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Anna Chiandet, Tom Nicholson,  
Jane Englefield and Katy Beinart:  
~~Being Together Is Not Enough~~

# Introduction

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by Anna ChianDET

We began this project a year ago with our involvement in the elective module “Critical Spatial Practice: Social and Spatial Practices in Public” as part of our requirements for second year. Over the course of the module we considered the concepts of ‘space’, ‘place’, ‘site’, ‘intervention’ and ‘relational art’, among others, to provide a theoretical basis which then informed our individual projects.

We each developed and carried out an intervention in a public space in Brighton. The module concluded with the conversation about our work at Five Years in London, as part of the Being Together Is Not Enough open call.

Since then, the perspective from which we are approaching this project has changed. Firstly, as graduates, our practice is no longer framed within an institution, as it was a year ago. Therefore, the questions we outlined in our initial proposal, to do with producing critical and spatial practices from within an institution, have changed.

We discussed these throughout our module and final conversation at the gallery. However, far from becoming irrelevant, they provide a comparison. What it means to work from within and, now, outside an institution. Secondly, we are now working on this project collaboratively. Whereas before we came together for discussions, but our projects remained separate, the research we have undertaken since has been as a group.

The following pages outline our individual work from last year and how this has informed and led to the current collaborative work and our new proposal for the event at Five Years.

# Group Intervention.

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## May 2018.

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Before carrying out our individual public interventions, we came together as a group in Jubilee Square, Brighton. We decided to collectively undertake a spontaneous intervention, having rented the location for a limited amount of time for that purpose.

Using a large roll of black and yellow tape, our intent was simple: we wanted to explore the idea of cordoning off an especially public space, and document the response from those passing through the square. We were particularly interested in the notion of authority within the context of our investigation; how would the casual passerby receive the way in which we claimed our environment? As is also shown in our personal work, the results produced from inputting some sort of a barrier into a public setting are often interesting.

Despite it being physically possible to sidestep the tape and continue across the square as normal, the cordoned off area remained largely avoided by those around it. Indeed, in many ways, it caused quite a stir. The public reaction to the intervention spanned from a quiet, onlooking curiosity – respectful of our apparent takeover – to mild annoyance; people frustrated by an obstacle in their path. Needless to say, we completely inhabited the space. Visually, our results were whimsically beautiful in the light breeze.







# Tom Nicholson

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Key, 2018

Public Intervention

Pavilion Gardens, Brighton

“This public intervention was designed to challenge the everyday expectations and comfortability that comes with being a member of the public using a public space.

Using a T-Key as a tool (a metal T shaped key normally used to access domestic utilities such as gas and electric meters), I was able to unlock the space claiming it as an instrument, allowing me to use the space differently, becoming a redefined user of the surrounding architecture and elements within it.

Aiming to take my audience by surprise, I began to navigate the area led by the possible interactions between myself, my key and the space. Gathering momentum and attention my actions began to command the space, developing into performative gestures. A shift of attention occurring within the public, what at first was an everyday lunch break becomes a situation filled with the unexpected movements of an incidental person”.





# Anna Chiandet

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“My project explored boundaries. I looked at those that surround us every day in the city, like the ones between private and public space or road and pavement. I looked at how these spaces are delineated and marked and what makes us follow – or not follow - these instructions.

This research led to my intervention in Jubilee Square. Using masking tape, I marked out an alternative path on the ground and observed to see if anyone would adhere to these new and unusual markings”.







# Jane Englefield

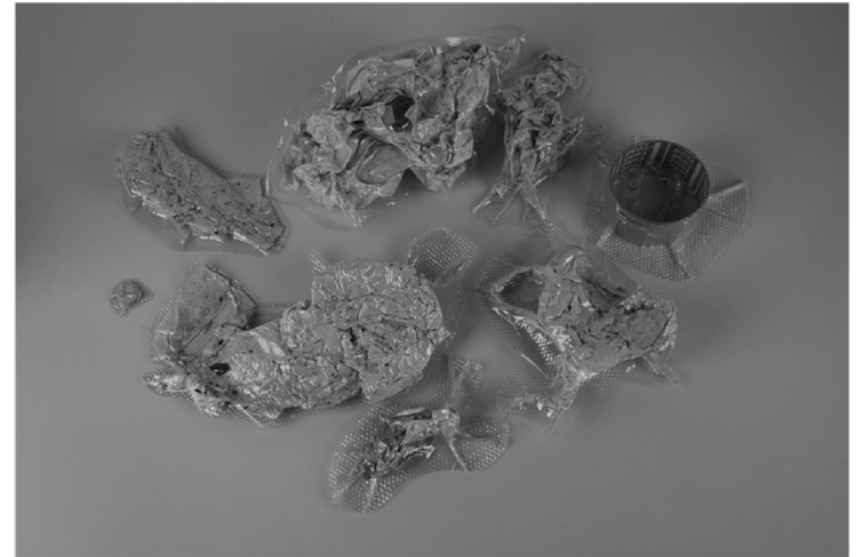
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“My May 2018 intervention aimed to reassess Richard Long’s 1967 seminal work, *A Line Made By Walking*. I was initially struck by the difference between the entirely natural and isolated setting in which Long carried out his intervention, and the very different environment of urban Brighton that I would be dealing with when exploring my own work.

