

CHRISLAINE

LEUNG

AT

CHRISLAINE

25 JANUARY – 24 MARCH 2019

GHISLAINE LEUNG

'CONSTITUTION'

Through a small white door sat within a large double-height wall, white gloss painted walls hang and fold down into a space punctuated by three small black gloss coated doors. Tonal sound fills the space in pockets and holes that shift and move. Directly opposite are two prefabricated white metal panels filled with polyurethane and secured with bolts via white powder-coated metal brackets into the concrete floor. Both panels contain a small fixed double-glazed window with vents and a double plug power supply that run, with white coated electrical cable, to double sockets fixed to the gloss painted wall. On the back of the panel on the left, mounted low and close, is a large monitor screen running a video file from a small concealed media player, the cables of which are held together with a combination of cable ties and an unlocked heart shaped padlock. To power this equipment a long white lead folds around to reach the power source of the panel on the right. The sockets of the panel on the left remains unused and covered. Mounted to the left of these panels are two tall long black speakers, a bit too close together, from which emits the aforementioned low sounds. To the right, a row of forty ceramic objects with black text printed on them are wrapped in pairs in an abundance of red heart and clear cellophane with a combination of oversized pull bows and light pink and red curled ribbon that sits, entrail-like, at the base of each object. At the end of this line, a further smaller solitary prefabricated white panel filled with polyurethane and secured with bolts via white powder-coated metal brackets to the concrete floor. This panel has no power supply running to it. Fixed to it a small white powder-coated and wall mounted heater powered by a single small, dark grey and lime green box with digital display also powering a small ceramic pink, white and green house-shaped object containing a light bulb. At right angles to this are three more prefabricated white metal panels filled with polyurethane and secured with bolts via white powder-coated metal brackets to the concrete floor. Each panel contains one single plug power supply that runs with white coated electrical cable to a double socket and adaptor fixed to the gloss painted wall. Two of these panels have small black plastic moulded lanterns attached to them, the white coated cables for which run to the plug points of another. Hung low besides the small black gloss entry door is a grey metal security box with security fittings, inside sits a battery powered tablet displaying a scrollable PDF file containing 272 close-cropped images taken over the years, 2017, 2018, 2019 inclusive.

Chisenhale Gallery presents *CONSTITUTION*, a new commission by Ghislaine Leung. Working with sound, light, scale and temperature this exhibition builds on Leung's ongoing enquiry into withdrawal and dependency. What is at stake in forms of cancellation, what are the interdependencies, complicities and reliances of how this act is not only produced, but constituted?

As part of the commissioning process, a series of discursive events has been programmed in collaboration with Leung and runs throughout her exhibition. Leung's exhibition commences Chisenhale Gallery's *Commissions Programme* for 2019, which includes new commissions by artists Mandy El-Sayegh, Ima-Abasi Okon and Sidsel Meineche Hansen. Through her work, Leung contributes to new discourses on institutional critique, exploring issues related to labour and value, themes that recur throughout Chisenhale Gallery's programme for 2019.

BIOGRAPHY

Ghislaine Leung (b. 1980, Stockholm, Sweden) lives and works in London, UK. Recent projects include: *October 12 – November 25, 2018*, FRI ART, Fribourg; *LABOUR*, Schleuse, Vienna; *VIOLETS*, Netwerk, Aalst; *Local Studies*, Reading International, Reading; *Acoustic Holographic Language*, Bureau des Réalités, Brussels; *Five Sculptures*, ESSEX STREET, New York City (all 2018); *The Moves*, Cell Project Space, London (2017); *078746844*, WIELS, Brussels (2016). Leung is a member of PUBLIKATIONEN + EDITIONEN. Her first collection of writings *Partners* was published by Cell Project Space in 2018 and her second publication with *Divided* is forthcoming in 2019. Forthcoming solo exhibitions include: ESSEX STREET, New York; and Künstlerhaus Stuttgart (both 2019).

Bosses II (2019) which consist of two gift-wrapped oversized ceramic 'The Boss' mugs. Each pair of gift-wrapped ceramic oversized 'The Boss' mugs is a work. *Bosses II* is an edition of twenty. The work *Bosses* physically exists when all 20 editions are brought together via exhibition loan.

