNDRAISER FOR ECO ACTIVIST FROM POLAND (TBC) == LOOKING GOOD DOWN IN CAMBERWELL AT THE CAMBERWELL SOCIAL CENTRE HTTP://WWW.56A.ORG.UK/WARHAMFILM.HTML SUNDAY 20TH MAY... 2PM TILL LATER "ENGLAND IS A BITCH" STEP FORWARD YOUTH DAY OF FILM AND DISCUSSIONS. A TRIBUTE TO PIONEERING UK AFRO-CARIBBEAN ACTIVIST JOHN LA ROSE HOPEFULLY SHOWING THE FOLLOWING FILMS : SWEET SWEETBACK'S BAADASSSSSS SONG (1971 DIR. MELVIN VAN PEEBLES) A CONTROVERSIAL AND LANDMARK CLASSIC OF BLACK CINEMA AND INDEPENDENT FILM-MAKING: A CELEBRATION OF URBAN BLACK POWER - THE STORY OF A BLACK STREET HUSTLER TURNED REVOLUTIONARY WHO GOES ON THE RUN AFTER KILLING TWO RACIST COPS. A JOURNEY THROUGH THE DARK HEART OF 1970S URBAN AMERICA BURNING AN ILLUSION, (UK 1981 DIR MENELIK SHABAZZ) A FILM ABOUT TRANSFORMATION AND IDENTITY. MUCH OF IT SHOT AROUND THE NOTTING HILL AND LADBROKE GROVE COMMUNITIES: A LOVE STORY TRACING THE EMOTIONAL AND POLITICAL GROWTH OF A YOUNG BLACK COUPLE IN THATCHER'S LONDON. THE FIRST BRITISH FILM TO GIVE A CENTRAL VOICE TO A BLACK WOMAN, CHARTING HER JOURNEY TO EMOTIONAL MATURITY, EMANCIPATION AND POLITICAL AWAKENING. BABYLON, UK/ITALY (1980 DIR FRANCO ROSSO) SET MAINLY IN SOUTH LONDON, BABYLON PRESENTS A PORTRAIT OF THE YOUNG BLACK COMMUNITY IN LONDON DIFFERENT FROM THE TABLOID STEREOTYPE. THESE BLACK PEOPLE ARE NOT MUGGERS, RAPISTS OR CHRONIC THIEVES. THEY ARE ORDINARY YOUNG BLACK GUYS AT THE SHARP END OF INNER CITY SURVIVAL WITH DREAMS AND FEARS OF ORDINARY YOUNG PEOPLE IN GENERAL. THEIR LIVES ARE HEMMED IN BY THE PREDICTABILITY OF POVERTY, DISILLUSION AND THE RANDOMNESS OF VIOLENCE THAT CAN ERUPT AT ANY TIME. BLOOD AH GOH RUN, (DIR: MENELIK SHABAZZ, 1982) SHORT 'NEWSFILM' LOOKING BACK AT THE EVENTS OF 1981, BEGINNING WITH THE KILLING OF 13 YOUNG BLACKS IN NEW CROSS, LONDON. THE FILM GOES ON TO SHOW THE ANGER THIS AROUSED AMONG BLACK PEOPLE, AND THEIR MARCH IN DEMONSTRATION - 'THE BLACK PEOPLE'S DAY OF ACTION'. ALSO COVERS THE Brixton Riots. THE DREAM TO CHANGE THE WORLD, (DIR: HORACE OVE) HORACE OVE'S FILM ABOUT JOHN LA ROSE, DRAWING ON THE VISUAL ARCHIVE OF PAST EVENTS IN THE HISTORY OF TRINIDAD'S DIASPORA TO TELL THE STORY OF JOHN LA ROSE'S LIFE. HAVING BEEN INVOLVED IN WORKERS' RIGHTS MOVEMENTS IN TRINIDAD IN THE 1940S AND 1950S, LA ROSE SETTLED IN LONDON AND BECAME AN ACTIVE MEMBER OF BRITAIN'S BLACK COMMUNITY IN THE EARLY 1960S. FOUNDING NEW BEACON BOOKS AND THE CARIBBEAN ARTISTS' MOVEMENT. FOR THE FIRST TIME, LA ROSE DISCUSSES HIS LIFE STORY, WHICH IS CAPTURED ON FILM BY THE TRINIDADIAN PHOTOGRAPHER AND FILM-MAKER HORACE OVE WHO MADE THE 1968 CLASSIC FILM BALDWIN'S NIGGER AND THE FIRST BLACK FEATURE FILM PRESSURE (1974) THERE WILL ALSO BE MUSIC AND POETRY ON CD: LINTON KWESI JOHNSON, HYPERDUB CHANTS AND MORE CAMBERWELL SQUAT CENTRE, 190-192 WARHAM STREET, LONDON SE5 NEAREST TUBE: OVAL BUSES: P5, 36, 185, 436. GERROFF AT THE UNION TAVERN, CAMBERWELL NEW ROAD.

