

# Yuck 'n Yum

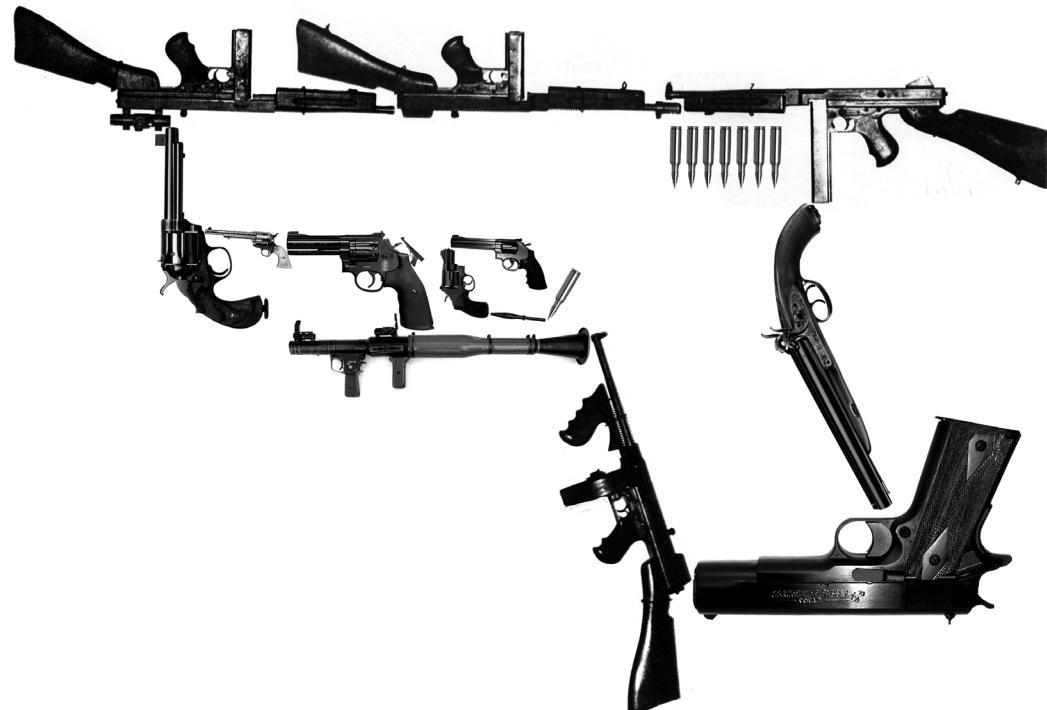
Autumn 10



John Alan Birch - Stuart Fallon - Ross Hamilton Frew -  
Andrew Joyce - Jonathan Kelham - Stewart Mair -  
Gayle Meikle - Norrie Millar - Paul Milne - Skint Richie -  
Alasdair Smith - Barry Alan Scott - Sarah J Stanley -  
Yvonne Stewart - Mariella Verkerk - Jae Ho Hwang -  
Plus! Ben Robinson on Sophie Lisa Beresford



“ I HAVE DONKEY PUNCHED THE HUMAN CENTIPEDE”

