

Five Years

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED

31 MARCH 2016

COMPANY NUMBER 04811602

CHARITY NUMBER 1151017

FIVE YEARS
Year ended 31 March 2016

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Report of the Trustees for the year ended 31 March 2016

Report of the Trustees

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Report of the Trustees for the year ended 31 March 2016 (continued)

i. Reference and administrative details of the charity, its trustees and advisers

| | |
|-------------------------|---|
| Charity name | Five Years |
| Charity reg no. | 1151017 |
| Date Registered: | 2013-02-28 |
| Company reg no. | 04811602 |
| Board of Trustees: | Patrick Gibbons, Brian Dunlop, Beatrice Schady, Duncan Marr |
| Executive/Committee: | Edward Dorrian, Rochelle Fry, Marc Hulson, Louisa Minkin, Sally Morfill, Esther Planas, Alex Schady, Mike Murphy, Mary Maclean, Ilga Leimanis, Mia Taylor, Charlotte Knox- Williams |
| Exec/Committee contact: | Alexander Schady |
| Registered office | 706A Holloway Road, London N19 3NL |
| Contact telephone | 07976896735 |
| email | fiveyearscharity@gmail.com info@fiveyears.org.uk |
| website | fiveyears.org.uk |
| gallery address | UNIT 2B1 Boothby Road London N19 4AJ |
| email | info@fiveyears.org.uk |
| Bankers | Lloyds, 32 Oxford Street, London ST32 |

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Report of the Trustees for the year ended 31 March 2016 (continued)

ii. Structure, governance and management

The Board of Trustees, who act as directors of the Company for the purposes of the Companies Act, and trustees for charity law purposes, submit their annual report and the financial statements for Five Years for the year ended 31 March 2016. The Board of Trustees confirms that the annual report and financial statements of the Company comply with current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP) Accounting And Reporting By Charities (revised 2005)

The Charity is a company limited by guarantee, its members being its Trustees. Their liability in the event of insolvent liquidation is limited to £10 per member and at 31 March 2016 there were 3 members.

The Charity was incorporated 26 June 2003 and registered as a charity on 28 February 2013. The Charity is governed by its Memorandum and Articles of Association (adopted by special resolution dated 27 April 2012).

The Memorandum and Articles allow for new Trustees to be appointed at any time by the Board of Trustees, and the number of Trustees must not fall below three. Trustees are then elected annually and may resign during the year by written notice to the Board. Prior to their appointment, new Trustees are invited to attend a quarterly Trustees' meeting as an observer and to meet the existing Trustees.

New Trustees undergo a consultation period of no less than half a day with Committee members of the Charity to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the Committee and decision making processes, and the recent financial performance of the Charity. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

The Trustees appointed a Committee which is responsible for the day to day operation of the Charity. The Board meets on a quarterly basis and oversees decisions relating to the infrastructure and strategic direction of the Charity and measures of good governance.

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Report of the Trustees for the year ended 31 March 2016 (continued)

iii. A financial review.

Overview

Reserves policy and plans for the future

The Trustees do not intend to build any reserves as they are confident that the company's costs can always be met from the fees charged to artists for the provision of studio and exhibition space.

iv. Public benefit statement

The Trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives, and in planning current and future activities.

v. Objectives and activities

Charitable Objects:

- To foster, promote, advance, maintain and improve public education and to promote interest in and appreciation of all forms of art
- To aid assist and educate necessitous artists;
- To promote and improve art and the production of objects or artistic merit.

Activities:

1. Gallery programme: delivery of a contemporary visual arts programme of exhibitions and events, in the process commissioning new work, developing opportunities for artists and audience while also presenting associated critical debate. Free and open to the public.

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Report of the Trustees for the year ended 31 March 2016 (continued)

2. The running of an associate members programme offering participants the opportunity to gain experience of setting up exhibitions and running a gallery.
3. Continued provision of affordable cost-price studios through the studio programme.
4. Continued development of an education, research and resource programme (freely accessible to the public), beyond the gallery space (off-site and on-line projects) and through Five Years function as a Publisher and distributor.

vi. Achievements and Performance

During the 12 month period covered by this report Five Years presented 13 exhibitions and over 35 public events including talks, seminars, discussions and live performances. Each exhibition had approximately 150 visitors and we estimate that over the course of the year over 2000 people attended the gallery.

Five Years continued to provide 5 studios at cost price, providing affordable spaces for emerging artists in the local area. There were no changes to the studio tenants this year and we continued to provide a space for creative people to continue to experiment, develop to continue to experiment, develop and thrive at a critical point in their careers.

There were four participants in Five Years' associate members programme, all of them current students on, or recent graduates from, Fine Art courses at Higher Education institutions in England and Wales. Through participation they gained experience of setting up exhibitions and running a gallery and were also given the opportunity to exhibit their work in the group exhibition 'associates' which was held at the gallery from 22-29 August 2015.

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Report of the Trustees for the year ended 31 March 2016 (continued)

vii. Full Programme Details (1-5)

1. Gallery/ Exhibition/ Exchange Programme

1 April 2015 - 31 March 2016

- Please note Gallery was not operational as Five Years vacated premises at Regents Studios (31 January 2016)

- 14-15 November 2015

Testimony

organised by Samia Malik, Marc Hulson and Andrew Cooper

In a society structured according to principles of competition, domination and hierarchy, how can we challenge and change the social and economic relations around culture that dictate who has a voice and who does not?

What are the material and cultural censorships we face?

How do we liberate material resources to create places where we can question rather than adapt to an image of freedom within the pyramid of cultural capital?

With an increasing number of people facing serious material and cultural repression, how do we create a dialogue which is not suffocated by exclusion?

Each participant will present a piece of visual work for discussion. The dialogue will be recorded and the work will be placed in the gallery during the conversation, alongside any related materials produced during its course. We will aim to involve those who for various reasons do not have a platform. We do this with the understanding that this is only the start to forming a necessary culture of questioning and change beyond adaptation.

- 7 November 2015

Joint Enterprise: A (Possible) Five Years Constitution

It is here where we need to put in words how we are constituted. This thing needs to be written. Needs to be made. To repeat: Something (at Five Years) is needed. All (possible) inputs have begun. Fashioned. And so now, if we gather them, we can work upon (them). We are trying to demonstrate what we need to cover. All that we ask is that we all try to give some kind of formulation to this.

Here is a version. Some ideas for you. (1-5) It is in no way to be expected to be shared by all. Agreed? But let's (for the time being) follow each section. We are fully aware that these five sections might not be the best way to go about our purpose, but we strongly feel that whatever format you use addresses the following issue of identity, education and community.

So.

1. Who are 'we'? / 'How' are 'we' constituted?

Is Five Years a free association of artists, audiences and producers?

2. What do 'we' do? Is Five Years a not-for-profit organisation committed to the maintenance and support of art and artists? Are Five Years' aims to produce a framework whereby the practising and reception of art might be undertaken as a voluntary and autonomous activity? [Plenty to discuss here?]

3. What is the method of doing (the methodology or ethos)? Does Five Years operate under the principles of co-operation, equality and solidarity with democratic procedures underlying their decision making?

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Report of the Trustees for the year ended 31 March 2016 (continued)

4. What 'impact' / 'effects' do 'we' aim to produce? Does Five Years aim to operate as an educational and community minded organisation (with education understood as the emancipatory realisation of potentiality and community understood as the free movement and distribution of singularities)? [Again, plenty to discuss...]

5. If Five Years were to be supported what is it that would be supported in real terms? Do 'we' act as a meeting place for ideas, art-works and people, facilitating different and heterogeneous individuals and networks that in turn constitute a number of different communities and publics?

'We' put these themes forward as they emphasise how 'we' understand 'our' organisation to operate within the terms of an artworld, on the experience of many of 'us' as within art institutions as educated/educators and how art as a 'good' is often framed as educational - can 'we' formulate this beyond 'gallery talks'? and finally community - if 'we' are a community of practice - how can this be named? 'We' tentatively ask 'you' to have a stab at responding. Or put together 'your' own version of things. Then 'we' can construct a beginning from this... Words, pictures, things etc.

Now. To move forward. Join Five Years in an attempt to 'self-constitute'. All welcome.

- 1-25 October 2015
School of Calidity: Back to Deschooling 1-4 October as part of Artlicks *Close Encounters with the Threptikon: A symposium around the soul of plants and us.* A group exhibitions and series of events exploring ideas around vegetal life, curated by Esther Planas.
A series of documentaries online playlist, performance lectures, field recordings and talks. An accelerated project by Esther Planas', School of Calidity. Breathing with plants, talking and listening to plants and learning from plants. Closer Encounters of the Theptikon is a multidimensional symposia about the soul of plants and us. With a playlist of documentaries and talks online, field recordings of sound and film, live sound performances, long distance (via skype) workshops, lectures and open talks. We will be exploring a series of works and ideas around vegetal life and its structural ways of being in the world.

10-18 October 2015 Open Research:

A follow up on the symposium about the soul of plants and us and its first weekend outcomes with its guest and improvised interactions.

After a very intense and inspiring long weekend that started last Thursday, the ongoing open research will be on for the next two weekends at Five Years. Play, rewind and forward of filmed documents, from the previous weekend participations, online lectures, active blog screenings and so on. The special online archive Treptikon: <http://threptikon.tumblr.com/> will be filled and worked while space be open.

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Report of the Trustees for the year ended 31 March 2016 (continued)

21 -25 October 2015

Backs to the Future:

LUX Critical Forum/15 in Residence at Five Years BACKS TO THE FUTURE is a guest residency as part of Esther Planas' School of Calidity at Five Years, London. Growing out of a series of meetings with LUX Critical Forum over the past 18 months, where Planas was a participant, six artists—Sam Mercer, Annette Philo, Jarrod Sanderson, Markus Soukup, Shelley Theodore & Emma Tod—will be developing and presenting new work in cooperation with one another.