Children (2019)

Consists of one 3 metre by 2.30 metre panel, metal fixings, stickers, radiant heater, house nightlight and portable battery generator. The work physically exists when the mounted heater and nightlight are on and plugged into the generator and when the generator is plugged into a power supply charging and the mounted heater and nightlight are off.

Lovers (2019)

Consists of three 2 metre by 2.30 metre panels plugged into a power supply, plug sockets, stickers, plugs, insulated electrical cable, metal fixings, a security lantern with light sensor and a security lantern with motion sensor. The work physically exists when all the panels are plugged into a power supply with the lights powered.

Loads (2019)

Consists of a tablet device, fixing bracket, sticker, PDF file containing 272 images of the constituents included in the exhibition *CONSTITUTION*, January to March 2019, Chisenhale Gallery, London, UK.

CONSTITUTION (2019)

The exhibition consists of the following works; *Bosses*, *Children*, *Closer*, *Flags*, *Kiss Magic Heart*, *Loads*, *Lovers*, *Parents* and *Toons*.

TALKS & EVENTS

As part of the commissioning process, a programme of events has been devised in collaboration with Ghislaine Leung, including talks at the gallery and offsite at partner organisations.

Thursday 7 February, 7pm

Ellen Greig, Curator: Commissions at Chisenhale Gallery gives an introduction to Ghislaine Leung's new commission. Programmed in association with First Thursday when galleries across east London stay open until 9pm on the first Thursday of each month.

Saturday 9 February, 2pm

Our Hut, an architectural education charity, lead a workshop for children, aged 5-11 years, and their parents or carers, exploring architecture and the built environment.

Tuesday 19 February, 7pm

Ming Lin gives a talk in response to Ghislaine Leung's new commission. Lin's work addresses the affective spaces within systems of mass production, tracing distributed networks to explore possibilities for cohabitation and collaborative practice.

Wednesday 6 March, 6.45pm

The Institute of Contemporary Arts,
The Mall, St. James's, London SW1Y 5AH
Tickets: £5 / free to ICA members

In association with her new commission at Chisenhale Gallery, Ghislaine Leung presents a screening of Jeff Preiss' *STOP* (1995-2012) at the ICA Cinema. *STOP* is a feature-length chronicle distilled from 2,500 100-ft rolls of 16mm film shot between 1995 and 2011. The film operates around the conventions of home movies – the images are of Preiss' own life and the alternating subjects of family, friends and travel.

Presented in collaboration by Chisenhale Gallery and the ICA, London. Please note that this event takes place offsite at the ICA. For full details and how to book, please visit the ICA website: <https://www.ica.art>.

Thursday 7 March, 7pm

Amrita Dhallu, Curatorial Assistant: Commissions at Chisenhale Gallery gives an introduction to Ghislaine Leung's exhibition. Programmed in association with First Thursday when galleries across east London stay open until 9pm on the first Thursday of each month.

Friday 15 March, 9-10.30am

An early morning viewing of Ghislaine Leung's exhibition with an introduction to the exhibition by Layla Gatens, Curatorial Assistant: Engagement at Chisenhale Gallery. Coffee and cakes are generously provided by the East End Women's Institute.

Wednesday 20 March, 7pm

Ghislaine Leung is joined in conversation by Fatima Hellberg to discuss her new commission at Chisenhale Gallery. Fatima Hellberg is Artistic Director at Künstlerhaus Stuttgart.

All events are free to attend, unless otherwise stated, but booking is strongly advised. Please visit chisenhale.eventbrite.co.uk or ask at the front desk to make a reservation.

BSL interpretation for events at Chisenhale Gallery is available on request. Please contact emma.moore@chisenhale.org.uk for further information. Please be advised that two weeks notice is required in order to confirm an interpreter.