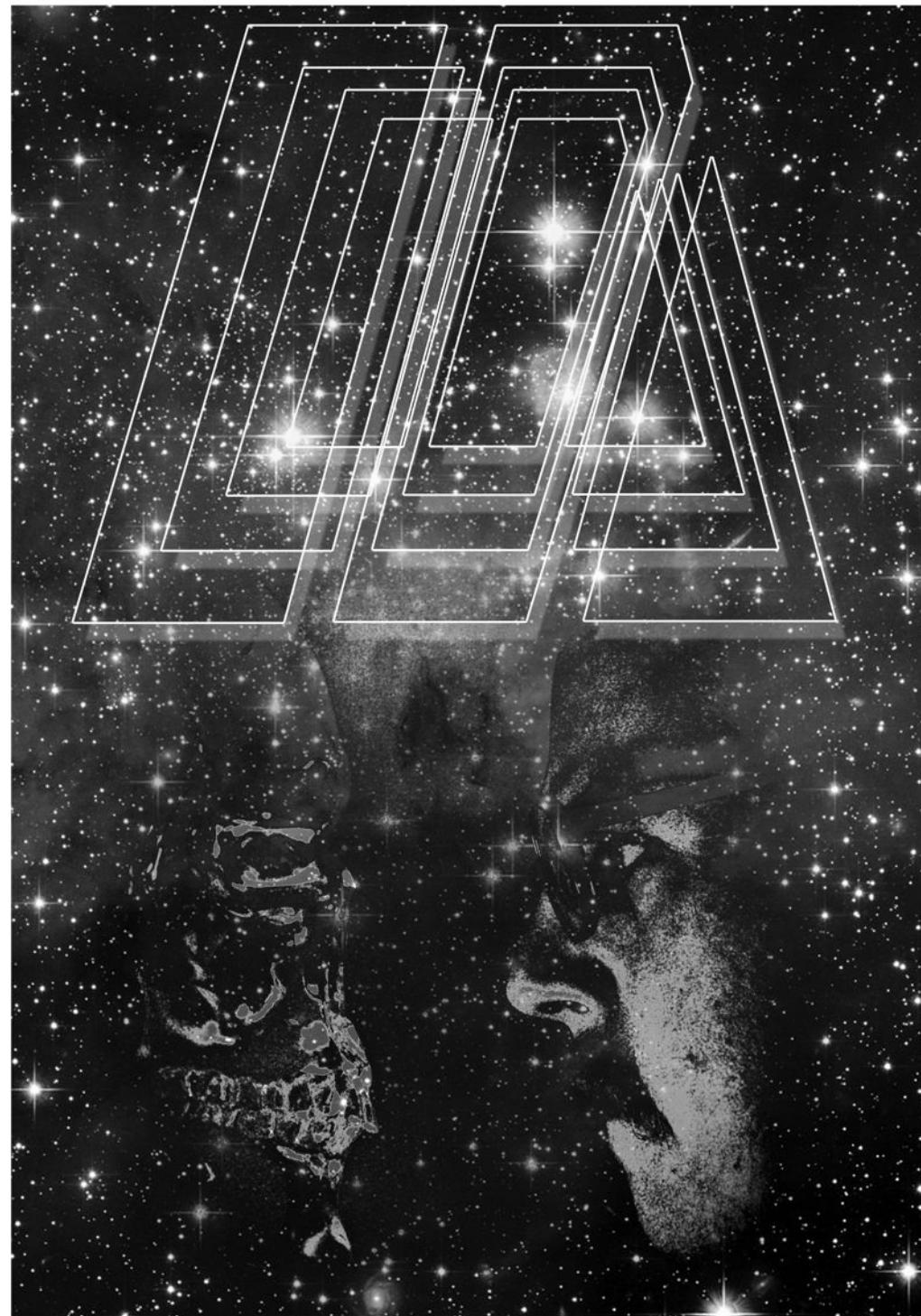
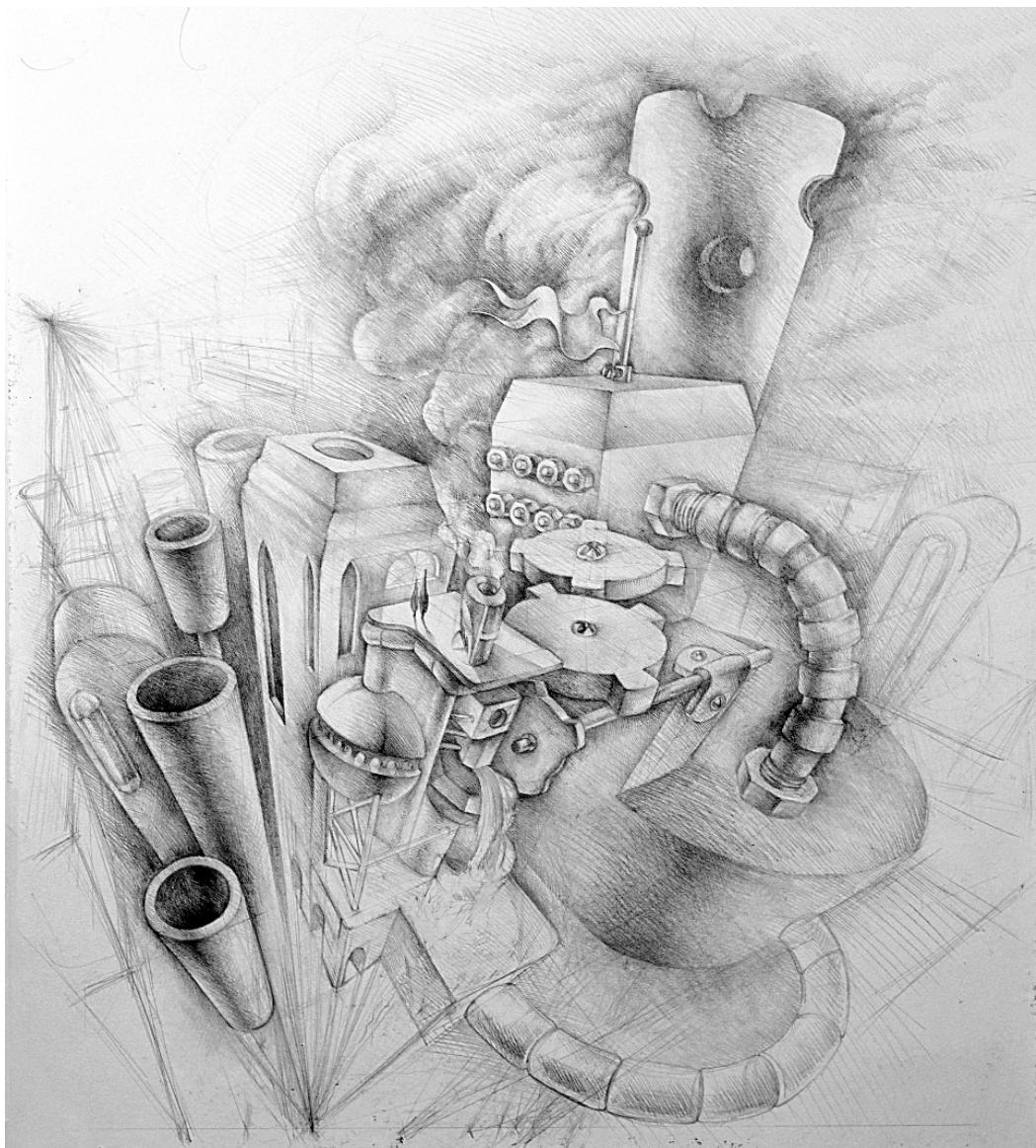