Open to the public: 21 and 22 October, 5pm: an open informal discussion around the days progress. 23 October, 6.30 - 8.30pm: Preview of exhibition 24 & 25 October, 12 - 6pm: exhibition open

- 19-27 September 2015

Happy Birthday Abbie

Alex Schady

A series of new works by Alex Schady drawing a relationship between sculpture and film.

- 5-15 September 2015

L'associazione culturale beBOCS insieme a Five Years di Londra presenta BOCS Ltd: a partnership between three artist-run spaces from Catania, Berlin and London (Five Years)

With the aim of generating a support structure for its participants, through a transnational collaboration, BOCS Ltd encompasses the involvement of three artist-run spaces from Catania, Berlin and London. Each of them has been invited to display works of two artists, whilst sharing perspectives on their organisation's framework and approach to collaboration. The participating organisations are Schau Fenster, Berlin, Five Years, London, and BOCS, Catania. The project unfolds in various stages, physically taking place in the project room of *Centro Culturale Polivalente* (multi-cultural centre) in Catania – managed by Marcella Borzi within I-ART. These have been: an exhibition of works by artists Filippo Leonardi and Sebastiano Mortellaro (BOCS) from the 12 - 26 June 2015, a display of works by artists Ekaterina Mitichkina and Johannes Buss (Schau Fenster) from the 31 July to the 8 August 2015 and a show presenting works by artists Sally Morfill and Rochelle Fry (**Five Years**) from the 5-15 September 2015.

- 22-29 August 2015

Associates

James Adams, Dominique Croshaw, Sophie Morton, Joanne Hooton

Associate members occupy Five Years with work made during their time with Five Years.

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Report of the Trustees for the year ended 31 March 2016 (continued)

- 18-26 July 2015

Delta

Oona Grimes, Mark Jackson, James Lowne, Clare Mitten, Mia Taylor

Worlds collide, meet, touch, overlap and become absorbed. Worlds become world; expanded, inconsistent and multi faceted. Some don't stop, don't crash, they keep moving, a sign in space, until they are singular and alone. No matter, we are only concerned with what remains. We built this world top down and outside-in, we chose the planets and engineered the collision; a shared universe intended to be used by many authors.

Things are still shifting, unconsolidated, swirling in the flow; positions and values change as properties are reorganized into new relativities. Life forms emerge, languages form and something like culture becomes apparent. 'Happyville', perhaps. It needs detail; it needs cloudbusting; it needs sustainability. We rule from the top down, the alien amoeba revolt, we continue to rearrange.

There is no foundation, just lumps of rock etched with the imprints of geological murmurs; a moving mass of tectonic plates awash in the ether. It is a matter of communication; the alluvial urges manipulate the bodies that levitate above. The hand comes first, its touch electric. It stretches out revealing the lifelines on its palm; an index finger reaches down and draws a line in the sediment. It leads to the eye, or is it a heart? Let me check the folder. Help us to understand our world! We crave order, a calendar, and a system. Where is the hardware, where is the brain?

The cog turns, a circuit is complete and a connection is made. Time slows and smooths, no lag, no freeze just flow. A long tendril of living matter unfurls exposing its luscious surface, trying to give meaning to the amorphous jelly.

- 7-12 July 2015

S _ _ _ K

Charlotte Knox-Williams, Russell Hart, Helen Austwick Zaltzman

Exhibition of new work curated by and featuring the multi-disciplinary artist. Charlotte Knox-Williams will be installing a new body of work that includes drawings and digital film, alongside choreography for a group of dancers. Accompanied by a single pressing audio work by Russell Hart, the dancers will perform for the first time at the opening event on Friday the 3rd July. The show also features a guest appearance from Helen Austwick Zaltzman (Answer Me This, The Allusionist) that addresses the exhibition and its themes.

S _ _ _ K continues Knox-Williams' construction of tenuous narratives, pieced together from fragments of film unearthed from popular media websites. Through video, installation, drawing, sound and performance works, Knox-Williams joins together and re-sequences in an and, and, and logic that mirrors the tenuous associations of memory, revealing bad imitations and pursuing false remembrances. The large-scale drawing and projection work that shares the exhibition's title sits at the centre of the show, forming a kind of rubric within which it's multiple references and fragmentary connections intersect.

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Report of the Trustees for the year ended 31 March 2016 (continued)

- 20-28 June 2015
Vertigo Rising
John Hughes & Liz Murray

Mr Sands is falling. His eyes have already arrived at ground level from the walkway seven stories up. His vertigo began beneath the city. He watches the swarm through many electronic eyes, monitoring movement between and below as he begins to slide. He falls upwards to the surface, his eyes already there.

Mr Sands is setting fires. Computer games make his stomach swell and lurch as he plunges through darkness in pursuit of a phantom. The hands he sees are not his and yet he controls them. He reaches for a match to spread his worry. Meanwhile, his double sits before the screen as the room bursts into flame. He watches as Sands advances through two worlds and multiple lives. As Sands descends to the next level he imagines falling between his two selves. There is no ground.

Vertigo Rising is a multimedia installation where the viewer turns player in an attempt to unravel the case of the pyromaniac Mr Sands. Told from two contrasting vertigo-inducing viewpoints, and using an array of materials (including found footage, automated sound, text, performance and one-off events), the installation addresses themes of isolation, entrapment, disorientation and disconnection. By presenting the materials as clues and guided by an electronic female voice narrator, the viewer is invited to take on the role of player and piece the unravelling layers of evidence together.

Vertigo Rising will include a parallel text by Nicky Coutts.

- 6-14 June 2015
Descriptor
Bernice DonzeilmannDescriptor

The floor is portable The path is mutable My trousers are extendable The bed is bendable A hallway is durable But the ceiling is permeable A corner is viable The balcony, pliable This area is erasable The hill, replicable The window is negotiable A carpet is zippable The page is traversable My hair is unattributable Feet, manoeuvrable The desk is luminous My gloves are voluminous The wall, magnanimous The door folds, light holds.

Bernice Donszelmann is an artist and writer based in London. Recent exhibitions include *One and one and one*, CGP, London and K3 Projects, Zurich (2012), *Interior Life*, Herbert Read Gallery, Canterbury (2010), *Outside Architecture*, Stephen Lawrence Gallery, London (2009), *Transfer*, Keith Talent Gallery, London (2006); and *Plurale I*, British School at Rome (2004). Recent writings include: 'Touch Screen' in *Journal of Contemporary Painting*, (2014); 'Semper's Wall: Figuring Ground' in *Painting with Architecture in Mind* (2012) and 'Facing Cinecitta' in *Block* (2011). She is a member of the collaborative curatorial group 'Outside Architecture'.

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Report of the Trustees for the year ended 31 March 2016 (continued)

- 23-31 May 2015
Bang Your Head: Architecture of Conversation
Ilga Leimanis + Bidisha Sinha

First in a series examining the architecture of conversations, BANG YOUR HEAD, is the dialogue between interdisciplinary collaborators exploring well-being, from which the 'Manifesto of Re-Engagement' emerged.

IL: selfie your aspirational way out

BS: re-order your rituals for social animals

IL: brainwash the individual consciousness

BS: calm their hair for the affirmation game

IL: everyday instructional manual for second life

BS: insecure obsessions lack money and happiness

BS: head, neck, eyes, nose, ear IL: waist, hips, knees, ankles, hair, feet

BS: scale the ridiculous problem IL: distraction of re-ordered thought

Ilga Leimanis is a member of Five Years. Montreal born, she is a visual artist, drawer and educator based in London. Alongside her solo practice, she is also one half of Ortelius Drew, a collaborative, mobile, performative drawing project. www.ilgaleimanis.com

Bidisha Sinha was born in Damascus, formally trained as an Architect in New Delhi and got her MArch in Architecture & Urbanism from the AA, London. She has been associated with an architectural practice for the last decade while continuing to explore ways of communicating everyday themes based on her cross cultural experiences.

- 1-17 May 2015
How to Write: Reading Groups. Part 1.

They Are Here: May Day Reading Group, Treatment of Dead Enemies-Jude Crilly & Laura O'Neill, Jonathan Trayner, Paul Anthony Tarragó, Vladivostok Vax, Anniken Weber, Sadegh Aleahmad, Sikarnt Skoolisariyaporn, Froso Papadimitriou, Spiralbound, Jennifer Boyd & Alex Borkowski, Women Artists in Britain in the 1960s and 1970s Reading Group, Shona Macnaughton & Luke Cooke-Yarborough, Steve Finbow, Fall through, I've Never Read Her Reading Group, SE Barnet, Linda Laiva, Rachel Cattle, Jenna Collins & Volker Eichelmann, Seth Guy, Rob Flint, Alison Ballard, Sam Mercer, Katherine Fishman, Alia Pathan, Lee Campbell & Simon Bowes: The Welcome Committee, Clover Peake, Giovanna Coppola, Fabian Peake, Adriana Diaz-Enciso, Steven J. Fowler, Maria Zahle, Edward Dorrian & Mark R Taylor

Five Years hosted a three-weekend programme of events that formed the first part of the project (with publication to be launched October 2016): *How to Write: Reading Groups/ How to Read: Writing Groups*.

Drawn from an open call to propose a two-hour event responding to the idea of the Reading Group, the programme presents all of the proposals submitted, without edit or interference.

How to Write: Reading Groups was open to anyone. Anyone in existing reading and/or writing groups; seeking to start-up, co-organize and figure new groups

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Report of the Trustees for the year ended 31 March 2016 (continued)

(academic, non-academic, activist, research, fun, etc); anyone wanting to radically and carefully consider 'reading', 'writing', 'group' and 'publication' as issues of practice and research that could in any way be made, performed, drawn, played, questioned, etc; anyone thinking of developing new work for publication; or simply, anyone who reads and writes for pleasure... with others.

organised by Edward Dorrian

- 10-26 April 2015

The Naturalness of Strange Things: The Line That(...)