INTERVIEW WITH GHISLAINE LEUNG

Ellen Greig: *Let's start by discussing the title of your new commission, CONSTITUTION. Can you talk about this term in relation to your new body of work?*

Ghislaine Leung: I decided on this title over a year ago. I come from a background in Structural/Materialist film, so I am always asking what the means of production are, the means of distribution. The further you go into this, what you ultimately hit is policy: where do decisions on policy-making get made? Where does the responsibility lie? What are the structures that I need to be looking at? While there has been a rise recently in thinking about constitutional change in the UK, for me this commission has shifted to a more material understanding of constitution, questions of how and where things are constituted. What is the constituency? Who am I as a constituent? What are the constituent parts within an institution, for example? How do we understand how a policy is constituted? How do we understand how we are constituted by each other and ourselves? It throws up a much broader set of questions on practice that, for me as an artist, relate less to what a work is, but where, when and how it works. The way a work is produced and received is highly contingent on a set of interdependencies and temporal relations, that shifts, move and change around. This thinking very much informed this exhibition.

EG: *The title CONSTITUTION also relates to your ongoing research into what you have described as 'constitutional critique' in response to forms of institutional critique. When we first started discussing the Chisenhale Gallery commission you were talking about critique in terms of an exchange.*

GL: Yes, for a while now, I have been thinking about the terms of institutional critique, and what it is to practice this in the UK in relation to previous art historical movements. We all operate within institutions: industries, sectors or even families. When you are working within an institution you are, to varying degrees complicit in its terms even while against it. And there is agency in that. I came to the term constitutional, as an expansion on the terms of institutional critique within an art discourse, because I was interested in how we structure our work as well as the structures we work in more broadly.

Constitution implies the bodily and legislative, it is more than a physical structure, it is the people, the architecture, the informal labour and unwritten standards. I started thinking on the relationship between the institution and an individual as a relation between bodies;

a partnership, a relationship, romantic, dysfunctional or exploitative, inclusive. I am always trying to think about operating a form of critique that can be more of an exchange. What the dynamics of those relationships are. In my work, I am often trying to understand how the moves that affect these relations are quite small, and many structural violences operate in this way, in the surfeit of tiny gestures and cuts. Relations are proximate, intimate and open to abuse in the same way as they are open to love. So, I want to flip those moves, such exchanges are not necessarily metric or efficacious, but they are and can be felt.

EG: How does this relate to your new sound piece Kiss Magic Heart? To produce this work, you've edited recordings from three commercial radio stations and used the premise of active noise cancellation as a way to think through modes of resistance.

GL: This work underpins a lot of the relations and the structures within the show. I had been interested in thinking about acts of resistance, such as strike and withdrawal and how the politics of these terms could be expanded. Much like I wanted to find different terms for an institutional critique, I felt, in traditional terms of resistance, there was a need for a more active force. If you want to block something – whether that is a person or a policy or an idea, you put something between you and it, you refuse to continue, you isolate yourself from it. Contemporary structures of exploitation are deeply insidious, internalised and connected, so that block doesn't necessarily always work. More so, many of those resistive strategies have been entirely incorporated into highly neoliberal strategies of productivity.

I became interested in active noise cancellation technology as a way to experiment with a different kind of resistance. With active sound cancellation, you're not just blocking sound; noise is cancelled by playing back its opposite. It's mostly used in headphones, though there are many forums online that detail people trying to use it to silence their neighbours or traffic in an attempt to stop ingresses into those private spaces. In relation to this, I became interested in what would happen if you took that active cancellation out of a closed system into a commons, from headphones to speakers.

EG: You have installed the sound work on two speakers central to the wall on the left-hand-side of the gallery. What happens to the cancellation technology when you play it in an open space, such as this?

GL: When I was researching active sound cancellation, it became very clear that total cancellation of a sound in a space with speakers was not

possible, there are too many variants. And I became super interested in those variants, how partial cancellation might work, and what architecture that might produce? In a closed system, like headphones, cancellation occurs because there is enough control, there is a perfect match of the noise and the opposite noise, whereas out of that closed system you introduce space and time. So, the two speakers in the space are playing a composition which has the polarity of one speaker channel inverted. In a closed system these wavelengths would align and cancel out, whereas with more space introduced odd things begin to happen. The closer the speakers are together the more they will cancel each other out, we placed them at this position because it produced the most difference in cancellation without cutting the sound entirely. So, some parts of the audio cancel, other parts not. The sound becomes highly contingent upon the bodies of the listener and the building's structure.

The cancellation works in the space by creating pockets where frequencies are reinforced and cut, depending on where two channels of sound hit each other, hit the space and hit you as a person walking through that space. I was interested in maximising this contingency rather than removing it, letting the sound be played by the listener through the architecture of the space itself. In that way the work is actually, like a lot of my work, much more of a score than a recording. It is absolutely live and material. It is not a work that relates to fidelity in the way that most sound does. It is context contingent as opposed to site-specific.