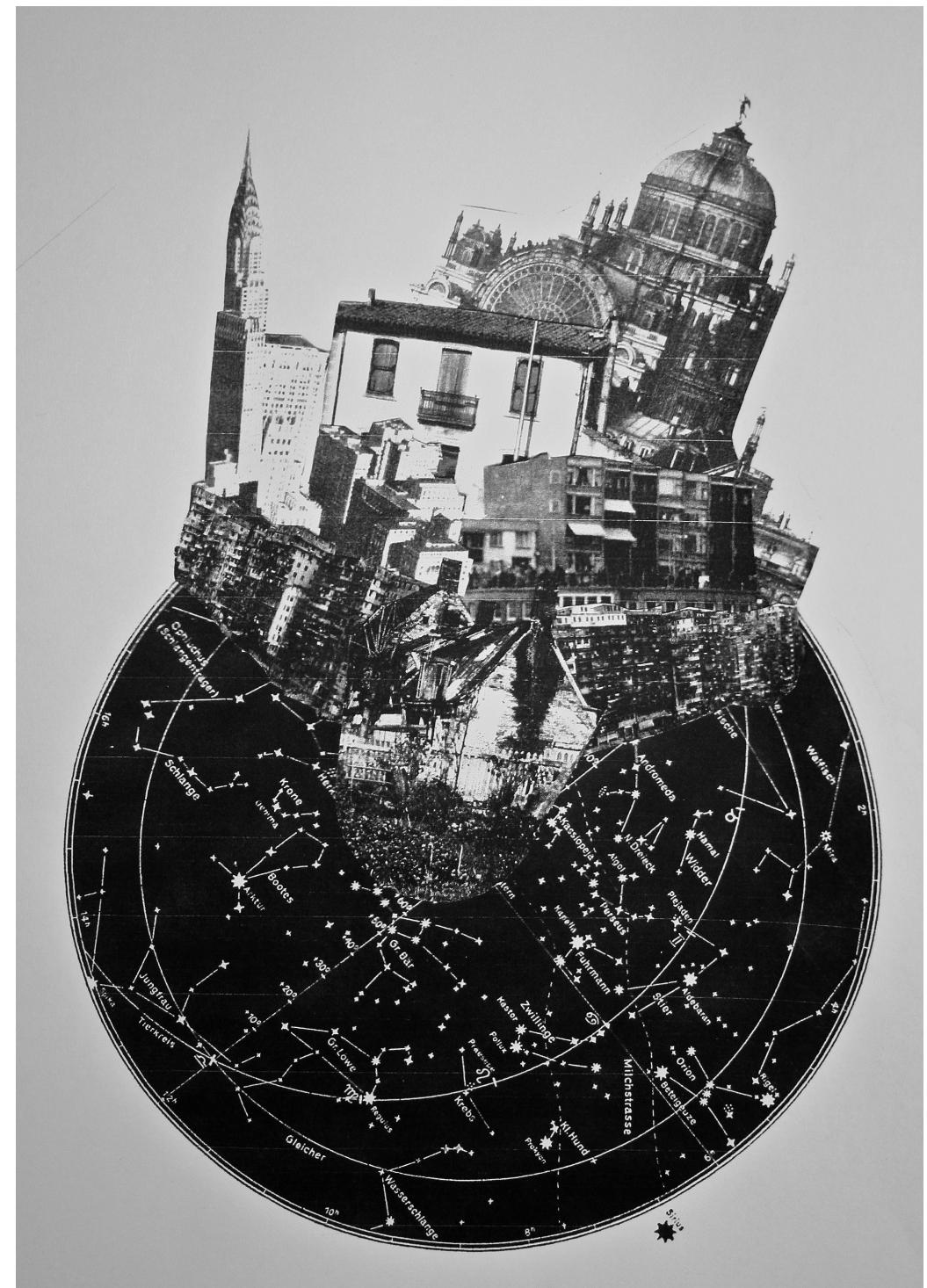
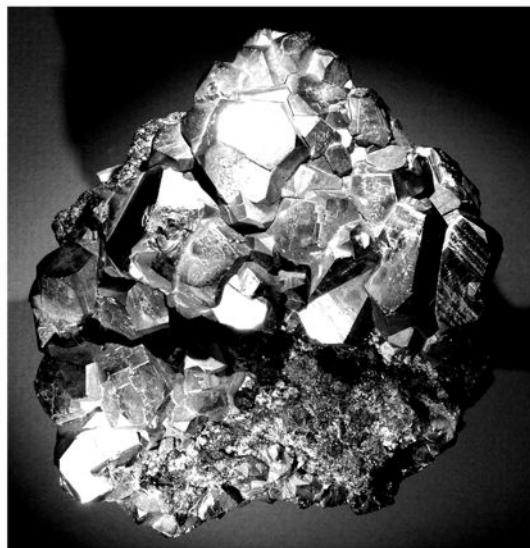
# Yuck 'n Yum