Sally Morfill, Ana Čavić, Tamarin Norwood, Louise Stern, amaCollective (Alejandro Ball, Amy E. Brown, Miriam La Rosa)

The Naturalness of Strange Things *the line that (...)*

9 April 2015 6-9pm: the line that (draws): Sally Morfill and Ana Čavić

16 April 2015 6.30-8.30pm: the line that (breathes): Tamarin Norwood, Sally Morfill & Ana Čavić

23 April 2015 6.30-8.30pm: the line that (speaks): Louise Stern, Tamarin Norwood, Sally Morfill and Ana Čavić

The Naturalness of Strange Things the line that (draws) Sally Morfill and Ana Čavić The aim of Henri Michaux's early graphic work was 'to reconcile writing and drawing, which after all are both attributes of the same line'.^[1] Sally Morfill and Ana Čavić have each responded specifically to a group of lines from his drawing *Alphabet* (1927). The initial (mis)translation of Michaux's lines comes from Morfill's attempts at redrawing; efforts to capture unfamiliar graphic marks with the speed and rhythmic fluidity of handwriting. Sets of this same group of redrawn lines, cut from vinyl sheets, provide a material kit for both artists to work with. After removing the surplus vinyl, turning the leftovers first into small-scale sculptures and finally returning to drawing, Morfill passed the remaining vinyl lines on to Čavić who constructed them, piece by piece, into a series of poems.

Both Morfill and Čavić have revisited and revised their conversation with Henri Michaux's *Alphabet* drawing, almost language, on five separate occasions to produce a series of propositions from the same starting point. Each of Morfill's drawings is an accumulation of carefully rendered shapes. The waste adhesive vinyl remnants, layered and wrapped to make the sculptures, were copied piece by piece, both amplifying and slowing down the quick gestures that initiated the project. Each of Čavić's poems is a formation of meaningful, albeit tangled, writings out of the same set of meaningless (in the sense that they cannot be read and understood as language) fragments of drawing. In their undoing - as the careful reader unpicks their legible forms and gleans meanings - the fluid poems revert back and forth between sculpture and concrete poetry, evading and sometimes defying any definition of reading.

The drawings and poems from *The Naturalness of Strange Things* will form part of the content of a forthcoming publication from Everyday Press alongside drawings by SE Barnet and an essay by Louisa Minkin.

the line that (...)

In his treatise *Elements*, Euclid defines a line as a 'breadthless length... which lies evenly with the points on itself'.^[2] This idea of a circuitous, infinite connection, inclusion and enclosing, is the basis for an exhibition programme, in which Sally Morfill and Ana Čavić, Tamarin Norwood and Louise Stern are points on a line that lengthens and reshapes over the three weeks of the show. In this exhibition, straight lines collapse, reconfigure and acquire breadth through the individual artists' respective approaches to translation.

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amaCollective have curated a series of interventions for The Naturalness of Strange Things. The reactive programme, the line that (...), will feature invited artists Tamarin Norwood and Louise Stern, whose interjected works over two consecutive Thursdays will expand and extend upon the notions of dialogue, translation and loss.

the line that (breathes) From April the 16th, Tamarin Norwood's piece A Line Describing a Curve Describing a Curve (2015) will become part of the exhibition. The remnant of a pre-existing work, the film shows an object recovering and breathing, regaining form to rest as an altered version of its original self. It is the physical representation of something that, through a translation process, has changed in a fundamental way while still respecting the form, or perpetual line, of dialogue. A Line Describing will be accompanied by a new text, alluding to the notion of the line as a link, whether it is written, drawn or spoken. By addressing the concept of leftovers in a conversation, those that have been part of an artwork, part of a dialogue and part of a collaboration, the work expands upon the permanence of line and breath as part of something continually present. In combination with the works already in the space, Tamarin Norwood's piece will encourage a different interpretation of loss, as a transformative element rather than a diminishing one. Ultimately resulting in a connection with the words of Ana Čavić, whose poems flit between that of writing and drawing, and Sally Morfill's drawings that are material renderings of the leftover parts of dialogue.

the line that (speaks) From April the 23rd, Louise Stern's piece Extractions will become part of the exhibition, encouraging consideration of the nuances of speaking and conversation. By stitching together the monologues of different men, the concept of conversation is created. In the film, there is an uncanny feeling of something being missed, with attention drawn to facial movements. The distinct absence of elements of an average exchange begins to take form as the rhythmic piece is watched. The piece converses with that of the breathing in Tamarin Norwood's addition and oppose the idea of dialogue as one circuitous line. Through these conversations of extracted material, things like pause, breath and movement become more present. The particular losses in the film converse directly with the other pieces in the show, making the audience aware of the intangible through the tangible.

[1] Jenny, L. (2000) 'Simple Gestures.' In de Zegher, C. (ed.) *Untitled Passages* By Henri Michaux. London, New York: Merrell Publishers Ltd, The Drawing Center, pp. 187-198.

[2] Faber, R.L. (1983) *Foundations of Euclidean and Non-Euclidean Geometry*. New York: Marcel Dekker, Appendix A.p. 291

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Report of the Trustees for the year ended 31 March 2016 (continued)

2. Education, Research, Publications and Resource Programme Public talks, seminars, discussion events, performances and participatory events at Five Years: 1 April 2015 - 31 March 2016

- **Testimony:** organised by Samia Malik, Marc Hulson and Andrew Cooper
14 November Saturday 12-6pm (open discussion) 6-9pm (social event)
- **Joint Enterprise: A (Possible) Five Years Constitution.**
Open/ Public discussion: 7 November 2015 Sat 1-6pm
- **School of Calidity: Back to Deschooling**
1-25 October 2015

1. **Thursday 1 October** 6.30pm Esther Planas Balduz (with guest) introduces ***Close Encounters with the Threptikon: A symposium around the soul of plants and us.***

"What are plants telling us? We can feel them, their presence, their movement against the air, their response to us and our presence. The object of deep studies and explorations about their senses and sounds, (their movements and ways of communicating, their structural performances of survival and resistance) plants are there for us to relate, to learn, to listen, to breath with. After a series of years observing, interacting and documenting plants, trees, wild herbs in urban contexts and other improvised found gardens and plants organisations, I felt that time was ripe for a gathering of documents, events, ideas and conversations around the subject. Having collected all sorts of various references, I wanted to share it. The show is a work that expands research and activates its sources to a live dimension. We will be exploring a series of works and ideas around vegetal life and its structural ways of being in the world." Esther Planas

2. **Thursday 1 October** 7pm Federico Campagna performative philosophy talk ***Magic and the Reconstruction of Reality***

Crises of imagination and of action are often traced back to all sorts of economic, political and cultural reasons. However, it is often the case that the roots of such crises stretch much deeper than that, down to a crisis of our understanding and perception of reality itself – and of our presence within it. A crisis of reality occurs when 'everything becomes everything' – as the anthropologist Ernesto de Martino puts it – and 'nothingness emerges'.

When such radical nihilism emerges – paralysing all possible action and imagination, while relegating any attempt at struggling for emancipation to the realm of psychopathological phantasies – a reconstruction of reality itself becomes necessary before anything else returns to be possible. As de Martino claims, this is the work and the aim of magic. In this talk, I will claim that this is also the aim and work of philosophy, and the first step for the reconstruction of emancipatory politics in the present age.

Federico Campagna is a Sicilian philosopher based in London. His current work revolves mainly around the ontological and ethical challenges posed by contemporary nihilism, and the possibility of a fundamental philosophical architecture of emancipation. His latest book 'The Last Night: antiwork, atheism, adventure', was published by Zero Books in 2013. He has discussed his work at institutions such as Serpentine Gallery (London), Documenta 13 (Kassel), MACBA (Barcelona), Fabbrica del Vapore (Milan), and on publications such as The White Review, E.R.O.S. Journal, Anarchist Studies Journal, Adbusters, The New Humanist, The Guardian, Corriere della Sera, Alfabet2. He currently works at Verso Books and

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Report of the Trustees for the year ended 31 March 2016 (continued)

is a PhD candidate in Design Interactions at the RCA, London. Website federicocampagna.eu Through Europe th-rough.eu/writers/federico-campagna Campagna, Federico (2013) *The Last Night: Anti-Work, Atheism, Adventure*, London: Zero Books Through Europe th-rough.eu/

3. **Friday 2 October** 1 - 6pm

A series of interventions and playing of records films etc etc plus photocopy actions. **Behind the X / Tuesday 029** Behind the X is a publication research studio, living classroom, and collaborative platform where curiosity and relationships serve as inspiration in the pursuits of cultural production through publishing artists' Publications and printed ephemera.

Recent Publication Studio London (poster) Raven Row, 6 February :ndex Art Book Fair, Zona Maco, Mexico City, 4–8 February Praise of Laziness, Trade Gallery, Nottingham, 1 November–13 December :ndex Art Book Fair, Guadalajara, Mexico, 27 November–1 December 3LW, Rochelle School, 22 November Los Angeles 2019, Edge of Human, 13–20 November Performance as Publishing presents: NY Art Book Fair, MoMA Ps1, New York Bookplates for The Wysing Grange Farmhouse Library, 13 September–ongoing Asymmetric Dance Class at Vitrine, 5–27 September Behind the X at: Space Time: The Future Wysing Arts Centre, 30 August
btx.me.uk

4. **Saturday 3 October** 1 - 6pm

Live You tube screening of Michael Marder talking about his philosophy of plants. Michael Marder is Ikerbasque Research Professor of Philosophy at the University of the Basque Country, Vitoria-Gasteiz, working in the fields of phenomenology, environmental philosophy, and political thought. michaelmarder.org

5. **Saturday 3 October** 2pm Accelerated Workshop live via Skipe with artist José Jimenez Ortiz: Vegetales and Morphogenetics Observing the structure of a vegetal analysing different aspects of morphology, body and its traces : its algorithm, fractal and evolution. José Jiménez Ortiz (Torreón, 1980) Studied sociology at UAdeC. His work has been shown in museums in Mexico, Brazil, USA, Finland, Germany, Spain and Holland. He represented Mexico at the VII Mercosul Biennale in Brazil. He has received grants from the FONCA Program for young creators in 2008, 2010 and 2013; from the Bancomer-MACG Contemporary art program in 2010; from the FONCA-CONACYT program for residencies abroad in 2011; from the residencies program of the Kunststiftung Baden Württemberg in 2012; the program for the support of production and research in art in media from the CNA-Centro Multimedia in 2012; and the residencies program from Ars Flora+Natura in Colombia in 2015. He has held a production residency at the Museo Experimental El Eco (México, 2010); at the Kunststiftung Baden Württemberg (Germany, 2012); and the Volusian Institute of Pataphysics and Psychogeography Arts (Brazil, 2012). He is columnist at the newspaper Milenio, winner on two occasions of the Cultural Journalism Prize. He is the autor of "Algorithms, fear and social change", book edited in 2014 by CONACULTA and the UNAM.