EG: The composition of Kiss Magic Heart is very pared back; how did you get to this point in producing the composition? How does this relate to your framework of constitutional critique?

GL: What I decided was that I needed to work with very simple material. I wanted to use this kind of radio texture that is near constant as we move through public and commercial spaces. I've always loved the way sound in public spaces travels around, curls between spaces to touch you. I recorded three London radio stations, *Kiss*, *Magic* and *Heart* FM, and brought those recordings to EMPAC, The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, in Troy, New York, where I was in residence last October, with the idea of trying active cancellation with this material. I had initially planned to take all the sound and edit it down to the first few chords – the instantly recognisable music – and compress them, so there would be a million variants of these tiny bits of recognition to the point of illegibility. But when we were working through this at EMPAC it became evident the work was in the listening not the hearing, and

that the edit, the composition of the work, was in how, as a listener, you move through the sound space. So, I decided I would use only the broadcast clock structure, not the music, from the recordings; the time segments of song, jingle, song, jingle, news, jingle. I listened to each segment to generate a sort of virtual keyboard of high and low sinusoid frequencies, alongside full spectrum pink noise, to make up further variants. The composition is one hour long, with three twenty-minute sections. It is made up of these frequencies harmonising, reinforcing and cancelling, contingent to the space and to you moving in the space.

EG: Let's talk about the space, then. You've made some adjustments to the gallery, such as glossing the walls with the work Toons, adapting the entrance of the gallery with Closer, and highlighting the doors in the gallery space, which you've titled, Flags. Can you talk about these works?

GL: These works are all very simple moves. Similarly, to the sound work, I am always trying to think of ways you can maximise or amplify contingency, how and where things rest on each other. Rather than having a revealing or concealing aspect, in my work I like to amplify, or to adorn. In line with certain historic forms of institutional critique, I'm interested in 'the reveal' and the discourses on transparency and opacity, which tends to operate between closing the gallery and removing all the walls or showing the office. Here, there is often an attempt to take down the barriers or to block. I'm interested in somehow working out interdependencies between those maneuvers. Making those moves more obvious, exaggerating or embellishing them to the point where all those relations come into play.

So, with *Toons*, the act of glossing the walls is the opposite of what is generally required of a gallery space: that it should evenly disappear in order to better foreground the works. The glossed walls have a relationship to cartoons and caricature, which is an interesting frame for critique. When you make a caricature, you extend aspects of the thing. Gloss is a way to do that, it amplifies aspects of an extant structure and it makes you notice it. It really shows up all the imperfections of this space – all the years of repainting the gallery after each show, holes, fixings, covers. It makes the walls feel fluid, almost, like they are hanging. Similarly, with the work *Closer*, I've made the doorway and the door into the gallery space into a standard domestic size. It plays on a certain scale of structure and how that presents itself. Right at the beginning of the commission, we talked about raising the floor of the gallery to change the scale of the space to amplify the architecture of the gallery. Changing the door does this also. As you enter the building your scale sits within a certain language of architecture, and as you

enter the gallery that scale shifts again. So, we've made a very small door into the space, which I love. *Flags* is the simple instruction to paint all the doors internal to the gallery space gloss black. And so again, all those hidden doors, which are usually painted white and therefore blend into the rest of the white gallery space, are brought to the fore, and brought into relation with, and as, work. Because the production of an artwork is highly dependent on those other spaces of production, such as the office for example.

Artists often think about self-contained objects being the element that you can shape, and the institution or the surroundings stay fixed, but actually I think about it the other way around. I'm interested in works that in their fixity allow you to move to them, in making these slight subtle shifts you can feel. And not only in the gallery space itself, but the contextual work around it, from the image distribution, to the text. These are small moves and large works, they operate at a scale you almost can't see.

EG: How does this idea of scale and access relate to the series of sculptures, Parents, Children and Lovers that you have produced out of prefabricated wall panels?