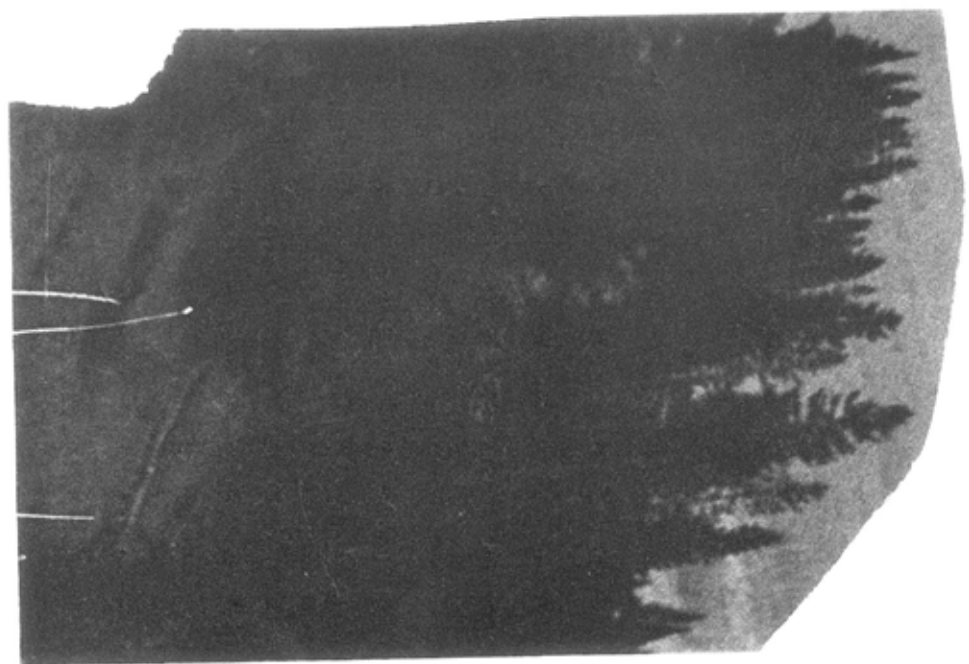
HEFCE (HIGHER EDUCATION FUNDING COUNCIL OF ENGLAND) CONTINUES TO DEVELOP A SELECTIVE FUNDING SYSTEM THAT ALLOCATES OUR GRANT PRIMARILY BY REFERENCE TO ROBUST ASSESSMENTS OF RESEARCH EXCELLENCE AND ALSO WORKS TO MAINTAIN AND DEVELOP THE RESEARCH INFRASTRUCTURE. A KEY FEATURE OF A WORLD-CLASS RESEARCH SYSTEM IS ITS OPENNESS AND ABILITY TO CHANGE. WE WISH TO ENABLE RESEARCHERS TO RESPOND TO NEW TRENDS AND DEVELOPMENTS IN THEIR DISCIPLINES AND IN THE RESEARCH ENVIRONMENT, AND TO PURSUE NEW FIELDS OF ENQUIRY. OUR FUNDING ARRANGEMENTS NURTURE AND RESPOND TO THESE AS WELL AS RECOGNISING ESTABLISHED EXCELLENCE. NARAE (NATIONAL ASSOCIATION FOR FINE ART EDUCATION) RESPONSE TO HEFCE ON RESEARCH ASSESSMENT GROUP 1 EXPERT REVIEW 4 THE MAIN ISSUE WITH EXPERT REVIEW IS THE EXTENT TO WHICH INDIVIDUALS CAN BE EXPECTED TO MAKE JUDGEMENTS ON THE QUALITY OF A VAST RANGE OF OUTPUT TYPES. EXHIBITIONS OF FINE ART (INCLUDING PHOTOGRAPHY) ACCOUNTED FOR 1905 OF THE 2445 OUTPUTS CODED TO DATE (78%). FROM A TOTAL NUMBER OF 3747 'EXHIBITION' OUTPUTS, A TOTAL OF 1281 INDIVIDUALS GENERATED EXHIBITION OUTPUTS THAT WERE SEEN IN OVER 600 DIFFERENT VENUES. FROM THE SAMPLE OF 41 INSTITUTIONS SURVEYED SO FAR, THERE WOULD APPEAR TO BE ONLY A SLIGHT DEGREE OF CORRELATION BETWEEN OUTPUT VENUE AND GRADE ACHIEVED BY THE INSTITUTION. EXPERT REVIEW OF SUCH NUMBERS OF OUTPUTS PRESENTED IN A WIDE RANGE OF LOCATIONS WORLD WIDE PRESENTS PARTICULAR DIFFICULTIES. 5 THERE HAS LONG BEEN AN UNDERSTANDING OF THE IMPORTANCE FOR THE FINE ART LECTURER TO BE INVOLVED IN THEIR OWN PRACTICE OR RESEARCH, AND OF THE ADDED VALUE THIS LEADS TO THE TEACHING CONTEXT IN OUR DISCIPLINE. COMBINED ASSESSMENT OF TEACHING AND RESEARCH HAS THE POTENTIAL TO GIVE A GOOD REFLECTION OF THE QUALITY OF ACADEMIC ACTIVITY IN FINE ART WITHIN UK HEI'S. 6 IF THE JUDGEMENT OF EXPERTS IS TO BE RETAINED AS THE CORNERSTONE OF RESEARCH ASSESSMENT, THEY WOULD REQUIRE SPECIALIST ASSISTANCE IN THE DEVELOPMENT OF ROBUST DATA MANAGEMENT TOOLS THAT COULD ADDRESS THE PARTICULAR NEEDS OF DIFFERENT UOA'S. 7 A. ASSESSMENT MIGHT USEFULLY COMBINE A RETROSPECTIVE VIEW WITH AN ELEMENT OF WEIGHTING TO RECOGNISE PROSPECTIVE INTENTIONS. THIS WOULD THEN REQUIRE AN ASSESSMENT OF THE EXTENT TO WHICH TARGETS WERE MET AT SUBSEQUENT EVENTS. 7 B. LEVEL OF CITATIONS IN A VARIETY OF MEDIA COULD USEFULLY BE INCORPORATED, IF THE APPROPRIATE MECHANISMS WERE DEVELOPED TO TRACK AND RETAIN THIS INFORMATION FOR DISCIPLINES SUCH AS ART AND DESIGN. THERE ARE CURRENTLY NO SUCH MECHANISMS TO TRACT THE CITATIONS WITHIN THE DOMINANT DOCUMENTARY SOURCES FOR ART AND DESIGN, AS CITATIONS INDICES FOCUS ON ACADEMIC JOURNALS. MUCH OF THE EQUIVALENT ACTIVITY WITHIN ART AND DESIGN IS CARRIED OUT WITHIN OTHER MEDIA SUCH AS BROADSHEETS, TV AND RADIO, POPULAR ARTS MAGAZINES ETC. 7 C. GIVEN THE RELATIVE INFREQUENCY OF COLLABORATIVE RESEARCH ACTIVITY WITHIN ART AND DESIGN, IT WOULD SEEM APPROPRIATE AT THIS STAGE TO BE ABLE TO REFLECT THE QUALITY OF INDIVIDUAL CONTRIBUTIONS WHEN CONSIDERING ASSESSMENT AT DEPARTMENTAL OR INSTITUTIONAL LEVEL. 7 D. IT WOULD SEEM APPROPRIATE THAT IF THE ASSESSMENT WERE TO ORGANISE AROUND SUBJECT GROUPS THAT THESE SHOULD REFLECT GROUPINGS USED FOR OTHER PURPOSES (EG UCAS). IT MIGHT BE APPROPRIATE TO CONSIDER GROUPING SUBJECTS IN RELATION TO MARKET SECTORS THAT MAKE USE OF THE RESEARCH OUTPUT IN AN ATTEMPT TO DEAL WITH THE PROBLEMS OF INTERDISCIPLINARY WORK THAT SITS ACROSS OR BETWEEN TRADITIONAL DISCIPLINES. BY IDENTIFYING MORE SPECIFICALLY THE STAKEHOLDERS IN THE RESEARCH ACTIVITY OF HEI'S, A MORE CONSIDERED VIEW OF APPROPRIATE EXPERTS AND CRITERIA MAY BE DEVELOPED. 7 E. STRENGTH OF SUBJECT/THEMATIC APPROACH IS THAT IT RELATES BACK TO CURRENT ACADEMIC COURSES AND STRUCTURES. WEAKNESS IS THAT COURSES ARE CHANGING AND THAT RA UOA'S WOULD HAVE TO RESPOND TO THIS. GROUP 2 - ALGORITHM 8 WOULD NEED TO DEVELOP CITATIONS MECHANISM 9 DIFFERENT UOA'S MIGHT SELECT FROM A LISTING OF ALL POSSIBLE METRICS THOSE THAT WERE MOST RELEVANT FOR THE DISCIPLINE. 10 A. YES IN PRINCIPLE, IF THE DATA EXISTED. 10 B. RESEARCH GRANTS MADE, FUNDING RECEIVED, RESEARCH STUDENTS REGISTERED, NUMBERS COMPLETING, VOLUME OF