6. **Saturday 3 October** 4pm Performance Lecture by Esther Planas and screenings of a series of field recordings/ sound and moving image, about sensing plants and recording their messages and movements.

Esther Planas, Barcelona, 1960. Lives in London. Studied Contemporary Dance at The London Contemporary Dance School (The Place) London, El Institut del Teatre Barcelona and at Area Spai de Dansa, Barcelona between 1978/1996. Published V.O. magazine, 1984 /5 Barcelona/Spain. Founder Member of

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artist cooperative Five Years, London 1998/2015 Member Scientific Committee at Eme3 Architecture Festival Barcelona 2011/2015 Currently doing a Masters in Research (MRes on Theory of Art and Philosophy) at Central Saint Martins. Awarded The Trask Foundation Bursary 2014/2015 Member of the 2014/15 LUX Critical Forum hosted at LUX, Artist Moving Image, London. Nominated for the 20th Paul Hamlyn Foundation Art Awards 2014 Selected for: 8 Performance Festival of Cali, Helena Producciones, Cali, Colombia 2012 Selected for: BCNProducció/10 Barcelona 2010 estherplanas.com | threptikon.tumblr.com/

7. **Sunday 4 October 1 - 6pm**
Open conversation with MRes Art, Theory and Philosophy year2 on issues around Soul and Spirit and the Threptikon. talkingasaction.tumblr.com/

- 1-17 May 2015
How to Write: Reading Groups. Part 1.

1. 1st May Friday 12-2pm
Edward Dorrian
How to Write: Reading Groups/ How to Read: Writing Groups
Edward Dorrian introduces and discusses the two-part project *How to Write: Reading Groups/ How to Read: Writing Groups* with particular reference to: *Five Years Publications: Public Series Nos.1-6** and a first draft transcribed conversation between Five Years and School of the Damned as part of a collaborative project, *Benefit: All Research is Crisis* at Five Years in 2014.

* *Five Years Publications: Public Series Nos.6* Utopographies: Evaluation, Consensus and Location. Experts from Beyond (A Script) ISBN-978-1-903724-16-3 (*Utopographies: Evaluation, Consensus and Location*. was 'a sprawling research project which condensed the energies and preoccupations of theorist Dan Smith, the Critical Practice Research Cluster, architect Amy Butt, Charlotte Knox-Williams, other utopographers and interested publics'. *Experts from Beyond* was Edward Dorrian's contribution to the above project).

M. ...I forwarded it on to a few people. Can you tell me a little more about it? Your expectations and thoughts about it.

E. I'm really not sure... what we propose... to read... that can be read... or not... and then spoken about... listened to... heard... and made... written... can be written... in what way... articulated... formed... with others... how do we conduct ourselves... I'm really not sure... I think it's quite open. Not hidden. Open to interpretation. That what we choose to read... however that might be thought of... can be read with others... which sets out a process of involvement... perhaps antagonistic... dissensual... perhaps co-operative... but a certain intensity... making of something... a politic... so that's why I imagine... not so much expect... the thing to carry on to publication... 'how to' is deliberately provocative and didactic... but how do we speak about... reading and what we read... about writing what we speak about... and publish what we write... to be read... It's openly problematic... and I've always... wanted that... I think...

2. 1st May Friday 2-4pm
They Are Here: May Day Reading Group *I'll Bring You Flowers*
"Everyone needs to eat and occasionally present flowers. For both you need money. I don't have money because I don't have a job. Help me find a job and you'll be presented flowers."
The preceding quote is a translation from a classified advert in the Russian language newspaper Angliya which is printed in England.
Charmed by the poetry of the ad, collective practice They Are Here have since met its author, Dainis, and his wife, Iveta, a Latvian couple currently based in East London. In committing to searching for work on their behalf, They Are Here have

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instigated a micro-narrative that opens a discourse concerning work-driven migration within the EU, the role of language in relation to access to public resources and the politics of acts of generosity and philanthropy, especially in relation to how these acts are communicated, documented or publicly shared.

This event will take place symbolically on May Day. Over the coming month leading up to 1 May, we will be reading excerpts from a series of selected texts that will form the basis for discussion on the day and on-going reflection around the project.

Texts: Judy Wajcman, *Pressed for Time: The Acceleration of Life in Digital Capitalism* Herman Melville, *Bartleby the Scrivener: A Story of Wall Street* (1853)

3. 1st May Friday Preview 6-9pm

Treatment of Dead Enemies — Jude Crilly and Laura O'Neill *SALUTE*

“Terminal high, bevel base, fucked in lead-combat-semi-jacket In excess of thought, there’s no signifiers and signs But what is ketchup? if not putty, non-believers ... I am a little pea, puffing the city air” (JC)

SALUTE is an event for a live audience by Treatment of Dead Enemies (Jude Crilly and Laura O'Neill). It uses live sound, live spoken word, projection and video. Between us for you, from readers to listeners, our digital text reaches its recipients prior the event: pre-read, pre-played, prepared for you; an opened-source-open-dialogue.

The event plays in two parts simultaneously:

LIVE SPOKEN WORD (by Jude Crilly) flips between aphasic mantras, storytelling, recited free verse, and lucid explanation. The texts are delivered in different registers which signify a breakage of language and lapsed chronology. Language, as our way of labeling and systematizing the world (and understanding time), is destabilised and re-stabilised on its axis. By ripping up true words, an ever intensifying poetry emanates from within.

LIVE SOUNDTRACK (by Laura O'Neill) which uses stutter, resonances, rhythms, automatisms, loops, circuits and algorithms. Through these conflicting language modes they provoke and mislead each other to a point of hyperheckle. O'Neill volleys between digital coldness and intimacy, pushing against the natural laws of sound. The soundscape collapses into free fall, as a psychosocial garbage can.

In total, the audience experiences a flux between the dormant and hyperactive sonic space. Narratives from the artists' practices, personal lives, as well as popular theories come together in a formal relationship. As performing bodies Crilly and O'Neill become avatars of themselves. JC / LO 2015

4. 1st May Friday Preview 6-9pm

Jonathan Trayner *Reading to a Group* duration approx 5 mins

Our Sovereign Lord the King chargeth and commandeth all persons, being assembled, immediately to disperse themselves, and peacefully depart to their habitations, or to their lawful business, upon the pains contained in the Act made in the first year of King George the First for preventing tumults and riotous assemblies. GOD SAVE THE KING

5. 2nd May Saturday 12-2pm

Paul Anthony Tarragó *Unsolicited literature*

The usual route: they tumble through the letterbox and head straight to recycling: the unrequested, the unwanted. Pizza ads, estate agents telling you about interested buyers + recent sales, cab firm cards (with small calendars on the back) etc. And occasionally, slightly more intriguingly: faith healers, photographers of auras, political parties you've never heard of asking for your support...

For one month I SHALL NOT BIN and instead welcome the chance deliveries.

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They shall become our anthology of inessential reading
For seventy five minutes we shall pay attention and read, then discuss, the unwanted, the ignored. They will have their time + our scrutiny.

FAQ

Q. Do I need to bring my own leaflets along? A. You can if you wish but it's not essential.

Q. Do you mean the leaflets the postie delivers or the stuff from the other people? A. At the moment I'm thinking the other people, and about them too.

Q. Is this a serious endeavour? A. Is that a serious question?

Q. I don't have a letter-box. A. That's not really a question.

6. 2nd May Saturday 2-4pm

Vladivostok Vax

Preamble: A reading group is widely understood as "a group of people who meet regularly to discuss a book that they have all read" (Collins Dictionary). Such a group might be seen as sharing an interpretation of a text the group become familiar with beforehand. This is generally done by having a single text (book) which everyone encounters in private and forms opinions about, which are then discussed together at the public group.

We propose to extend this definition to encompass 'reading' in the sense it is used in another context, that of psychic development. In this wider sense, 'reading' can also be an act of non-rational, non-verbal expressing of information, where the information is not verbally or linguistically codified, and where the information is obtained from non-textual sources e.g. an object (psychometry) or a person (telepathy, mediumship). For example, the process might involve a 'medium' holding an object with closed eyes, and speaking aloud the impressions she/he has of the object (life stories associated with it, any feelings, impressions etc).

We want to work, as a group, to 'read' pieces of writing, extracts of pertinent books / articles sealed inside opaque envelopes. The proposed group will consist of a number of stages.

Stage 1: (pre-event) We prepare a number of envelopes, each of which is sealed with a text inside. Texts to be decided in week immediately prior to event, and perhaps by someone otherwise unconnected with the event.

Stage 2: (event) One envelope in turn is handed around group members. Each group member takes it in turn to speak the 'reading' of the text. One designated member transcribes the utterances using a laptop (or similar). (Decisions to be made about what else, apart from linguistic statements, are transcribed).

Stage 3: (event) Once all readings are made, the texts produced at stage 2 above are made the subject of a 'reading' of the sort more commonly associated with a 'reading group'. Stage 3 produces a rational reading of the texts produced in stage 2, where private interpretations are made subject to public consensus.