GL: I was interested in the working conditions of the exhibition and started looking at the architecture of standards and regulations. I began researching into different regulations for office and domestic institutions, for instance: art hanging standards, ceiling height measurements, standards for domestic living spaces, standards for new builds, standards for workspaces and building regulations. Originally, I had been thinking about making closed structures for this exhibition, small buildings that utilised a number of different scales, however, through the sound work, I became more and more interested in what it was to take these supposedly closed structures and open them up, bring them into a commons, somehow. This goes back to the notion of land enclosure, as the very thing that influences how we understand profit, metrics and standard. Because when you look into the history of regulation what you actually encounter is the history of *deregulation*.

EG: Tell me about the materials you have used to make these works?

GL: They are prefabricated office structures that you can order and buy online. I am interested in the relationship between the ready-made and a certain non-productive attitude in making work, in making these funny work spaces, or spaces that don't have a productive function. So, the exhibition includes three sculptures that are made out of prefabricated wall panels, *Parents, Children and Lovers*. Each work is

in a different set of relations, variously webbed together to the energy supply of the gallery. They are all plugged in and whatever they are powering is dependent on the gallery and dependent on each other. In the two-panel sculpture *Parents*, one is taking power from the other to run a flat-screen monitor though both have equal power supplies running from the gallery. On that screen is a tutorial on how to stuff balloons. The panel running the screen has its power sockets covered.

Children is a single unit, attempting to exit dependence on the gallery and withdraw, literally, by using a large battery generator which runs a single low power infrared heater. The generator can power this heater for approximately two or three hours before it has to be plugged into the gallery's electrical mains for 18 hours. *Lovers* is three smaller units, two of which have security lanterns on, one of which has a motion sensor and one of which has a light sensor. The motion sensor will go off whenever someone passes but the light sensor will only go on in the dark. Each of the three units is connected to the gallery power supply, with the two lanterns' units running off each other's power supplies. I always had a sense that I wanted everything in the exhibition to be contingent, to foreground its relations and its reliances.

EG: There seems to be a tendency to return to ideas around dependency and autonomy in the exhibition? How is this relationship explored in the Bosses works, which consist of 20 pairs of large, gift-wrapped mugs that are positioned centrally to the space?

GL: Absolutely. I feel like we are so often emotional in the workplace and so transactional in our personal lives. The works *Bosses* and *Bosses II* relate that, I mean in the absurd cartoon 'The Boss' text and in the abundance of heart covered cellophane and oversized bows, and in how the two mugs and the two works relate to each other as well. I guess it is a romantic, to me anyway, a proposal for equality and community, and in that, disagreement and agonism as well. Happily, it is one of the weirdest works in the show.

I wanted to make something that operated differently in terms of its distribution, in the life of the work. *Bosses II*, which consists of a set of two, gift-wrapped mugs, is an edition of 20 works. All the editions are shown here in full, to constitute the work *Bosses*. So, for instance, if the separate editions of *Bosses II* go into different ownerships, in order for the work *Bosses* to be shown again, those collections will need to work collectively to reconstitute it. In this way it relates a sculptural practice to that of video, where the migration of those forms still poses a specific set of questions on where a work is, not only materially but structurally and discursively.

EG: *The work, Loads is installed on an iPad in space and you invite visitors to scroll through the images, much like an Instagram feed. It is compiled of hundreds of images that map a process that you've gone through during the making of this commission. A lot of those images are the stuff that you gravitate to in your everyday life – from your shopping trips, domestic life, hotel rooms and studio, through to installing this exhibition...*

GL: Yes, with that work, *Loads*, I started thinking I would make a work containing all the constituent parts of the show. But, of course, what is interesting in terms of the constitution of a thing, is the question: where does that stop and start? It is impossible to say. When am I working, what constitutes work, a work? *Loads*, in a way talks to that, it is 272 closely cropped images I have edited from phone photos taken over the last two years since I moved back to the UK from Brussels. I started a practice years ago, in photography, to try to take images that weren't for anything and weren't of anything. In a way it's a series of macguffins. The work isn't the images as much as in another kind of work, an awareness of these structures which are completely predominant and that we take for granted as being these fixed entities, and don't have to be. It's what I am trying to learn in making work, how to maintain that practice.