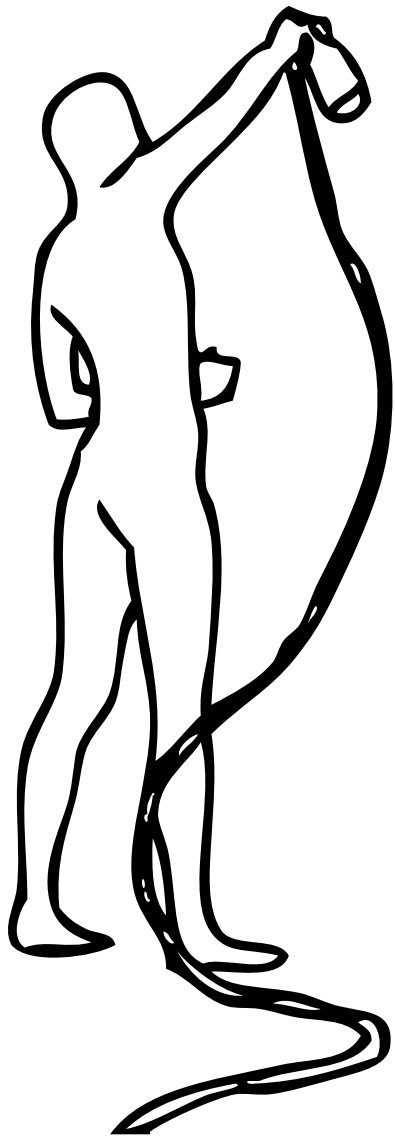
RESEARCH ACTIVITY, NUMBERS OF DELEGATES AT CONFERENCE, VOLUME OF SALES OF BOOKS, SALES FROM EXHIBITIONS INTO PUBLICLY ACCESSIBLE COLLECTIONS, NUMBER OF REVIEWS (OF BOOK, OF EXHIBITIONS ETC), SUBSCRIPTIONS/DISTRIBUTIONS OF JOURNALS. WORD COUNT OF PRESS COVERAGE FOR EXHIBITIONS. CITATIONS 10 C. NOT CURRENTLY. THE DATA IS NOT BEING COLLATED. 10 D. THERE ARE NOT ENOUGH EXISTING METRICS FOR FINE ART. 10 E. TRANSPARENCY WOULD BE POSSIBLE, ALTHOUGH MAY INCREASE THE TENDENCY TO FOCUS ONLY ON CHASING CERTAIN VENUES OR COVERAGE. GROUP 3 - SELF ASSESSMENT 11 SELF ASSESSMENT HAS TO BE ENACTED AGAINST CRITERIA. THIS APPROACH DEPENDS ON THE DEVELOPMENT OF CRITERIA THAT ARE RECOGNISED. 12 THAT A DIVERSE GENERATION OF ROBUST CRITERIA MODEL THROUGH BROAD CONSULTATION, WITH COGNISANCE OF VESTED INTERESTS OF CERTAIN STAKEHOLDERS. 13 A. SELF ASSESSMENTS WOULD NEED TO COVER APPROPRIATE CRITERIA TO PROVIDE EVIDENCE TO SUPPORT THE ASSESSMENT, WITH DISCUSSION OF ANY INTERPRETATION 13 B. COMBINATION 13 C. COMBINATION OF CRITERIA AGREED NATIONALLY, WITH ADDITIONAL CRITERIA DEVELOPED TO ADDRESS LOCAL SPECIALISMS 13 D. BY SAMPLING AGAINST NATIONALLY AGREED CRITERIA AND EXPERT WITNESS 13 E. EQUALLY 13 F. MAJOR STRENGTH IS THAT IT WOULD ENABLE INSTITUTIONS TO FULLY ENGAGE WITH PROCESS OF ASSESSMENT. THE BIG WEAKNESS IS THE POTENTIAL FOR FALSE CLAIMS REQUIRING STRINGENT POLICING. GROUP 4 - HISTORICAL WEIGHTINGS 14 DENIES POTENTIAL OF RESEARCH ACTIVITY TO GROW. PARTICULARLY PROBLEMATIC FOR 'YOUNG' RESEARCH DISCIPLINES LIKE FINE ART. 15 DISTRIBUTION IF EXCELLENCE IS PEOPLE-DEPENDENT, BUT THE 'VALUE-FOR-MONEY' RATING IS AN ATTRACTIVE NOTION 16 A. IS IT A PROVEN ASSUMPTION THAT THE DISTRIBUTION OF RESEARCH STRENGTH CHANGES SLOWLY FOR ALL UNITS OR DEPARTMENTS THAT MIGHT SUBMIT, IRRESPECTIVE OF SIZE? 16 B. CANNOT ESTABLISH BASELINE RATING ON EVIDENCE PROVIDED BY 2001 RAE 16 C. METRICS THAT ENABLE NORMAL DEVELOPMENT TO BE PROJECTED COULD ALLOW FOR IDENTIFICATION OF OUT-PERFORMANCE OR UNDER-ACHIEVEMENT 16 D. CLOSER TRACKING OF ACHIEVEMENT AGAINST TARGET. 16 E. ESTABLISHES NOTION OF WORKING AGAINST AN INSTITUTIONS OWN TARGET, AS OPPOSED TO COMPETITION WITH OTHER INSTITUTIONS. GROUP 5 - CROSSCUTTING THEMES 17 A. ASSESSMENT OF THE RESEARCH BASE COULD BE USED TO ESTABLISH EXTENT TO WHICH SUCH ACTIVITIES CONTRIBUTE TO ECONOMIC ACTIVITY, AND TO ACADEMIC STANDING INTERNATIONALLY. 17 B. EVERY 7 YEARS, EITHER ALL AT ONCE OR ON A ROLLING BASIS 17 C. EXCELLENCE IN RESEARCH IS DIFFERENT FOR DIFFERENT DISCIPLINES 17 D. YES, BUT THIS SHOULD BE AGAINST RECOGNITION AT A NATIONAL LEVEL OF PRIORITIES THAT MIGHT RANGE FROM STIMULATING ACTIVITY IN A DISCIPLINE THAT CONTRIBUTES TO CULTURAL HEALTH TO THOSE THAT MIGHT IMPACT SIGNIFICANTLY ON GLOBAL ISSUES SUCH AS SUSTAINABILITY. 17 E. THE QUESTION MIGHT BE MORE USEFULLY BE PHASED AS SHOULD EACH SUBJECT/THEME BE ASSESSED IN THE SAME WAY. THE APPROACH TO EACH INSTITUTION SHOULD BE THE SAME, BUT IT MIGHT COMPRISE DIFFERENT APPROACHES WITHIN THAT. 17 F. YES. 17 G. INSTITUTIONS SHOULD BE URGED TO GIVE A TRUE PICTURE OF RESEARCH ACTIVITY THAT DOES NOT INCLUDE 'HIDING' NUMBERS OF STAFF WHO ARE NOT RESEARCH ACTIVE. 17 H. BY REMOVING OPPORTUNITIES FOR INSTITUTIONS TO GAIN ADVANTAGE BY INCLUSION/EXCLUSION. 17 I. THAT IT GENERATES USEFUL INFORMATION THAT CAN BE USED FOR THE BASIS OF FAIR AND EQUITABLE DECISIONS 18 A. IT WOULD SEEM SENSIBLE TO DESIGN A RESEARCH ASSESSMENT PROCESS THAT PROVIDES RELIABLE MANAGEMENT INFORMATION FOR THE ACADEMIC COMMUNITIES, AND THAT THIS INTERFACES WITH THE WORK OF THE RESEARCH COUNCILS. 18 B. EVERY 7 YEARS 18 C. R A E 2001 DID NOT CLEARLY CAPTURE DIFFERENT ASPECTS OF RESEARCH ACTIVITY FOR UOA 64. THERE IS STILL EVIDENCE OF TWO VERY DIFFERENT INTERPRETATIONS OF WHAT RESEARCH IS WITHIN THE SECTOR. 18 D. DIFFERENT SUBJECTS HAVE DIFFERENT FUNDING NEEDS. UOA 64 HAS ONLY RECENTLY BEEN ABLE TO ACCESS SUCH FUNDS AND IS STILL PLAYING CATCH-UP. 18 I. THE THREE MOST IMPORTANT CHARACTERISTICS OF ANY RESEARCH ASSESSMENT ARE TO BE INFORMATIVE, RIGOROUS AND FLEXIBLE.