Comments We don't need other people to take part for this to be an event but we welcome engagement from watching to 'reading' and discussion (at all stages) from all who attend. In the group, we want to look at the way in which reading groups involve an interpretation and construction of meaning as a shared rather than a solitary process. We also want to open out the definition of reading and interpretation (through the 'blind' reading-practices of psychometry) so they aren't primarily rational, cognitive processes based on the evidence of visible text but also irrational, emotive, invisible ones

7. 2nd May Saturday 4-6pm

Anniken Weber (Norway-UK), Sadegh Aleahmad, (Iran-UK), Sikarnt Skoolisariyaporn (Thailand-UK)

Part 1: The Reading Group, How To Write: Three Artists, Anniken Weber (Norway-UK), Sadegh Aleahmad, (Iran-UK), Sikarnt Skoolisariyaporn (Thailand-UK) will

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examine the idea of reading about writing in a live situation over the time span of the allocated two hours. The artists may not collaborate or interact with each other however they occupy the space as three separate entities. Prior to their appearance in the space, they are not aware of the content or concept of each other's work. The margins and formats of their 'reading' will be set as a time frame agreed on location amongst the three artists. Discussions will be initiated by an unpredictable common denominator.

Sadegh Aleahmad: This work will investigate how a newspaper selected by the artist on his way to the space on the day of the performance (2 May 2015) can be read throughout the duration of 15-30 minutes. This intervention is part of the artist's current series called 'Blanck Tapes'.

Sikarnt Skoolisariyaporn: How to read in an epoch of the end of the words and apocalypsync?

Anniken Weber: Subtextile. Reading the writing now. I will be reading the unknown elements contained within the space, as words appear as non-language. I will use it to write my reading to the viewers and self.

Part 2: The mentioned artists will issue three un-prescribed reports, open format, functioning as the base for the text of how to read: 'writing about reading' transcribed by artist, Dagmar I. Glausnitzer-Smith (Germany – UK). The objective is to examine multiple, simultaneous states of mind brought into notional thinking processes (projected, imagined, read) on the account of the live action of the reading group. The writer is the reader of 'writing', the reader of images and documentation, the reader of states of mind. The writer is translator.

Positions are altered, 'slipping' into a 'Doppelbesetzung'*. The writer examines the irrelevance of narrative. The acknowledgment of emotional states during the action of writing and reading cannot be ignored. The operation and the making of text is reclusive and solitary. When momentary reading and reflection of writing happens, it is undisclosed.

The writing of the writer's text is disposed for 'publication'.

The speculation of interchanging positions between the artist, the author, the performer, the publisher, the curator expand to non-transparent and non-sensical relations. The writer and performer has to negotiate with signs of a paradoxical 'Triple-agent' by modeling a de-coding system.

The performance of writing about the reading is not-public (a Five Year's Concept and Term) and the moment of active writing addresses an undiscerning audience. A secret portrayal imbedded in a process with a regard to become public.

* German, multiple deployment of roles diluted in one moment

8. 8th May Friday 2-4pm

Mark R Taylor and Edward Dorrian (& Amy Todman) 1. Mark R Taylor's composition *At An Exhibition 3* for piano solo (2011/12) was written after seeing Edward Dorrian's earlier use of Mark R Taylor's pieces for piano, *Failure I-VII* (2000-5) to accompany his video (*Five Years Failure: A list of everyone who had shown at Five Years 1998-2000*) shown at *East End Promise: A Story Of Cultural Migrants 1984-2000* (at Londonewcastle Redchurch St. in 2010). It's worth noting that *Failure I-VII* (2000-5) had in fact, been composed partially in response to a 2000 work by Edward Dorrian at Five Years entitled, *Failure*. Mark R Taylor has further cited the index of the book by Edward Dorrian and Amy Todman *Doing Fine... What can I do? (History)* [1] as a possible reference for how the piece might be regarded.

Are these readings? Perhaps. For *How to Write: Reading Groups*, a recording of Mark R Taylor's performance, made by Edward Dorrian will accompany a 'reading' of the identified part of the *Doing Fine... What can I do? (History)* index.

[1] *Doing Fine... What can I do? (History)* was a collaborative work made for the Five Years project: - *Five Years: Fragments* (2013)

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9. 8th May Friday 4-6pm

Froso Papadimitriou Collaborative Art

Exploring the nature and identity of a book, part of an experimental project by Collaborative Art is the 'Tracing my Echo' book, an alternative exhibition space within a publication. The reading material for this proposal is suggested to be the book itself. The book will be introduced to the group and offered for 'reading', towards a discussion about the book's functionality and alternative spatial identity.

Referencing the 'Xerox Book' 1968 by Seth Siegelaub and John Wendler, and other projects such as 'Zingmagazine: a curatorial crossing' by D. Dikeou, 'The Mule' etc, that explore the relationship between a publication, curatorial intervention and the understanding of presentational platforms; and reflecting the views of Jonathan Meades in his book 'Museum without walls', on artwork reproduction and representation and its dynamic, the group will be offered a platform to discuss, debate and react to the presentation of the book as an exhibitional space.

The referencing material along with the publication and a brief presentation of the project will be included in the 2 hour event and will aim raise questions of the readability of a space and an exhibition when presented in alternative set-ups and if the space such as a 'book' defines the interaction with its content due to its established functionality, if any.

10. 9th May Saturday 12-2pm

Spiralbound

The book as found object: a re-positioning of the Artist Book.

The group will investigate the use of the book as 'found object' within contemporary literature. By subverting, dismantling and recreating the found book contemporary writers are reclaiming and reshaping the visual poetics of the codex book. In doing so they create new forms of readership.

Mark Danielewski's *House of Leaves* (2000), Steven Hall's *The Raw Shark Texts* (2007) and Jonathan Safran Foer's *Tree of Codes* (2010) all use the premise of the found book as a medium to tell their stories. Furthermore they investigate and experiment with the materiality of the book by employing multimodal techniques such as die-cuts, the incorporation of concrete / shape poetry, typographical fictions, use of flipbook graphic and visual narratives. This allows these novels to be read as Artist Books comparable with cult Artist Books such as Tom Philips *A Humument* (1970 -) or John Baldessari's 1988 edition of *Tristram Shandy*. Contemporary novels such as Danielewski's *House of Leaves* prove that it is not only artists who push the boundaries of the book but literary authors as well.

Although the use of found material in contemporary literature suggests a recycling of ideas which have led contemporary theorists such as David Shields and Kenneth Goldsmith to claim that originality in contemporary literature is dead, this group will counter that the cross over between literature and art, prevalent in contemporary writing, is producing works of exceptional originality and fervour.

The group will also examine the emergence of an 'aesthetic of bookishness' in 21st Century Literature. Chris Ware's *Building Stories* (2012) is an excellent example of a contemporary novel that subverts the materiality of the book. Through his inventive and playful use of materials, formats and non-linear narrative structure Ware uses the book format to make a unique object. By transforming the idea of the codex book into a physical sculptural object that houses loose and varying paper formats he challenges traditional methods of reading and questions the material possibilities of the book.

Presented in fourteen books and pamphlets of different shapes and sizes including posters and flip books, and 'bound' by a large format cardboard box that is easily purchased in most High Street Bookshops, Ware's novel echoes radical works such as B.S Johnson's *The Unfortunates* (1969) and Marc Saporta's *Composition No.1.* (1961).

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Through reading and discussion the group will highlight new writing that repositions the novel as a poetic object.

Reference Texts: Mark Danielewski, *House of Leaves* (2000) Steven Hall, *The Raw Shark Texts* (2007) Hari Kunzra, *Twice Upon A Time* (2014) Jonathan Safran Foer, *Tree of Codes* (2010) Chris Ware, *Building Stories* (2012) Jean Cohen, *Lost Book Found*, 1996, USA, 37 mins

11. 9th May Saturday 2-4pm

Jennifer Boyd and Alex Borkowski

Reading Matter: 'The room was the portrait of an empty stomach'

Reading Matter is a project by curated by Jennifer Boyd and Alex Borkowski launching this summer with a series of site-specific readings of literary prose and creative theory. We intend to turn the intimate gesture of reading aloud to texts that are more often skimmed and fragmented through isolated study and reappear as academic citations. In contrast to the competitive intellectual unpicking that often comes to dominate more conventional reading groups, we intend to stage a collective decanting by allowing our tongues to trip over strange and refined grammatical structures – reading and valorising complex texts through their oral and sonic matter.

For our inaugural series, we have chosen to curate a selection of events around *The Passion According to G.H.* (1964) by the Brazilian writer Clarice Lispector. This text presents an account of a woman's existential transformation unfolding in a stark room in a lofty apartment through various encounters (a painted mural, the body of a cockroach). Not only is the intricate prose of Lispector's distinctively sensuous modernism worthy of verbalisation, but the way in which she conjures a reader in her address as a critical part of the text makes this a compelling first text for reading with others. The assemblage of texts which follow in the series will be multifaceted, selected in response to various formal and thematic aspects of this primary work.

We are proposing to host our pilot event, a reading of excerpts from *G.H.*, as part of 'How to Write: Reading Groups' at Five Years. We believe the white room of the Gallery (which – like *G.H.*'s apartment – is situated high above the ground and exposes the 'guts' of the building) will be a germane site for this 'read'. The room will be set up with a circle of chairs – participants will be able to come and go, sit on a chair and read, or sit on the floor in the middle of the circle and listen as they so choose. We will stop 10-15 minutes before the end of our time slot to allow for an informal discussion among the participants. We are eager to see what kind of questions and observations arise when participants have digested a text collectively and durationally, and have had a chance to exercise their voices together: what will be said when there is less apprehension about hearing one's own voice? We are also very keen to get some feedback regarding the format and exercise itself so that we can bear this in mind for the rest of the series: will this experiential event act as a levelling space, which incites different or more fruitful discussions than more academically-structured reading groups? Through reading with others will we arrive at unexpected insights, and become conscious that certain parts of the text stir a collective appreciation or affect?