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Cover by Paul Milne

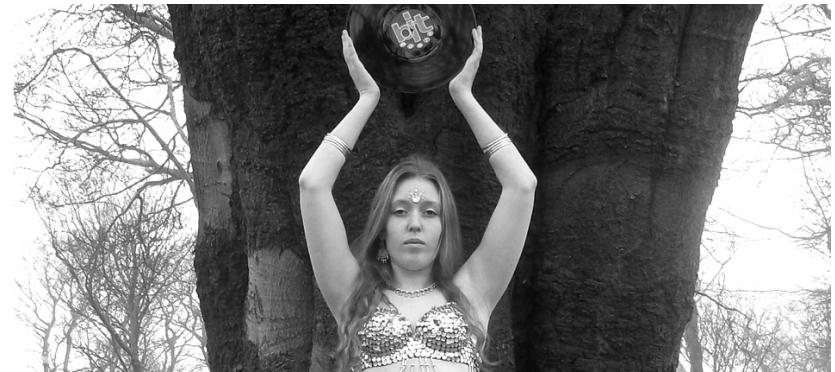






## MP3 PROGRAMMABLE RAPE ALARM

PLAYS YOUR OWN TUNES  
IN A RAPIST'S FACE



Sophie Lisa Beresford, Makina-Goddess, 2008.  
Image courtesy the artist and Workplace Gallery.