EG: *Throughout the exhibition there is a shift from cold, hard materials to a more 'soft', colorful and often child-like aesthetic, which you seem to be drawn to. This is very well documented in Loads, for example.*

GL: I am pretty keen on embellishments and adornments. I tend to work with very large-scale, cold, industrial materials, galleries included. I know there is a certain efficacy to those materials and I want to play with that in my work by introducing this other scale and temperature of elements. I'm always working with temperature in materials, their charge; hot and cold, a tepid wash, a cold end, a ham-fisted junction. It is the syntax and rhythm of writing. I want to work with a certain parity of materials, not just a set of references, but with all the textures and materials that surround me in my life.

In many ways this whole body of work is dealing with moving out of closed systems. In fact, I think the very first real time I started thinking in terms of constitution was in my re-negotiating making work again, I started thinking of my doubt, not as something to overcome, but as constitutive, as making. For me, it is not about the elevation of materials, it is about shifting our relation to them.

Interviewed by Ellen Greig, Curator: Commissions, Chisenhale Gallery, on Wednesday 16 January 2018 at Chisenhale Gallery, London. Chisenhale Interviews, series editor, Polly Staple, Director, Chisenhale Gallery.

READING LIST

A reading list of texts, books and articles has been compiled in collaboration with Ghislaine Leung to accompany her commission at Chisenhale Gallery. This resource expands on ideas raised through Leung's exhibition and wider practice. Included are texts that explore themes relating to institutional critique, distribution and circulation in the context of art history, philosophy and politics. Also included are a number of administrative texts and government-approved manuals which cover a wide range of health, safety and building regulations that apply to work and domestic environments. A selection of interviews with artists and filmmakers and art criticism also contextualise Leung's practice within the discourse of moving image.

Artist Placement Group. (1980) *#1 Context is half the work*. Available at: <http://department21.net/2010/06/30/staying-alive-collaboration-for-survival/> [Accessed: 17 January 2019].

Adams Sitney, P. (1969) 'Interview with George Landow'. *Film Culture*, (47), p.10.

Arendt, H. (1968) 'Truth and Politics', in *Between Past and Future: Eight Exercises in Political Thought*. Penguin: London, pp. 223-260.

Arendt, H. (1972) 'Lying in Politics', in *Crises of the Republic*. Harcourt: London, pp. 1-49.

Asher, M and Buchloh, B. (1983) *Michael Asher: Writings 1973-1983 on Works 1969-1979*. Halifax: Nova Scotia College of Art and Design, and Museum of Contemporary Art Los Angeles.

Darboven, H. (1982) *Biennale di Venezia 1982* [Exhibition Catalogue]. Städtisches Museum Abteiberg: Mönchengladbach.

Department for Communities and Local Government. (2015) *Technical Housing Standards – Nationally Described Space Standard*. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/524531/160519_Nationally_Described_Space_Standard_Final_Web_version.pdf [Accessed on Google Chrome browser: 17 January 2019].

Frampton, H. (1983) 'A Pentagon for Conjuring Narrative', in *Circles of Confusion: Film, Photography, Video Texts 1968-1980*. Visual Studies Workshop Press: Rochester.

Fraser, A. (2005) 'From the Critique of Institutions to an Institution of Critique'. *Art Forum*, (44) 1, p.278.

Freeman, J. (1971) *The Tyranny of Structurelessness*. Available at: <https://www.joffreeman.com/joreen/tyranny.htm> [Accessed: 3 January 2019].

Gidal, P. (1989) *Theory and Definition of Structural/Materialist Film*. Available at: [http://www.luxonline.org.uk/articles/theory_and_definition\(1\).html](http://www.luxonline.org.uk/articles/theory_and_definition(1).html) [Accessed: 17 January 2019].

Health and Safety Executive. (1992) *Workplace (Health, Safety and Welfare) Regulations*. Available at: <http://www.hse.gov.uk/pUbns/priced/l24.pdf> [Accessed: 17 January 2019].

Kee, J. (2017) 'Felix Gonzales-Torres on Contracts'. *Cornell Journal of Law and Public Policy*, (26) 3, pp. 517-531.

Kelly, M. (1981) 'Re-viewing Modernist Criticism'. *Screen*, (22) 3, p.41.

Kirkeby, P. (2012) 'Notes on the Brick Sculptures', in *Writings on Art*, Spring Publications: New York, Kindle ed.