12. 9th May Saturday 4-6pm

Women Artists in Britain in the 1960s and 1970s Reading Group

Mix Tape

Inspired by the cassette audio records of *Audio Arts*, an influential sound art magazine conceived in 1972, *Women Artists in Britain in the 1960s and 1970s* Reading Group will host an event of excerpts, response and dialogue. Recordings of Margaret Harrison, Mary Kelly and Susan Hiller, which were originally featured in the magazine, will be paused or interrupted by readings taken from historical,

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fictional or theoretical texts, images and discussion by participants. The juxtaposition of recording, text, images and live discussion aims to destabilise the relationship between past and present offering a different model of intergenerational dialogue. We intend to question the value structures of primary evidence versus memory as well as to erode barriers between the individual and the collective, researcher and historical text, fiction and history, art and society.

Women Artists in Britain in the 1960s and 1970s reading group is held at Flat Time House. Our members include artists, artworkers, writers and researchers, our topics range from Women and the Destruction and Art Symposium, Textiles, The Body and Technology, House Work/Social Reproduction, Nature, Ecology and Cosmology, and Administration. Artists include Annea Lockwood, Margaret Harrison, Annabelle Nicholson, Tina Keane and Liliane Lijn. Texts include excerpts from Rozsika Parker's *Subversive Stitch*, Lucy Reynolds', 'British avant-garde women filmmakers and expanded cinema of the 1970s' and Silvia Federici's, 'Caliban and the Witch'.

13. 10th May Sunday 12-2pm

Shona Macnaughton & Luke Cooke-Yarborough *Pastoral Futures*

God of the poor! shall labour eat? Or drones alone find labour sweet? Lo, they who call the earth their own, Take all we have-and give a stone!

Based in Dorset, where the workers union pilgrimage site of the Tolpuddle Martyrs rubs up next to Prince Charles model town of an idealised rural Poundbury, this is a reading group about local radical history contrasted against current shifts in power related to work, brought about by data technologies. Above is a Chartist chant from an older, industrial concern. The rural labour movement of the 19th c. sometimes liked to meet under trees. They were persecuted by restrictions of public assembly. Thinking about how the reading group is usually a private affair between a small group behind closed doors, we are wanting to make our group a public act.

The event proposed for Part 1. How to Write: Reading Groups will be an exercise in how to devise texts to be read out collectively for this age of fragmented union. Contagious Architecture by Luciana Parisi proposes to work at a formal level within the parametric architectures of algorithmic computation. How can we read the unsaid in the abstract data structures that control us? What words sung out would challenge or provide comfort to this situation? Part discussion, part participative performance we will think about and read out together agitating word forms from then and what they would consist of in a digital age.

14. 10th May Sunday 2-4pm

Steve Finbow

Notes From the Sick Room

As part of research into my new non-fiction book *Notes From the Sick Room*, an investigation into physical illness and creativity (to be published by Repeater Books in 2016), I have devised a symptomatological questionnaire for writers/artists/filmmakers/musicians, which – in multiple choice and open questions – hopes to chart the symptoms and signs of both illness and artistic inspiration and/or methodology. With the results of this material, I hope to connect illness and recuperation with waves of creativity and reflexion and, further, to explore these phenomena in the works and lives of people such as DH Lawrence, Franz Kafka, Frida Kahlo, Gilles Deleuze, Susan Sontag, Samuel Beckett and others.

The event would take the form of a doctor's surgery – the new space at Five Years would fit this idea well – and have attendees fill in the questionnaire and have a 'live' consultation regarding the results, with members of the audience participating as fellow doctors/patients. This 'practice' will examine how illness writes itself into the body and how the body reads the signs as symptoms – how the hospital

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becomes a library of diseases and dysfunction. The body is both writer and reader of its own pathological novel; it is its own cartography and narrative – a shared experience of reader and writer, reading and writing.

As within a ward or waiting room, the readers/patients discuss their ailments and create a shared story that is one of exaggeration and concealment, horror and humour, resignation and hope. The writer/doctor – with his knowledge of pathological signs and taxonomy of symptoms – becomes reader of the disease for the patient in order for the reader/patient to become writer of his/her rehabilitation, cure or demise.

Illness as metaphor or metonym – our bodies are incubating machines for viruses and for language – “The flu virus may have once been a healthy lung cell. It is now a parasitic organism that invades and damages the central nervous system” and “My basic theory is that the written word was literally a virus that made spoken word possible. The word has not been recognized as a virus because it has achieved a state of stable symbiosis with the host” – William S Burroughs.

As cancer cells metastasize and physically mutate the body they inhabit, so readers proliferate and adapt the text they are reading – see Roland Barthes, Jorge Luis Borges. Is it possible to generate a writer/reader doctor/patient text from the combined analysis and treatment of the subject within a surgery/writing-reading group? What would be the response of the audience/performer to an invasive investigation of acts usually singular and secret – writing and illness?

Part 2. How to Read: Writing Groups. – Possible publication as doctor’s notes to be distributed as research into the reader’s medical history with case notes and illustrations of the narrative of disease.

15. 10th May Sunday 4-6pm

Fall through

Fall through began in January 2015 at Wimbledon College of Art as a postgraduate responsive group. At the beginning it was an informal group, where the ideas that were underpinning our lines of enquiry or interests would be addressed. Due to the flexible nature of Fall Through it has now embraced various forms leading us to respond using unconventional mediums as sound, site and short excerpts. Each week one participant initiates the reading group and creates a series of guidelines, transposing the parameters used within their own work to Fall Through, thus allowing for new ways of approaching the material.

We propose a two hour workshop which will be divided into three sections.

First part: Four members of Fall Through will pick four elements that are relevant to their work, in order to generate a way of engaging the group which may involve discussion, reading, listening. Each group will be organic allowing for participants to move between groups depending on interest, and, if discussion has run its course then the second part will begin. Second Part: The group or individual will be asked to propose a series of responses akin to that which has been discussed and according to the parameters set by the Fall Through member.

Third Part: A feedback session where all groups will present their findings, plans or possibly the results obtained.

16. 15th May Friday 12-2pm

I've Never Read Her Reading Group *A brief look at the short, the ambitious / ambiguous.*

Taking the (very short) short story ‘Leves Amores’ (1907) by Katherine Mansfield as a starting point, we hope to create open discussion on being unclear, unbound. The session will comprise of two parts; the first reading stories, extracts, poems from the list below; the second reading stories, extracts, poems, images brought in by the group.

We hope at some point there will be space / time for writing and drawing.

We encourage you to bring something along that you see to be ambitious / am-

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biguous (on being unclear, unbound)!

All the reading

Leves Amores Katherine Mansfield *Orlando* Virginia Woolf (extract) *Artful Ali Smith* (extract) *Recreation* Audre Lorde *The Man-Moth* Elizabeth Bishop *Earthseed* Octavia E. Butler

17. 15th May Friday 2-4pm

SE Barnett *In praise of plagiarism: a borrower's tour of various author's works on reading and writing where The Ecstasy of Influence. A plagiarism by Jonathan Lethem is the point of derivation.*

In the spirit of Jonathan Lethem's essay *The Ecstasy of Influence: A plagiarism*, I propose a patchwork reading of various authors on reading and writing. The work can incorporate the performance of both reading and writing. This work can incorporate the performance of both reading out loud and writing/transcribing in situ.

Texts included might range from Lethem's essay itself to Kenneth Goldsmith's *Uncreative Writing*, to Helene Cixous's *Three Steps on the Ladder of Writing*, to Yve Lomax' *Writing the Image*, to Eric Gill's *An Essay on Typography*, among others. We will use 'reading' and 'writing' as guiding terminology in constructing our own live essay.

18. 15th May Friday Evening Reading Group 7-9pm

Linda Laiva

Attempting to transcribe a painters practice. Stuart Cumberland.

Four Circles

I met up with the witness. Her arm was lifeless and grey.

"One of them had a blue dress and a bleeding knee, it was dripping. That's when I thought something had happened," she said.

"What do you think happened?" I asked her.

"I am not sure", she said, "I couldn't make out faces, they were all blurred and incomplete".

Suddenly I felt a breeze from the window, a mirror appeared in front of me.

"I heard the car", she said, "And then a light came up. I looked at the clock and it went around 4 times before I took the courage to look through the key hole. They were 3 women. They weren't speaking, one of them had a yellow wig and a bleeding knee."

"A bleeding knee?" I asked.

"One of them was pregnant", she continued.

"Are you sure?" I asked

"No!" She continued after a short break.

"... their hands were swollen, but not red. These hands!!! Hands!!! They are coming closer, slowly, but with no real danger."

"Tell me more", I urge.

"They unlock the door with their fingers", she suddenly shrugged her shoulders.

"Don't worry," I said, "you are in a safe place. On the count of three, we will visit the place between territories. One, two, three."

"I see a green square and a white square, they have round edges. The green one is not complete, the white one is floating. Something is behind it. I can't quite see or understand."

I wasn't looking to question the authenticity of her answers, only to take notes and ask more questions; to see what she sees when she has *Gone There*. I knew someone was behind the glass square. I couldn't ask her about the family.

"These squares.." she continued

"These squares.." I repeated, impatiently scribbling down...

"They have round edges, there are two... three... they start from here", she points at her stomach. Spirals.. A champagne bottle appears!"