My idea was simple: I would mark a single line in one of the busiest parts of Brighton, and observe the effect of doing so. Influenced by Long’s practice, in order to remain methodical about my intervention, my line was made from the length of a single roll of masking tape: a material I considered to differ greatly from Long’s own footsteps.

Monitoring my own feelings throughout the process: self-consciousness and nerves, but also curiosity and a vague sense of authority, I left my ‘line’ for an hour, planning to return and see how it had changed. It spanned the distance from some pebbles on the seafront to across a busy road.

When I returned, I was suprised to see that the line remained the same. Busy Brighton, it seemed, had been too busy to confront the ‘line’ that tried to disrupt it. This both intrigued and entertained me. In order to give the ‘line’ some airtime, I enshrined it by picking it up in the pieces it broke into when I did so, and vacuum forming them in plastic. The results were a collection of sculptures - exhibited in an altogether private environment...”





# Group Intervention.

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## June 2019.

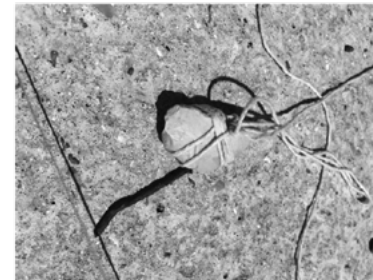
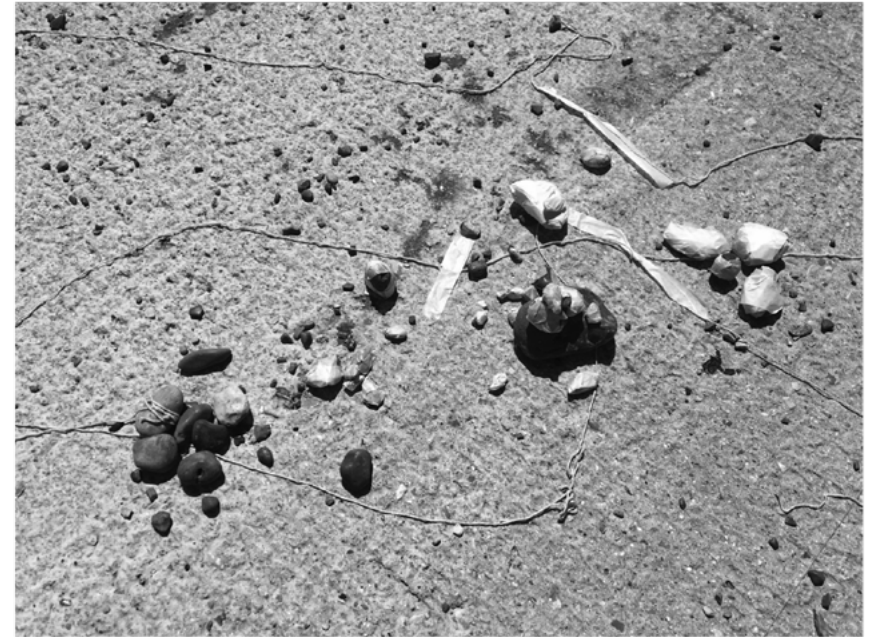
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In light of our upcoming participation at the Five Years Gallery, we decided to carry out some spontaneous public practice prior to this event. On 30 June, we met at the Madeira Lift on Brighton seafront, and ventured out to the beach.

In line with our 2018 interventions, using a handful of lo-fi, everyday materials, we began to explore our surroundings. These included two roles of masking tape, some coloured string, a pair of scissors and some paper. Initially, we were joined by Katy's son, Abie, who injected some childlike creativity and curiosity to our endeavours; energy that we were grateful for!

The two sites that we explored were a stretch next to the Volk's Railway, and the sea itself. At the railway, we used our materials in order to navigate the space. In the interest of seeing how it would be received publically, we took the decision to leave the site altered when we left, and plan to return and document any changes. However, when we went down to the water's edge, we used nothing but the beach's pebbles in order to carry out our ideas.

The following pages document the visual outcomes of these two spontaneous interventions, and pave the way for our September participation in London.



Site 1. Volk's Railway

Investigating the space using brought materials.  
Allowing our environment to guide us. Not being  
afraid to alter it.



## Site 2. The water's edge

Stills from a short film.

Altering the space naturally, leaving no obvious trace of our practice: in a simple act, Anna entered the sea with a pebble from the beach. Upon her return, she replaced the pebble with one she found in the water. She took a roll of orange thread into the water with her, but left with it too. It was her companion, but left the intervention with her, unlike previously used materials.

~~Being Together Is Not Enough~~

Five Years.

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September 2019.

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