



Engine Room Series

5<sup>th</sup> – 26<sup>th</sup> September 2015

# A Game of Consequences

1 canvas • 20 artists

*In order of participation the artists are:*

- |                       |                            |
|-----------------------|----------------------------|
| 1. Fiona Léus Lambert | 11. Frances Walsh          |
| 2. Jane Phethean      | 12. Christina Romero Cross |
| 3. Morwenna Morrison  | 13. Deborah Westmancoat    |
| 4. Belle Benfield     | 14. Meg O'Doherty          |
| 5. Tony Johns         | 15. Chris Fordwoh          |
| 6. Louise Bennett     | 16. Jude Hutchen           |
| 7. Jacqui Orly        | 17. Rebecca D. Harris      |
| 8. Camilla Stacey     | 18. Claire Lucas           |
| 9. Janet McEwan       | 19. Stacey Guthrie         |
| 10. Ann Haycock       | 20. Pauline Shepherd       |

## Private View: The Unveiling Friday 4<sup>th</sup> September 6–8pm

6.30pm: Film screening: The Premiere of Fiona Léus Lambert's short film work which follows the life of the original canvas. There will be a second screening at 7.15pm. After the Private View evening the film will be screened on a loop in the Engine Room.

## Sat 12<sup>th</sup> Sept 7-9pm Exquisite Corpse: A film screening & discussion with Devon based artist and filmmaker Rachel Cornish.

In 2004 Rachel Cornish put out an open call for artists working with moving image to join her in a film version of the Surrealist's game Exquisite Corpse. The 9 sequences filmed in *Exquisite Corpse* offer viewers a chance to unravel a range of unique responses.

The participating artists are: *Charlotte Bernstein, Eileen Bonner, Rachel Cornish, Rachel Dobbs, Sally Irvine, Liliana Lopez, Stormsmith Nomi, Fritz Stolberg, Teresa Whiting.*

There is no charge for the film event but a suggested donation of £2 will be welcomed.

There will be a modest pay bar at both these events offering wine and non-alcoholic drinks.

***All profits from the bar and donations for the film screening event will be given to help pay for costs of transporting supplies from Cornwall to refugees in Calais and beyond.***

[www.agameofconsequences.co.uk](http://www.agameofconsequences.co.uk)

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Presented in The Engine Room, are some of the fruits of an experimental collaborative process involving twenty artists, based on the parlour game *Consequences*, or *Exquisite Corpse*. In this game texts or images are assembled collectively as each participant offers their contribution with only the tail of the previous addition to follow. Invented by The Surrealists and employed by numerous artists since as a serious tool to generate fresh imagery, this ludic practice is related to Freud's use of free association in psychoanalysis to help bring the unconscious to the surface. French writer and poet, Andre Bréton, author of the 1924 *Surrealist Manifesto*, lifted the term Exquisite Corpse from the results of one of the first word experiments; *'the exquisite corpse will drink the new wine'*.

Between January and August 2015, the twenty artists, who have diverse creative practices, came together to play a variation of this game; forming a network that stretched across S.W. England, from Penzance to Gloucester. The first *Game of Consequences* artist prepared a 2m x 2m un-stretched canvas and after working with this for 10 days, passed it to the next in line to work with for a further 10 days – and so on.

Everyone had complete freedom as to how they might work on or with the canvas. The only rule agreed upon was that no information or images should be shared before the end of the game, which would culminate in a public exposition where the final piece would be unveiled, alongside works and texts prompted by the experience, and a short film tracking the 500 mile process, produced by filmmaker Fiona Léus Lambert.

As this film reveals, the original canvas has undergone many transformations. Arguably while some of these transitions may not be evident in the Engine Room, as links in the chain of development, all are vital to the project's conclusion. This assertion perhaps echoes a belief held by proponents of *Cadavre Exquis* that the finished image reflects the collective personality of the group.

*A Game of Consequences* certainly points to psychodynamic themes underlying aspects of creativity and social co-operation, such as; coming to terms with attachment to and loss of creative

works, meeting the challenge of engaging closely with the outcome of someone else's creative process, and even mourning the lack of source material to grapple with at all.

Also tangible as the game unfolds, is how the artist, operating within a sociopolitical context, takes risks, reflects on, responds to, deconstructs and re-presents their environment.

The unveiling evening on the 4<sup>th</sup> September, was also chance for all the artists to gather and meet in person for the first time, as while the genesis and administration of this project has been carried largely by three of the artists: Stacey Guthrie, Fiona Léus Lambert and Janet McEwan, the project has been mainly resolved via the cyber network of Facebook, which has provided a platform for a non-hierarchical, consensus based structure, to serve the geographically dispersed group

Aside from generous in-kind support from The Exchange Gallery, *A Game of Consequences* has been funded entirely by the participating artists. Free from the expectations of funding directives this project has offered a valuable opportunity to test individual understandings of, and gain new insights into, many of the rich possibilities of different models of collaboration, while raising questions and stimulating discourse around the complexities of authorship, ownership, autonomy and authority in a collective endeavor.

*Jude Hutchen & Janet McEwan 2015*

*Please note that further information, with texts & statements by several other participating artists will shortly be uploaded to the project website, alongside documentation of both process & outputs.*

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