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

19. 16th May Saturday 2-4pm
Rachel Cattle, Jenna Collins and Volker Eichelmann *Reading Records*
A reading group discussing documentary recordings of individuals and communities, of cultural and political events that were recorded and published on vinyl. Admitting to vinyl's seductive and nostalgic qualities we nonetheless want to listen to what was thought worth the trouble.
Beginning with, *The Slits, American Radio Interview* (winter 1980). CBS, 1981.
And, Various, *The House Committee on Un-American Activities: Hearings in San Francisco*, May, 1960. Folkway Records, 1962.
A loosely constituted reading group initiated by Rachel Cattle, Jenna Collins and Volker Eichelmann.
20. 16th May Saturday 4-6pm
Seth Guy *Reading and Listening Group*
"I dip the pen into the inkwell, then watch the black shapes form as I move my hand slowly from left to right. I come to the edge and then return to the other side, and as the shapes thin out, I stop once more and dip the pen into the inkwell. So it goes as I work my way down the page, and each cluster of marks is a word, and each word is a sound in my head, and each time I write another word, I hear the sound of my own voice, even though my lips are silent." [1]
The LiteraryMix is not a narrative in the traditional sense. It consists entirely of excerpts from authors' works of fiction which describe sound and sonic events. Meticulously edited and arranged, *The LiteraryMix* is composed of three hundred and seventy pages, including classic, modern, postmodern and contemporary fiction from over one hundred authors. These excerpts have been edited in such a way as to maintain the narrative thread by linking sounds that they describe and themes related to listening and reading. Through shifting narrative points of view sympathetic to the narrative voice in each, such as location, time, and nominative case, readers are offered choices as to what to 'readlisten' to next. Similar in format to the *Choose Your Own Adventure* series popular in the Eighties, *The LiteraryMix* invites readers to explore a labyrinth of fiction from a sonorous perspective.
Using a specially created preview PDF of *The LiteraryMix* the *Reading and Listening Group* may consider and discuss the following questions:
- If when we write we 'hear' our own voice how might we discuss a text's transformation into the voice of the reader? What similarities and differences are there when we, or someone else reads aloud?
 - If we accept that when we read we visualise what we read through the formation of images, how do we visualise sonic events and what images do we see through reading about Sound?
 - What role does memory and our imaginations play in this visualising? And how might we discuss these in relation to the aural images that result?
 - If reading involves visualising then what might we gain through examining texts from a sonorous perspective, or indeed from that of any other sense? It is expected that there will be approximately 40 minutes devoted to reading time and making notes followed by approximately 80 minutes for questions and discussion.
[1] *Travels In the Scriptorium*, Auster, Paul, and *The LiteraryMix*, Guy, Seth, 2015.
Please note, participants should bring their own laptops to view the PDF
21. 17th May Sunday 12-2pm
ROB FLINT/AMONG OTHERS: ALISON BALLARD, SAM MERCER, ALIA PATHAN, KATHERINE FISHMAN
I DO DECLARE! ADVENTURES IN THE FIRST PERSON
ITS TRUE! NOW THE 'I' THAT SPEAKS DECLAIMS ITSELF ANEW! THIS OPENED 'I' BEGINS THE SENTENCE THAT YOU GET FOR BEING WHO YOU

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

ARE. THE EYEWITNESS ACCOUNT, THE TESTIMONY OF THE VICTIM & THEIR KIN, THE PROMISE OF THE SELLERS OF OBJECTS AND BELIEFS, RECOLLECTIONS OF THE LUMPEN FAMOUS, HOW MANY OTHER DELUSIONS PREFACED WITH THE UPRIGHT SINGLE LINE THAT SHOUTS THE SELF INTO THE WORLD?

ALL THESE WILL BE OUR FUEL FOR TWO SHORT HOURS IN MAY!

OUR PROPOSITION IS A SIMPLE FACT: TWO HOURS SPENT SPEAKING IN THE VOICE THAT'S NOT OUR OWN, INHABITING A HUNDRED 'I'S', SENTENCE BY BRITTLE SENTENCE, ONE FAST UPON THE OTHER, A TAG TEAM OF THE FIRST PERSON SINGULAR, NON-STOP, UNMEDIATED, TURN BY TURN FROM PRINTED SHEETS WHOSE CONTENTS PREVIOUSLY UNSEEN BY US FORM THE IMAGINARY HABITATION OF OUR MINDS IN VIRTUAL PLAYBACK OF THE WRITTEN WORD, ACTUALISED IN SPEECH.

(ALL DISCUSSION WITHIN THE TWO HOURS WILL BE CONDUCTED IN THE FIRST PERSON)

22. 17th May Sunday 2-4pm

Lee Campbell and Simon Bowes The Welcome Committee *Be My Guest: Art, Performance and Hospitality*

...the word for 'hospitality' is a Latin word, (*Hospitalität*, a word of Latin origin, of a troubled and troubling origin, a word which carries its own contradiction incorporated into it, a Latin word which allows itself to be parasitized by its opposite, "hospitality," the undesirable guest [*hôte*] which it harbors as the self-contradiction in its own body...) (Derrida, 2000:3)

Lee Campbell and Simon Bowes have each completed doctoral research concerning participation in performance. Participation might be considered central to many artistic and performative practices; the *terms* are redrawn from work to work, event to event. In this redrawing, we (explicitly and implicitly) *include, exclude, make welcome or unwelcome, offer permissions and issue refusals (but - to what or to whom...)*

Against the ephemeral ontology of the live event, its finite temporality, the call to ethics makes a demand 'as impossible to satisfy as it is to refuse' (Bernasconi in Sallis 1987: 135) : obligation to the other, welcome, hospitality - without end. In a philosophical tradition that extends from Emmanuel Levinas, Maurice Blanchot and Jacques Derrida to Alphonso Lingis and Simon Critchley, *the other* becomes an ethical question, or: meeting with the other is always a matter of ethics. Through the proposed reading group, we are concerned to ask in what *circumstances*, under what *conditions*, and to what *extent* the practice of performance can respond to this call.

The event of performance - from theatre to live art - might be considered as an event of welcome, as much as an event of illusion, allusion and representation. In whatever ways *we are present*, in whatever ways *we participate*, performance makes presence itself affective. In the proposed reading group, Campbell and Bowes will draw upon aspects of their practices and use Derridean and Levinasian theories on invitations, welcomes and hospitality to interrogate how hospitality is construed in from within and outside *performance and performance studies*. Exploring turns towards-and-away-from participation modelled as hospitality, we can note that self-proclaimed 'purveyor of discomfort' Michael Rakowitz has spoken about his practice as a 'failure of manners', whilst Dieter Roelstraete has explored the intersection between art and hospitality, announcing a 'distrust at courtesy' and that we should remind ourselves of 'art's long interest in the inhospitable', citing terms such as dissent, disgust, discomfort, dismantle, dissatisfaction etc.

As conveners - hosts! - Campbell and Bowes invite readers to explore contractual agency through Derridean concept of *hostipitality* (Derrida, 2000), wherein a host may be as hostile as hospitable. Readings will unfold through contemporary dis-

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

courses on participation within an artistic context, from Nicolas Bourriaud's concept of *relational aesthetics*, to Claire Bishop's 'relational antagonism'.

The proposed group will consider on the following key themes:

- How is the event of performance construed as an event of hospitality?
- Who hosts? Can the relationship between performer and audience be drawn and redrawn as host and guest?
- When and how are these roles reinforced, reversed, blurred, or surpassed?
- How does the encounter with the other relate to *practice*, a process of preparing, responding, and how might it bring about the disruption, suspension of our usual tactics and strategies.
- What might it mean to be a *good* - or *bad* - *host*.

1 Derrida, J (2000) 'Hostipitality' trans. Barry Stocker with Forbes Morlock, Angelaki -Journal of the Theoretical Humanities. Vol. 5, Issue 3, 3-18

2 Bernasconi, R., 'Deconstruction and the Politics of Ethics', in Sallis, J (Ed): (1987) 'Deconstruction and Philosophy: The Texts of Jacques Derrida', Chicago, University of Chicago Press.

3 Panel session, *Being Bad*, as part of *Feast: Radical Hospitality in Contemporary Art* at the Smart Museum of Art, University of Chicago (2015). Presenters (including Michael Rakowitz and Dieter Roelstraete), were asked to reflect upon situations where it could be useful to be a 'bad host'.

4 For further information, see <http://smartmuseum.uchicago.edu/symposium-of-hospitality/>

Provisional Reading List: Blanchot, M: (1993) *The Infinite Conversation*, Minneapolis, University of Minnesota Press. Levinas, E: (1999) *Entre Nous*, London, Athlone Press. Derrida, J: (1997) *Adieu to Emmanuel Levinas*, Stanford, Stanford University Press. Derrida, J (2000) 'Hostipitality' trans by Barry Stocker with Forbes Morlock, Angelaki -Journal of the Theoretical Humanities. Vol. 5, Issue 3, 3-18

23. 17th May Sunday 4-6pm

Clover Peake, Giovanna Coppola, Fabian Peake, Adriana Enciso Diaz, Steven J. Fowler, Maria Zahle *Parole Parole, a ritualistic and sensual poetry event Between the mundane and the mythic* Duration: 1.5 hours

We want to stage a ritualistic poetry event. Avoiding the dry, academic recital, the event has links with poetry's ancient purpose where poetry was part of entertainment and ritual for a bigger occasion. With this event, we hope to bring people into the experience, whether they're writers or not.

The event opens the minds to the possibility of reading and writing being a creative and experimental process, rather than a sit-down taught lesson. Writing and reading, generally known as a solitary process, can be thought of as a collaborative experience within this context. The event invites a reciprocal experience between reader and listener and poets may ask listeners to read their poems.

All preparations for the event are geared towards engaging all of the senses, so it's not just a party, but also a planned experience. All the senses are engaged

THE EVENT

Organisers: Clover Peake and Giovanna Coppola Poets: To perform during certain intervals. Giovanna Coppola, Clover Peake, Fabian Peake, Adriana Enciso Diaz, Steven J. Fowler and Maria Zahle Atmosphere: Candle light (health and safety permitting) and low lighting Seating: Blankets and pillows Scent: Incense Food and drink: Finger foods to be passed around Music: Live performance and DJ Other: Head and hand massage available Discussion: Poets asking others to read their poems, 10 minute question and answer, a survey after the event

THE SURVEY

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

In order to generate further discussion after the event and generate a piece of writing or Part B, a survey will be sent out to guests in which they will be asked to answer a few interpretative, creative questions loosely about the experience.

Example questions:

- How was your day leading up to the event? Were you pleased, bored, stressed, angry, sad, excited, horny or something else?
- Did you want to kiss anyone tonight?
- If the evening were to encourage you to write a poem, what would it be about?
- Are you an early riser? What do you do first thing in the morning?
- Was there anything in any of the poetry or in the evening that stayed with you?
- What language do you dream in?
- Do you miss your childhood home?