POST A COMMENT ON: FIVE YEARS UNTITLED 2 COMMENTS  
- SHOW ORIGINAL POST COLLAPSE COMMENTS MIKE R. WATSON SAID...COOL. I LIKE THE DIALOGUE. AM WORKING ON A SIMILAR DIALOGUE FORMAT WITH PAUL SAKOILSKY AT THE MOMENT. THE FIRST OF OUR DIALOGUES, WILL APPEAR IN THE NEXT EDITION OF 'SLASH SECONDS' E-ZINE. BUT I'LL MAIL IT IF YOU LIKE. YOUR DIALOGUE RAISES SOME GOOD POINTS, AND I OFTEN FEEL AGGRIEVED AT THE CULTURE THE ARTIST IS EXPECTED TO OPERATE WITHIN. THE POLICY OF PAIRING UP ARTISTS IN STATE/CHARITY SPONSORED PROJECTS AIMED AT CHILDREN, MINORITY GROUPS, AND PEOPLE WHO DON'T GENERALLY LIKE ART ('WORKING CLASSES')IS PATRONISING TO ALL PARTIES INVOLVED. I FEEL THAT GOVERNMENT AND ARTS COUNCIL SPONSORED CULTURAL SCHEMES, WHICH GENERALLY EMPHASISE THE ROLE OF THE COMMUNITY, OR THE GROUP, SERVE (PERHAPS INADVERTENTLY) TO DAMPEN THE ROLE OF THE INDIVIDUAL WITHIN THE ARTS. THE CULTURAL SPHERE IS HEADING TOWARDS BECOMING A HOMOGENISED MASS OF WHAT MAY WELL BE SECOND RATE ARTISTS, WHILST INDIVIDUALS POSSESSING A REAL TALENT FOR INNOVATION BECOME INCREASINGLY MARGINALISED (AND PERHAPS FORCED INTO THE POSITION OF HAVING TO BECOME COMMUNITY ARTISTS)! THIS IS REFLECTIVE OF 'THIRD WAY' POLITICS AS A WHOLE, WHICH BY ITS DEFINITION IS INTOLERANT OF EXTREMES. THIS, TO BE SURE, BELIES A PERSONAL DISTASTE I HAVE FOR COMMUNITY ARTS. BUT IT IS SOMETHING THAT PRESENTED ITSELF TO ME WHEN READING YOUR DIALOGUE. BUT THERE IS SOMETHING VERY REAL HAPPENING, A STIRRING, AND A WHIFF OF AN ALTERNATIVE WAY OF PRODUCING/RECEIVING ART. AND I THINK ARTISTS HAVE BEEN ALL TOO COSY WITH THE STATE AND LARGE CORPORATIONS/BUSINESS INTERESTS FOR TOO LONG NOW - SOMETHING WILL GIVE. BUT IT MUST BE DONE IN A WAY THAT DOES NOT HIDEOUSLY MIMIC THE BOMBASTIC TONE OF EXTREME LEFTIST POLITICS. WE NEED, BASICALLY, A NEW WORD FOR COMRADE - A COMMUNITY OF INDIVIDUALS, DOING MUCH AS THEY WISH AND PRODUCING POSITIVE OUTCOMES. AND I ALWAYS HAVE LIKED FIVE YEARS (FROM WHAT I HAVE KNOWN OF YOUR WORK/S) FOR SLOGGING IT OUT AND CONTINUING TO BELIEVE ALL THIS TIME. TO A NEW BOHEMIA, AND SOME ART ALONG THE WAY! MIKE R. WATSON WWW.COLLECTEAST.ORG APRIL 1, 2007 6:10 AM

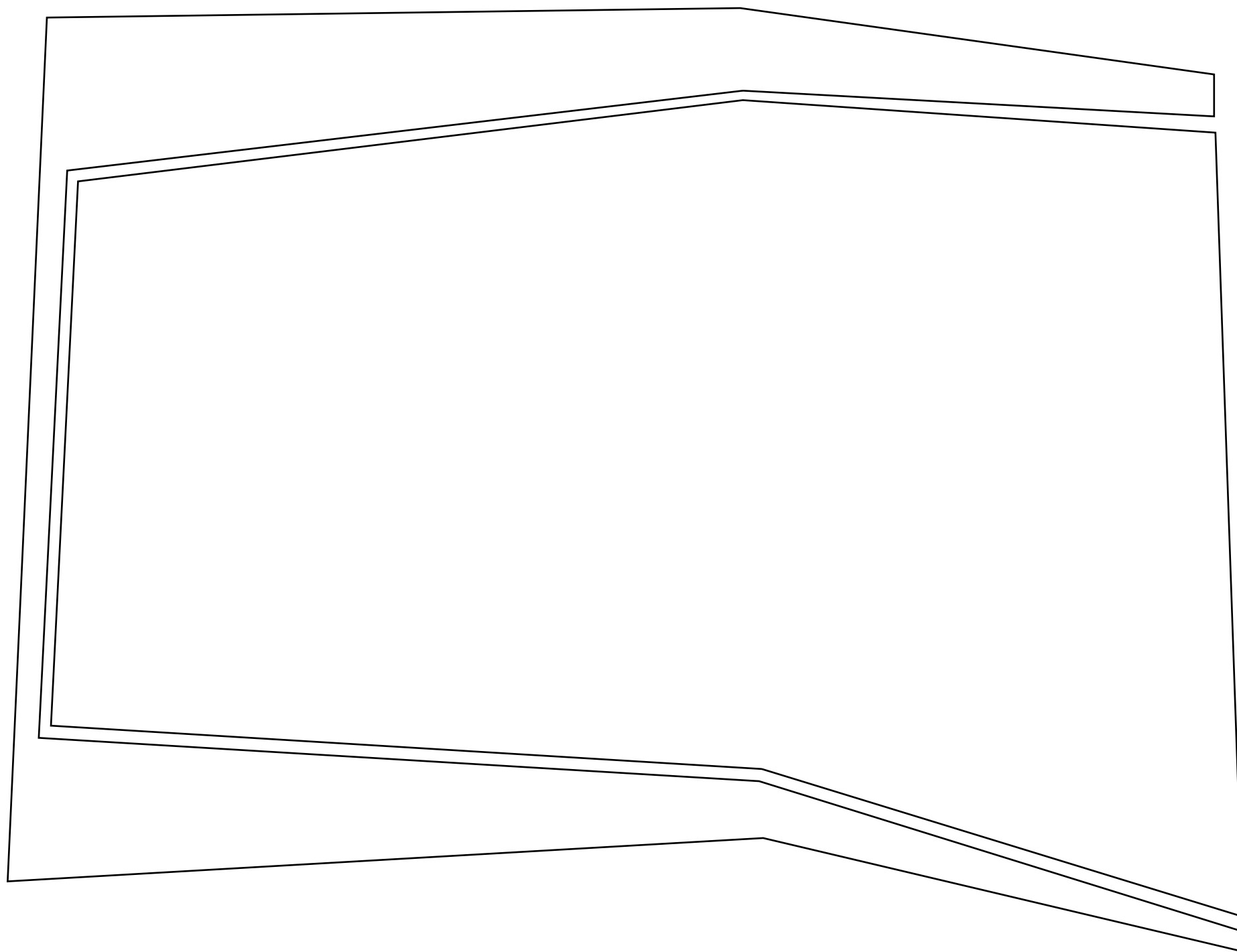
TENDER PREY SAID...HI MIKE (THIS IS MARC HULSON BTW) - THANKS FOR THE FEEDBACK. WHILE I CAN'T SPEAK FOR FIVE YEARS COLLECTIVELY (BUT THEN THE SPACE FOR DISAGREEMENT IS IN MY MIND INTEGRAL TO WHAT FIVE YEARS IS ABOUT) I CERTAINLY SHARE YOUR UNEASE WITH REGARD TO MOST OF THE CURRENTLY ESTABLISHED MODELS OF ACTIVITY... AND BY ESTABLISHED I SIMPLY MEAN THOSE THAT DETERMINE PUBLIC FUNDING, MEDIA COVERAGE ETC. ETC... THUS EFFECTIVELY CORALLING SOME ARTISTS INTO THE TYPES OF ROLES AND POSITIONS YOU'RE SPEAKING OF. I GUESS IT'S INEVITABLE THAT THE CURRENT STATUS QUO MIRRORS THIRD-WAY POLITICS. SO YOU ESSENTIALLY HAVE BIG BUSINESS (FOR THE ARTS READ HYPED-UP COMMERCIALISM) IN A QUEASY CO-ALLIANCE WITH AN OVERLY BEAUROCRATISED AND AUTHORITARIAN MODEL OF THE 'NON-COMMERCIAL' (EDUCATIONAL?) BASED ON SPURIOUS NOTIONS OF WHAT'S 'ACCEPTABLE', 'VALID', 'LEGITIMATE', 'USEFUL' ETC ETC... WHICH MEANS YOU GET EXPLOITATIVE, CONSERVATIVE CRITERIA MASKED AS THE 'ANYTHING GOES' ON THE ONE HAND AND REPRESSIVE, CENSORIAL CRITERIA MASKED AS THE 'TOLERANT' / 'INCLUSIVE' ON THE OTHER. FROM EITHER POINT OF VIEW THIS REPRESENTS A TRIUMPH OF CONCENSUS, RECEIVED IDEAS AND SO ON - AN IMPERSONAL ENVIRONMENT IN WHICH GENUINE INDIVIDUAL CREATIVITY, THOUGHT, RESEARCH ETC HAS VERY LITTLE CURRENCY (LET ALONE PURCHASE) OTHER THAN IN TERMS OF 'ENTREPRENEURSHIP' OR, WITHIN ACADEMIA, AS A REITERATION OF ROMANTICISM, WHICH IS IN ANY CASE INVALIDATED A-PRIORI IN THAT CONTEXT EXCEPT AS A HISTORICAL FACET. I'VE FELT FOR A LONG TIME THAT THE ONLY WAY AROUND THIS IS THROUGH EMBRACING A MARGINAL POSITION TO SOME EXTENT - BUT IN A BROADER SENSE I DO THINK THIS MAY BE A VERY PRODUCTIVE MOMENT FOR EXPERIMENTING WITH NEW MODELS AND TERMS ETC, AS I THINK YOU'RE ALSO SUGGESTING. I THINK YOU'RE RIGHT ON THE MARK WHEN YOU SAY WE NEED A NEW TERM FOR COMRADE (MAYBE ALSO FOR INDIVIDUAL?)... BUT MAYBE THE ONLY WAY OF DOING THIS IS TO AVOID TERMS, INSOFAR AS THEY CONSTITUTE DETERMINATIONS, LIMITATIONS... THOUGH I DO ENJOY THE PLAYFUL AND APPARENTLY OPTIMISTIC WAY YOU'RE USING THEM (ON YOUR BLOG TOO)! BTW - GOOD TO HEAR YOU'RE DOING SOMETHING WITH PAUL FOR SLASH-SECONDS. FIVE YEARS IS ALSO GOING TO BE IN THAT ISSUE... LOOKING FORWARD TO IT. APRIL 2, 2007 9:38 AM