Klossowski, P. (2016) *Living Currency*. Bloomsbury: London.

Knight, J. (2009) *Cold Cuts*. Espai d'Art Contemporani de Castelló: Castellón.

Kraus, C. (2011) 'Indelible Video', in *Where Art Belongs*, MIT Press: Cambridge, Massachusetts, pp. 119-139.

Lawler, L. and Lütticken, S. (2014) *A Movie Will Be Shown Without the Picture*. If I Can't Dance: Amsterdam.

Lorde, A. (2017) 'Uses of Anger', in *Your Silence Will Not Protect You*. Silver Press: London.

Lorde, A. (2017) 'Uses of the Erotic', in *Your Silence Will Not Protect You*. Silver Press: London.

Lozano, L. (2017) *Private Books*. Karma Books: New York.

Kremer, M and van Winkel, C. (2007) 'Metal is a major thing, and a major thing to waste: Interview with Cady Noland', in Brenson, M and Anastas, R (ed.) *Witness to Her Art: Art and Writings by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell and Eau de Cologne*. Center for Curatorial Studies, Bard

College: New York, pp. 157-160.

Ministry of Housing, Communities and Local Government. (2016) *Approved Documents*. Available at: <https://www.gov.uk/government/collections/approved-documents> [Accessed: 7 January 2019].

Oliveros, P. (1968) 'Some Sound Observations' in Cox, C and Warner, D (ed.) *Audio Culture*. Bloomsbury: New York, pp. 102-106.

Rivette, J. (1973) *Interview with Jacques Rivette*. Available at: <http://www.dvdbeaver.com/rivette/ok/TXTINT-out.html> [Accessed: 17 January 2019].

Robison, M. (2009) *One D.O.A, One on the Way*. Counterpoint Press: Berkeley, California.

Sperlinger, M. (2018) *Occasional Criticism*. Akademie Schloss Solitude: Amsterdam.

Steyerl, H. (2006) *The Institution of Critique*. Available at: <http://eipcp.net/transversal/0106/steyerl/en> [Accessed: 3 January 2019].

Strau, J. (2006) 'The Non-productive Attitude', in Simpson, B. (ed.) *Make Your Own Life: Artists In and Out of Cologne*. University of Pennsylvania Press.

Ukeles Laderman, M and Copeland, M. (2016) 'Mierle Laderman Ukeles in conversation with Mathieu Copeland' in Copeland, M. and Lovay, B. (ed.) *The Anti-Museum: Anthology*. Koenig Books: London, pp. 485-499.

Umney, C. (2018) *Class Matters: Inequality and Exploitation in 21st Century Britain*. Pluto Press: London.

Wang, J. (2018) *Carceral Capitalism*. MIT Press: Cambridge, Massachusetts.

THANKS

“To us. And our friends. And everyone else.”

CHISENHALE GALLERY

64 Chisenhale Road, London, E3 5QZ

+44 (0)20 8981 4518

www.chisenhale.org.uk

Registered Charity no. 1026175

Opening hours:

Wednesday to Sunday, 12 - 6pm

Thursday 7 February, 12 - 9 pm

Thursday 7 March, 12 - 9 pm



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Ghislaine Leung's exhibition is supported by:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

EMPAC

**LUMA
FOUNDATION**

CONSTITUTION is commissioned and produced by Chisenhale Gallery, London with additional production support from EMPAC, The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute through their artist in residence programme.

Lead Supporter: Shane Akeroyd.

Ghislaine Leung's commission is produced with support from the Chisenhale Gallery Commissions Fund. Leung's exhibition at Chisenhale Gallery is supported by: Arts Council National Lottery Project Grants; Joe and Marie Donnelly; and Alice Rawsthorn. With additional support from the Ghislaine Leung Supporters' Circle and ESSEX STREET, New York.

Chisenhale Gallery's *Commissions Programme* 2017-19 is supported by the LUMA Foundation.

Chisenhale Gallery's *Curatorial Trainee Programme* is supported by Sirine and Ahmad Abu Ghazaleh.

Chisenhale Gallery's *Talks and Events Programme* 2019 is supported by Brian Boylan and forms part of Chisenhale Gallery's *Engagement Programme*. With additional support from the *Engagement Programme* Supporters' Circle.