The gallery setting could attract people who aren't necessarily drawn to poetry. Writers, artists and other curious people. The purpose of the event is to convey that there is no academic message that only the educated and elite can understand. Poetry is there to wash over people, as part of a larger experience that won't inspire anxiety or alienation about whether one "gets it" or not.

- 10-26 April 2015
The Naturalness of Strange Things: The Line That(...)
Sally Morfill, Ana Čavić, Tamarin Norwood, Louise Stern, amaCollective (Alejandro Ball, Amy E. Brown, Miriam La Rosa)

The Naturalness of Strange Things *the line that (...)*
 1. **9 April 2015 6-9pm:** the line that (draws):
Sally Morfill and Ana Čavić
 2. **16 April 2015 6.30-8.30pm:** the line that (breathes):
Tamarin Norwood, Sally Morfill & Ana Čavić
 3. **23 April 2015 6.30-8.30pm:** the line that (speaks):
Louise Stern, Tamarin Norwood, Sally Morfill and Ana Čavić

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

3. Five Years Publications: 1 April 2015 - 31 March 2016

In production: How to Read: Writing Groups. How to Write: Reading Groups.
Five Years Publications: Public Series No.7
Publication launch October 2016

4. Associate Member Programme 1 April 2015 - 31 March 2016

TBC

James Adams, Dominique Croshaw, Sophie Morton, Joanne Hooton

5. (Affordable) Studio Programme:

Studio Artists (1 April 2015 - 31 March 2016*)

•Please note Studios were not operational as Five Years vacated premises at Regents Studios (31 January 2016)

Marc Hulson

Madalina Zaharia, Frank Leuwer, Matthew Pagett

Jessica Rayner

Keith Coventry

Jonathan Trayner & Stephanie Dickinson

FIVE YEARS

Report of the Trustees for the year ended 31 March 2016 (continued)

viii. Responsibilities of the Board of Trustees in relation to the financial statements

Company law requires the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Board of Trustees follows best practice to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the company will continue on that basis.

The Board of Trustees is responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with Companies Act 2006. The Board of Trustees is also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the Trustees on 29 December 2016 and signed on its behalf by: -



Duncan Marr, Trustee

Statement of Financial Activities
Year ended 31 March 2016

| | | | | year ended | period ended |
|--|-----------|--------------------|------------------|------------------|------------------|
| | | | | 31 March 2016 | 31 March 2015 |
| | Notes | Unrestricted Funds | Restricted Funds | Total Funds 2016 | Total Funds 2015 |
| | | £ | £ | £ | £ |
| INCOME AND EXPENDITURE | | | | | |
| Incoming resources | | | | | |
| <i>Incoming resources from generated funds:</i> | | | | | |
| <i>Incoming resources from generated funds</i> | | | | | |
| Voluntary income | 2 | - | 1,000 | 1,000 | - |
| <i>Income from charitable activities</i> | | | | | |
| Membership fee income for the provision of studio and exhibition space | 3 | 23,929 | - | 23,929 | 28,612 |
| Total incoming resources | | 23,929 | 1,000 | 24,929 | 28,612 |
| <i>Cost of charitable activities</i> | | | | | |
| Provision of studio and exhibition space | 4 | 25,373 | - | 25,373 | 26,259 |
| Art projects costs | 4 | - | 2,359 | 2,359 | 1,041 |
| Governance costs | 5 | 600 | - | 600 | 981 |
| Total resources expended | | 25,973 | 2,359 | 28,332 | 28,281 |
| Net incoming resources | | (2,044) | (1,359) | (3,403) | 331 |
| Transfers between funds | | - | - | - | - |
| Reconciliation of funds | | | | | |
| Total funds brought forward | 10 | 5,710 | 1,359 | 7,069 | 6,738 |
| Total funds carried forward | 10 | 3,666 | - | 3,666 | 7,069 |

The Statement of Financial Activities includes all gains and losses recognised in the year.

All incoming resources and resources expended derive from continuing activities.

The notes on pages 33 to 36 form part of these accounts

Balance Sheet at 31 March 2016

| | Notes | 31 March 2016 £ | 31 March 2015 £ |
|--|-------|--------------------|--------------------|
| Current Assets | | | |
| Other Debtors | | 432 | 4,769 |
| Cash at bank and in hand | | 6,014 | 5,480 |
| | | 6,446 | 10,249 |
| Current Liabilities | | | |
| Other creditors | | - | - |
| Accruals and deferred income | 7 | 2,780 | 3,180 |
| Net Current Assets | | 3,666 | 7,069 |
| Total Assets less Current Liabilities | | 3,666 | 7,069 |
| CAPITAL AND RESERVES | | | |
| Restricted Funds | | - | 1,359 |
| Unrestricted Funds | | | |
| General | | 3,666 | 5,710 |
| | | 3,666 | 7,069 |

0

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2016

The members have not required the company to obtain audit of its financial statements for the year ended 31 March 2016 in accordance with Section 476 of the Companies Act 2006.

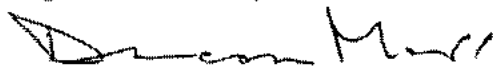
The trustees acknowledge their responsibilities for:

- ensuring that the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial period and of its profit or loss for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of Companies Act 2006 relating to financial statements, so far as applicable to the company

The financial statements have been prepared in accordance with the special provisions of the Part 15 of the Companies Act 2006 relating to small companies and the Financial Reporting Standard for Smaller Entities (effective 2008)

The notes on pages 33 to 36 form part of these accounts

The financial statements were approved at a meeting of the directors on 29 December 2016 and signed on their behalf by:



Duncan Marr, Trustee

**Notes to the Financial Statements
For the Year Ended 31 March 2016**

1 ACCOUNTING POLICIES

(a) Accounting convention

The financial statements have been prepared under the historical cost convention, and in accordance with the Companies Act 2006 and the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005

(b) Grants receivable

Grants and donations receivable are credited to the Statement of Financial Activities in the year for which they are received. Deferred income represents amounts received for future periods and is released to incoming resources in the period for which it has been received.

Interest income is included when receivable by the company

Funds held by the charity are:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the company. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

(c) Fee income

Fee income represents fees charged to artists for studio and exhibition space. This is recognised on an accruals basis.

(d) Resources expended

Resources expended are accounted for on an accruals basis.

Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs which are attributable to more than one activity are apportioned across cost categories

Notes to the Financial Statements

For the Year Ended 31 March 2016 (cont'd)

| 2 VOLUNTARY INCOME | Unrestricted | Restricted | 2016 | 2015 |
|-------------------------------|--------------|--------------|--------------|----------|
| | £ | £ | Total | Total |
| Grant income | | 1,000 | 1,000 | - |
| Total voluntary income | - | 1,000 | 1,000 | - |

3 INCOME FROM CHARITABLE ACTIVITIES

| | 2016 | 2015 |
|--|--------|--------|
| | Total | Total |
| Membership fee income for the provision of studio and exhibition space | 23,929 | 28,612 |

ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

4 The charity undertakes direct charitable activities only and does not make grant payments.

| | Unrestricted | Restricted | 2016 | 2015 |
|-----------------------------------|---------------|--------------|---------------|---------------|
| | £ | £ | Total | Total |
| Studio and exhibition space costs | 25,373 | - | 25,373 | 26,259 |
| Project costs | - | 2,359 | 2,359 | 1,041 |
| Total | 25,373 | 2,359 | 27,732 | 27,300 |

Notes to the Financial Statements
For the Year Ended 31 March 2016 (cont'd)

5 GOVERNANCE COSTS

| | Unrestricted | Restricted | 2016 | 2015 |
|----------------------|---------------------|-------------------|-------------|-------------|
| | £ | £ | Total | Total |
| | | | £ | £ |
| Accountancy services | 600 | - | 600 | 981 |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| Total | 600 | - | 600 | 981 |
| | <hr/> | <hr/> | <hr/> | <hr/> |

6 ANALYSIS OF STAFF COSTS

The company had no employees during the period ended 31 March 2015 (2014: 0)

7 CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

| | 2016 | 2015 |
|-----------------|--------------|--------------|
| | £ | £ |
| Other Creditors | - | - |
| Accruals | 2,780 | 3,180 |
| Deferred income | - | - |
| | <hr/> | <hr/> |
| | 2,780 | 3,180 |
| | <hr/> | <hr/> |

Notes to the Financial Statements
For the Year Ended 31 March 2016 (cont'd)

| 9 MOVEMENTS IN FUNDS | At 1 April 2015 | Incoming resources | Outgoing resources | Transfers between Funds | At 31 March 2016 |
|---------------------------------|----------------------------|-------------------------------|-------------------------------|--|-----------------------------|
| | £ | £ | £ | £ | £ |
| Restricted funds | | | | | |
| Arts Council | 1,359 | 1,000 | (2,359) | - | - |
| Total restricted funds | 1,359 | 1,000 | (2,359) | - | - |
| Unrestricted funds | | | | | |
| General funds | 5,710 | 23,929 | (25,973) | - | 3,666 |
| Total unrestricted funds | 5,710 | 23,929 | (25,973) | - | 3,666 |
| Total | 7,069 | 24,929 | (28,332) | - | 3,666 |

Restricted funds: -

Arts Council: Funding received to support 'Fragments', an art project.

Unrestricted funds: -

General funds

General funds represent those funds that are unrestricted and not designated for other specific purposes

10 ANALYSIS OF NET ASSETS BETWEEN FUNDS

| | Unrestricted Funds | Restricted Funds | Total Funds |
|---------------------|-------------------------------|-----------------------------|------------------------|
| | £ | £ | £ |
| Current assets | 6,446 | - | 6,446 |
| Current liabilities | (2,780) | - | (2,780) |
| | 3,666 | - | 3,666 |

RELATED PARTY TRANSACTIONS

- 11** No Trustee was paid any remuneration nor reimbursed for any expenses during the period ended 31 March 2016