# GOO GOO MUCK

Schafer is not listening. “You know,” he says impulsively, “I think I’ll go back to plain old-fashioned surgery. The human body is scandalously inefficient. Instead of a mouth and an anus to get out of order why not have one all-purpose hole to eat and eliminate? We could seal up nose and mouth, make an air hole direct into the lungs where it should have been in the first place....”

BENWAY: “Why not one all-purpose blob? Did I ever tell you about the man who taught his asshole to talk? His whole abdomen would move up and down you dig farting out the words. It was unlike anything I ever heard.

“This ass talk had a sort of gut frequency. It hit you right down there like you gotta go. You know when the old colon gives you the elbow and it feels sorta cold inside, and you know all you have to do is turn loose? Well this talking hit you right down there, a bubbly, thick stagnant sound, a sound you could smell.

“This man worked for a carnival you dig, and to start with it was like a novelty ventriloquist act. Real funny, too, at first. He had a number he called ‘The Better ‘Ole’ that was a scream, I tell you. I forget most of it but it was clever. Like ‘Oh I say, are you still down there, old thing?’

“’Nah! I had to go relieve myself.’

“After a while the ass started talking on its own. He would go in without anything prepared and his ass would ad-lib and toss the gags back at him every time.

“Then it developed sort of teeth-like little raspy incurving hooks and started eating. He thought this was cute at first and built an act around it, but the asshole would eat its way through his pants and start talking on the street, shouting out it wanted equal rights. It would get drunk, too, and have crying jags nobody loved it and it wanted to be kissed same as any other mouth. Finally it talked all the time day and night, you could hear him for blocks screaming at it to shut up, and beating it with his fist, and sticking candles up it, but nothing did any good and the asshole said to him: ‘It’s you who will shut up in the end. Not me. Because we don’t need you around here any more. I can talk and eat and shit.’

“After that he began waking up in the morning with a transparent jelly like a tadpole’s tale all over his mouth. This jelly was what the scientists call un-D.T., Undifferentiated tissue, which can grow into any flesh on the human body. He would tear it off his mouth and the pieces would stick to his hands like burning gasoline jelly and stay there, grow anywhere on him a glob of it fell. So finally his mouth sealed over, and the whole head would have amputated spontaneous -

(did you know there is a condition occurs in parts of Africa and only among Negroes where the little toe amputates spontaneously?) - except for the eyes you dig. That’s one thing the asshole couldn’t do was see. It needed the eyes. But nerve connections were blocked and infiltrated and atrophied so the brain couldn’t give orders any more. It was trapped in the skull, sealed off. For a while you could see the silent, helpless suffering of the brain behind the eyes, then finally the brain must have died, because the eyes went out, and there was no more feeling in them than a crab’s eye on the end of a stalk.

“That’s the sex that passes the censor, squeezes through between bureaus, because there’s always a space between, in popular songs and Grade B movies, giving away the basic American rottenness, spurting out like breaking boils, throwing out globs of that un-D.T. to fall anywhere and grow into some degenerate cancerous life-form, reproducing a hideous random image. Some would be entirely made of penis-like erectile tissue, others viscera barely covered with skin, clusters of 3 and 4 eyes together, criss-cross of mouth and assholes, human parts shaken around and poured out any way they fell.

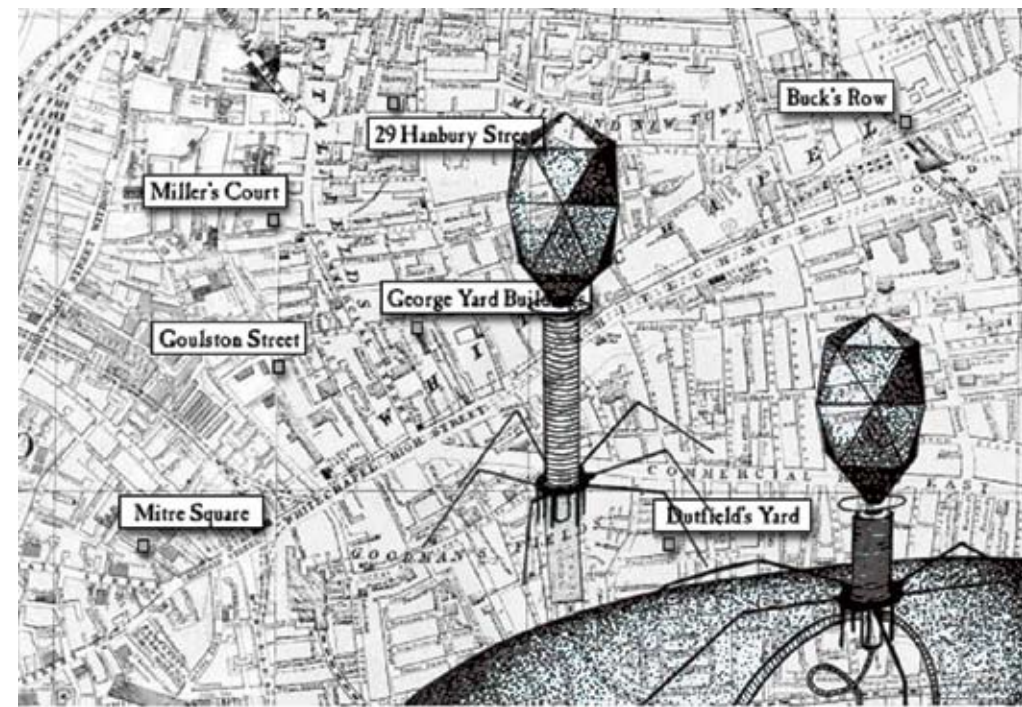
“The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are it’s cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotic

Bureau, and grows and grows, always reproducing more of it's own kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms. (A cooperative on the other hand can live without the state. That is the road to follow. The building of independent units to meet needs of the people who participate in the functioning of the unit. A bureau operates on opposite principle of inventing needs to justify its existence.) Bureaucracy is wrong as a cancer, a turning away from the human evolutionary direction of infinite potentials and differentiation and independent spontaneous action, to the complete parasitism of a virus.

“(It is thought that the virus is a degeneration from a more complex life form. It may at one time have been capable of independent life. Now it has fallen to the borderline between living and dead matter. It can exhibit living qualities only in a host, but using the life of another - the renunciation of life itself, a falling towards inorganic, inflexible machine, towards dead matter.)

“Bureaus die when the state collapses. They are as helpless and unfit for independent existence as a displaced tapeworm, or a virus that has killed the host.”

(extracted from The Naked Lunch by William Burroughs)



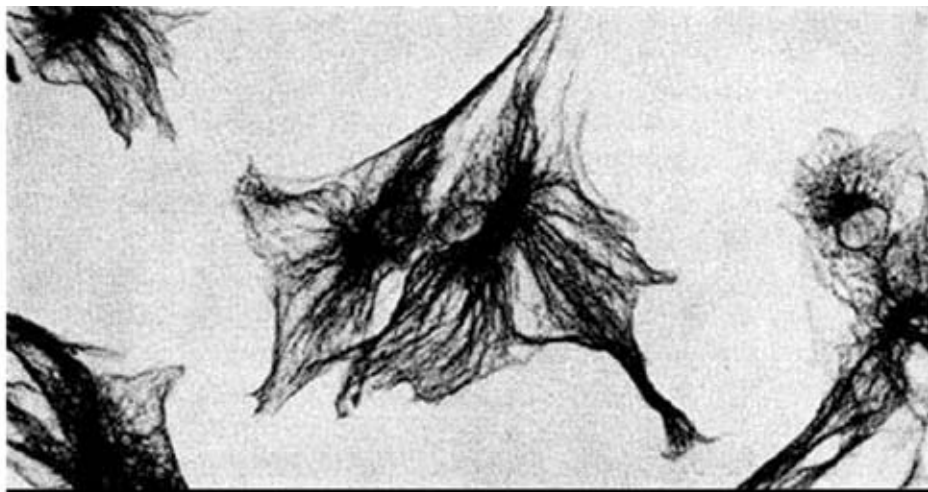
#### *Psico Geometry V*

*Is for routes that have hidden shapes angles and patterns that only belong to me  
a trace of my brain in an encephalogram graphic my beats shaping an experience  
of references:*

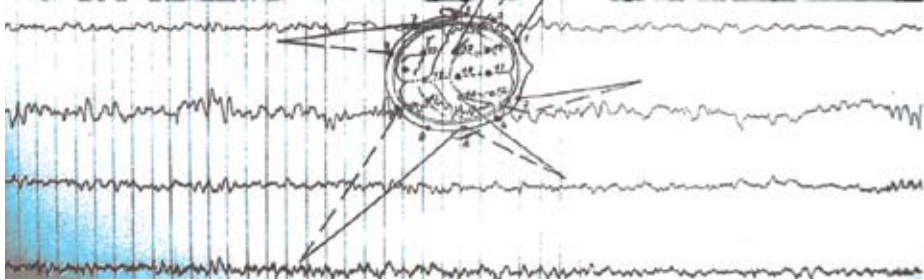
*Dali takes me to punk drug experiences Fu Manchu is the handsome irresistible  
master looking like Bruce Lee. I am a white poppy blossoming in deep substances.  
I sing for the maths I sing for london I sing for death I sing for erasing love I sing  
for you I sing for the black Idol I sing for nowhere I sing for lost paths I sing for us.  
Hipnotic Mabuse and London is a map filled with crimes I walk on my psico  
geometric means :*

*The Ocult The Ocult*













# Vainglory!

**Vantage Press** *vantagepress.com* October 2007: “You have written a book. You have spent months on it — perhaps years. You believe you have written a good book. You have faith in it. And that is why you are looking for a publisher. If you are a new or unknown writer, you are especially interested in finding a publisher who is sympathetic to the problems of new authors, and who will work with you. In view of the uncertain prospects for books by unknowns, how has it been possible for Vantage Press to publish so many new writers? The answer is that we offer a specialized plan tailored to the needs of the new or lesser-known author. You, the author, pay a fee for the publication of your book. The amount of the fee varies with each manuscript depending upon length and other factors which contribute to production costs. In return for the fee you pay, we publish your book and you receive 40% of the retail price of every book sold at standard discounts. We believe that you and all other authors have the right to express your ideas in print and present your creative efforts to the public. In that spirit, Vantage Press has a policy of offering to publish most manuscripts that are submitted.” **Graham King** ‘What Price Vanity?’ *The Writer’s Handbook* 1998: “For an aspiring author or the terminally rejected author, the vanity press is the last stop before literary oblivion. Even publication by a vanity press is near oblivion, for books issued by it seldom get reviewed, are rarely stocked by bookshops, and sell only in extremely small numbers... The difference between subsidy publishing and vanity publishing is often deliberately confused by the vanity presses themselves, but it is quite clear: the vanity press is in it for profit without risk and the merit or marketability of the work is not a factor at all.” **AuthorHouse** *authorhouse.com* October 2007: “Choosing your book publisher, from the many book publishing companies and book publishers available is a very important decision. Since 1997, AuthorHouse, the leading self-publishing company in the world, has helped more than 30,000 authors reach their book publishing goals and self-publish more than 40,000 books. Publishing your book with AuthorHouse means you’ll have all the services and support you need to publish, promote and sell your book.” **David Mitchell** *Cloud Atlas*

2004: “I explained to him for the hundredth time how an author-partnership set-up like Cavendish Publishing simply cannot fritter away money on fancy catalogues and team building go-karting weekends for sales forces. I explained, yet again, that my authors derived fulfillment from presenting their handsomely bound volumes to friends, to family, to posterity.” **Jennifer Devine**, author of ‘*Scardust — A children’s book to help people cope with scars*’, *authorhouse.com* 2007: “AuthorHouse provided me with the opportunity to share my story and maintain complete creative control, retain all rights, and make the highest royalties...” **XLibris** *xlibris.com* October 2007 “XLibris offers 7 publishing packages in black & white and full color ranging from \$499 to \$12,999. Select any [additional] service and we’ll bump you up to the next one at no additional charge.” **Author Profiles** *publishamerica.com* 2007: “Lynn Barry author of ‘*Puddles*’ (Nov. 2001) and ‘*Bjoyfl*’ (Sept. 2002) on coping with rejections from other publishers: I had worked on *Puddles* for nearly seven years, sending it out to publishers and getting it back. After so many rejections, I relaxed and said to myself, ‘Wait a minute. Let’s make it the best it can be.’ And that’s when PublishAmerica came in. It was great. They really made me feel wonderful about my book. On being part of the PublishAmerica community: I’ve been frequenting the PublishAmerica message boards from the start. Meeting all of these fellow authors has been wonderful. I’ve made friends all over the world and learned so many things. PublishAmerica has been so much more than a publishing company to me.” **Ronnie De Canio**, author of *My Soul To Keep*, *authorhouse.com* October 2007: “Many years ago I was the assistant to the President of Viking Press, when it was privately owned by his family. I know firsthand that authors — even the best-selling ones — are not always treated with the respect that I received from your company...” **Grant Richards**, ‘Ronald Firbank’, 1934: “But first I refused the book. Firbank came down to see me about it and undulated shyly about the room. What was the matter with his story? Surely it was better than most stories. He had attempted to do something like Beardsley had done in the illustrations to *The Rape of the Lock*. Was I an admirer of Beardsley? Did I like Félicien Rop’s work? So I knew Beardsley...! Surely I would bring his child into the world. I could not be so unkind as to turn it from my door. It was my impression that the book was so slight and unusual that there was little chance of selling more than a few copies. Well, he would like it to sell, but it wouldn’t matter so very much if it didn’t. But it would matter to me. Yes, he supposed it would. Suppose he paid for the cost of production, would that make any difference? He was not rich; really he was very poor



although perhaps I didn't think so. It didn't do to look poor; besides he loved clothes. And he waved himself a little more sinuously. How much would it cost to produce his book in a small edition, but beautifully — yes, beautifully?" **International Biographical Centre** *internationalbiographicalcentre.com* 2007 "The International Biographical Centre, of Cambridge, England, is a world leader in biographical publishing. Founded over forty years ago, its range of reference titles have [sic] earned an international reputation for unrivalled scope and integrity. In that period, the IBC has published more than 1,000,000 biographies of people of note from all over the world in more than 150 editions of its reference works." **Wikipedia**, *en.wikipedia.org* October 2007: "The International Biographical Centre is a publisher owned by Melrose Press Ltd that specializes in producing biographical publications, such *Dictionary of International Biography* and other awards. It is based in Cambridge in the United Kingdom. Like the American Biographical Institute, the IBC states that "entry into our books is based on merit alone and we never charge for inclusion." and whilst this is superficially correct, individuals who pay for inclusion receive a larger entry and are offered specially crafted awards... It is also possible to nominate yourself for inclusion on their website. The IBC specializes in creating "awards" and offering them to many. Awards cost the recipient between US\$500 and \$1495 each, depending on its claimed prestige." **Letter from editor**, *Exposition Press*, Nov. 17, 1978: "Dear Dr. Chang, Ordinarily, I do not report back to an author this quickly, but, in your case, I have decided to expedite matters. When your manuscript arrived in the house, I devoted my immediate attention to it. Now that I have read MENTAL EVOLUTION AND ART, I am pleased to say that I am strongly impressed with your consistently well-written and interesting study. Your work is thoughtful, carefully substantiated synthesis of the study of art and the philosophic study of human nature. The discussion of mental evolution, focusing upon the "ontogeny recapitulating [sic] phylogeny" axiom, is fascinating and clearly presented. An admirable control of the tenuous balance between scientific facts and lucid, understandable prose is strongly evident in your handling of this important contribution to the philosophy of science. Subsequent discussions of dreams, creativity, and the mental and physical life cycle further expand your presentation with the same cogent detail and exemplary clarity. I was impressed with your application of theories of natural philosophy to the development of art and to the creative process. In addition, by explaining the therapeutic values of art as a means to keep in touch with reality by stimu-

lating different levels of consciousness, you open a new and unexplored perspective to your readers. In sum, I found your work consistently interesting and entertaining, a unique blend of scientific information, philosophy, and practical advice." **John Ezard** *The Guardian* 25 June 1996: "Joanna Steans was overjoyed when she got an instant, glowing reaction from the first British publisher to whom she sent her wartime memoir *The Avenue*. But she was dismayed when the publisher, John West, owner of Excalibur Press in Fulham, West London, asked her to pay him £3,800 to bring out the book. That was far beyond the means of Mrs Steans, a pensioner living in Malaga, Spain. She declined the offer, but Mr West rang her to say the book was so good he would publish it for £2,800. She paid him £2,100 in instalments — half her life savings as an auxiliary nurse. And there her troubles started. They lasted nearly three years, but this week they ended in a rare victory for her as one individual among hundreds of victims of "vanity" publishing. West London county court, operating as a small claims court, ordered Mr West to pay her back within 14 days. Judge Nicholas Madge accepted her case that Excalibur Press had produced a book "of such poor quality as to be unsaleable". He had heard that out of six copies — all that she received — some were so badly bound that pages fell out. The cover of another was bound upside down. Judge Madge ordered the firm's defence struck out." **Jennifer Cain-Bohrnstedt**, author of *Views From My Schoolroom Window*, *authorhouse.com* 2007: "I could not be more pleased with my AuthorHouse-published *Views From My Schoolroom Window*; if anything it surpassed my expectations..." **Tim Moran** 'Vanity, thy name is blog' *techweb.com* 2004: "Ed Uhlan was my first employer in the editorial business. As the self-proclaimed *Rogue of Publisher's Row* Uhlan started his own publishing company [Exposition Press] back in the day. It was what in polite company was called a subsidy press; most "real" writers and professional book editors called it "vanity" publishing. I worked in the "fluff" department. See, we were the lucky few to read the manuscripts (at the least the first few pages, middle few pages, and end), then send out the "fluff" letter, extolling the book's virtues and including a detailed publishing contract (that is, how much it would cost the author for the privilege of publishing under our "imprint")... We ad libbed our letters into Dictaphone machines, letters that were a combination of stock fluff paragraphs and just enough detail from the book to show that we had actually read it. This glowing review was designed to take the sting out of the publishing-dollar figure that as included in the contract. A basic 32-page book with no pictures went for about

\$2,500 to \$3,000. (Some writers were savvy enough to know what they were getting into; others were appalled.)” **Some current PublishAmerica titles:** *Tiny Poems for women who think they hate poetry* by Jean McLeod Hendrickson, *Does God Really Prefer Men?* by Gary Johnson. *Searching the Abyss: A Beginners Guide to Crypto zoological Investigation* by Mark A. Mihalko. *A Texas Frontier Girl, Book One* by Evelyn Horan. *Quest for the Source of Darkness* by Patricia Perry. *An Autobiography of a Hopeless Romantic* by Catherine Puro. *Plumbing in Harlem* by Joe Benevento. *One Last Drive* by Cutter Lang. **Paula Span** ‘Making Books’ *Washington Post* Jan 23 2005: “Feeling betrayed, a number of disillusioned PublishAmerica authors have taken to the phones, the mail and the Internet... They mislead and they deceive,” charges Rebecca Easton, the Colorado writer who organized the petition. “Tell people what it is. Don’t say that because you don’t charge authors, you’re a traditional publisher.”... The phrase “traditional publisher” has no particular definition; in fact, Clopper says, he and his partner came up with it to distinguish themselves from publishers that charge fees... The company asks authors for the names and addresses of up to 100 friends and family members, then sends them a direct-mail announcement/order form when books are ready. And every few months, it sends authors announcements of special, limited-time discounts on their own books. The approach fuels suspicions that PublishAmerica makes most of its money on sales to its authors and their circles, not the broader public. All of this has led to quite modest sales. PublishAmerica says it has sold nearly a million books. With its 7,500 titles in print, that amounts to sales in the tens or hundreds for most authors. Its top-selling authors sell “up into the thousands,” Clopper reports, but just one has topped 5,000 — low-end figures for a major publisher. Some PublishAmerica authors, conversely, sound quite content. Lynn Barry figures she’s sold 500 to 1,000 copies of her two PublishAmerica novels, many through the diner she and her husband own in Fillmore, N.Y. “I’d never go with a vanity press,” Barry declares. To her mind, although she has bought and given away a few hundred of her own novels, she hasn’t.” **fairtrading.nsw.gov.au** July 2007: “Unethical vanity publishers often target schools by promoting short story or poetry competitions. The student’s parents are then contacted by the publisher and informed their child’s entry will be published — provided they agree to purchase the book. The cost of a book is quite substantial, often in the \$60–\$70 price range. As these competitions attract up to 3,000 entrants, it can be a very profitable exercise for the publisher. But distribution is limited to family and friends. You won’t

find these works available through bookshops.” **Jonathan Coe** *What a carve up!* 1994: “The Peacock Press, a discretely operated private concern, specialized in the publication (for a small fee) of military memoirs, family chronicles and the reminiscences of minor public figures... every Christmas Mrs Tonks would send me a parcel of her favourite books from the year’s catalogue, wrapped up in gift paper. This was how how my library came to be adorned with such choice items as *Great Plumbers of Albania*, *300 Years of Halitosis*, the Reverend J.W. Pottages pioneering study, *So You Think You Know about Plinths?*, and frankly unforgettable memoir — although its author’s name escapes me — entitled *A Life in Packaging — Fragments of an Autobiography: Volume IX — The Styrofoam Years.*” **Upfront Publishing** [upfrontpublishing.com](http://upfrontpublishing.com) 2007: “Publish your book to a world-wide market with Upfront Publishing from as little as £250. Most people at some time dream of writing a book, whether it’s a factual study of a favourite subject, a gripping suspense novel or simply the telling of a life story. Everyone has a book inside them, and at Upfront Publishing we believe every person has a right to have their book published.” **Time Magazine** August 10 1959, *time.com*: “While there is nothing illegal in paying for the pleasure of seeing one’s words in print, the Federal Trade Commission objects to vanity publishers who mislead clients into thinking that they may land on the bestseller lists, has obtained consent orders against five firms in two years. A fascinating example of how the vanity firms work was provided by New York’s Exposition Press, one of the leaders in the field, during FTC hearings two years ago... the difference between what an editor reported to Publisher Edward Uhlan and what Uhlan wrote to the author — in persuading him that it was worth his money to have his book published — was both funny and pathetic. Items from the FTC hearings: Report to Uhlan: “This book is dated, dreadfully written and sentimental in tone ... I can’t think of any general sales possibilities for this book... This is probably autobiographical fiction, since the details of military-school life are exhaustively gone into, and the author is far from inventive.” Uhlan Letter to Author: “The editorial reports that have come to my attention have been most favorable. After going over it myself, I am pleased to find that I agree with what has been said. *Two Years Under Arms* is a tribute to the enthusiasm, the vigor, the beauty of youth.” Report to Uhlan: “This is the worst book I have ever edited. It is incoherent, illiterate, without sense, reason, or simple understanding... This is literally an insane book on the need of men to look to God... It should be buried quickly, for the insanity and hysteria and illiteracy make it a menace to Exposition

Press.” Uhlan to Author: “Your literary style is like the Gospels, and like the writing in the New Testament, it is clear, simple and sincere... Your book is for now and tomorrow.” Report to Uhlan: “Stupid fairy stories.” Uhlan to Author: “We are delighted with your children’s stories.”” **Johnathon Clifford** *vanitypublishing.info* October 2007: “In 1959/60 when two American companies were advertising widely throughout the UK offering to publish individual poems in anthologies at £9 and £12 each respectively, I coined the phrase “vanity publishing”. Since 1991 I have campaigned unceasingly for truth and honesty in the vanity publishing world and have become recognised as the authority on the subject.” **Oxford English Dictionary** (*Second Edition*) 1989: “**vanity press, publisher** *orig. U.S.*, a publisher who publishes only at the author’s expense, so vanity publishing. 1922 Holliday & Van Rensselaer *Business of Writing* 138 Numerous devices are employed by the ‘vanity publisher’ to lead the innocent author on towards becoming famous in his own eyes and those of his friends. 1960 G. A. Glaister *Glossary of the book* 429/2 Vanity Publishing, publishing on behalf of and at the expense of an author who pays for the production and often for the marketing of his book. 1976 *New York Times Book Review* 7 Mar. 12/2 I read this book with the kind of horrified fascination with which one reads vanity press confessions. 1981 V. Glendinning *Edith Sitwell* iii 45 She had emerged from vanity publishing to the real thing... ‘I have found a publisher.’ 1984 H. Spurling *Secrets of Woman’s Heart* 19 Ivy placed *Pastors and Masters* with a small firm of ‘vanity’ publishers called Heath Cranton in Fleet Lane, paying for publication herself.” **Robert Wassell** ‘My Publishing Experience’ *rwassell.com* October 2007: “I finished my first complete novel, *REM*, in December 1995... I then saw an advertisement by Minerva Press asking all new authors to send in their work for assessment... The response was very quick, probably only about two weeks before I had a reply, and what a reply it was... it said how well it was written, about the relationships of the characters, how good the story was, it was such a fantastic review. What really made the review was the fact that they stated it could do well if published under the Minerva Press Imprint. Without hesitation I proceeded to step further into the deal, it was going to cost quite a bit of money although I could pay in four instalments, and the risk seemed worth it, I had dreams of really making it with my first book! Minerva Press can claim all they like not to be one of these, although at the end of the day, and I hate to admit it myself that I was taken in by them, they do appear to be a Vanity Publisher. This term is quite commonly used, although the exact definition is

hard to pin on someone. Effectively Vanity Publishing is where the work is published and copies are produced for yourself and not for distribution to book shops... The fact that bookshops won’t consider a Minerva Press title is probably my largest disappointment with this venture... I probably will not get the return that I should hopefully deserve from all the time and effort it took to put together my creation.” **Science Fiction & Fantasy Writers of America**, ‘The Pitfalls of Vanity Publishing’ *sfiwa.org* October 2007: “In order to ensure their profit, vanity publishers charge far more than the actual production cost of a book, and it’s rare that this financial investment is ever recouped through sales. Even if they offer some degree of distribution, vanity publishers have no economic incentive to get books into the hands of readers, since they’ve already been paid by the author. Some vanity publishers don’t even have arrangements with book wholesalers, making it impossible to obtain books except through the author.” **The Society of Authors** ‘Vanity publishing’ *societyofauthors.net* October 2007: “The expression ‘Vanity publishing’ arises because some firms send writers excessively flattering reports on their typescripts. As in all areas of industry, there are better and worse vanity publishers. It can be confusing: vanity publishers do not call themselves that, but often talk about subsidy-, self- or cooperative-publishing. As a general rule, if a publisher is advertising for authors, it is probable that it will be seeking a large subvention from the writer... Increasingly, vanity publishers print copies to order, so treat with scepticism arguments about the cost of warehousing and storage. In any case, their production costs — unlike those of a conventional publisher — have already been met (by you). There is inevitably less of an incentive for the publisher to sell the work... If conventional publishers have turned the work down, it is most probably on economic grounds and, although there are well-recorded stories of bestsellers collecting rejection slips, one has to accept that an experienced editor may have a better idea of what will sell than you do.” **Oxford English Dictionary** (*Second Edition*) 1989: “**vanity** *n* 1a. That which is vain, futile or worthless; that which is of no value or profit. 1b vain and unprofitable conduct or employment of time. 2a The quality of being vain or worthless; the futility or worthlessness of something. 2b The quality of being foolish or of holding erroneous opinions. 3 The quality of being personally vain; high opinion of oneself; self-conceit and desire for admiration. 4b An idle tale or matter; an idea or statement of a worthless or unfounded nature 5. Emptiness, lightness, the state of being void or empty; inanity. *Obs, rare.*”

The purpose of this periodical is to provide a parallel space to Five Years gallery: artists who have exhibited at Five Years are invited to publish new work relating to their gallery show. Five Years will publish four times annually. Each issue will cover three months in the exhibition programme and will include a written piece by a guest contributor. For further information and documentation of the exhibitions programme please refer to the website and blog.

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#### FIVE YEARS

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