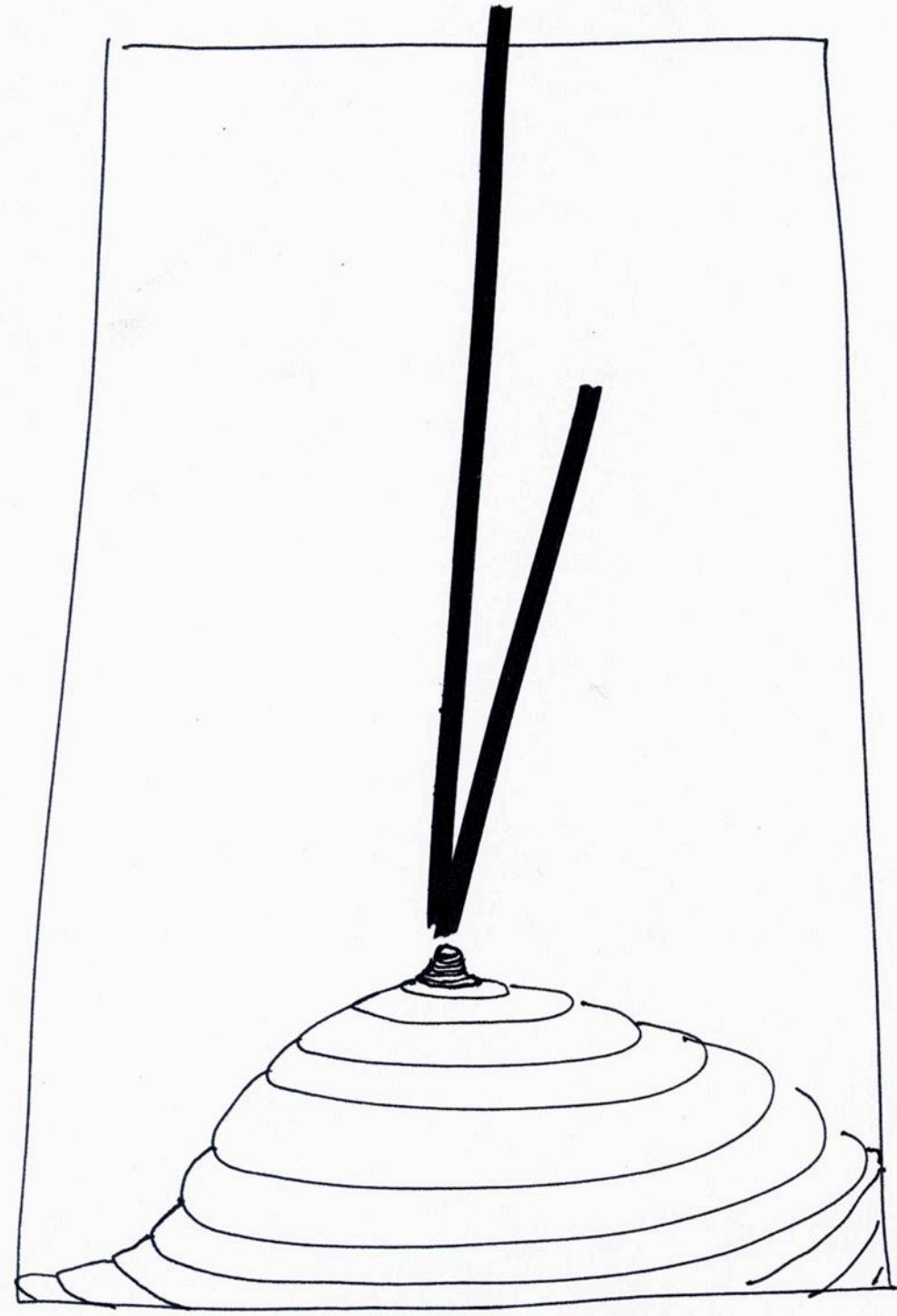
self-portraits musing on her artistic identity, we're faced with a conflation of church confessional and Big Brother diary room entry as she frets over the direction her life is taking. Frank and disarming, these clips are shown on her YouTube channel or are circulated to individuals, acting as markers for her ongoing progress. Then once a project is settled upon, Beresford often seems to display an unabashedly utopian impulse. During her recent residency in the Cooper Gallery at Duncan of Jordanstone College of Art and Design in Dundee, a set of coloured blankets were placed on the floor where visitors could sit and make arrangements of coloured beads while helping themselves to milk and cookies. Later the artist handed out Kinder Surprise eggs to the public who were invited to eat the chocolate shells and play with the toys contained inside. Throughout this time Beresford itemised the many and varied elements of her practice in a quixotic list that included the Hindu deity Ganesha and geometric cushion covers, Sonic the Hedgehog and Swarovski crystals. Along with her citing such influences as Kandinsky abstractions and Kahlo self-portraits, the whole jumble begins to make a frazzled sort of sense, serving to form a compelling and coherent map of her universe. The artist compares the process to navigating a castle in the Super Mario Brothers computer game: "Sincerity, in the case of my playing with it, is to experience myself, if I want to... the more sincere I become, the more I become like I was when I was a child." As she says in the poetic, emoticon-peppered notes of her studio residency: "Playing Blocks' reality is a toy ☺ anything you want it to be."

## Eden in Progress: The Art of Sophie Lisa Beresford

“The Sioux wore shirts decorated with symbols that they believed would defeat the whites’ bullets. To prepare for victory and to receive in a trance more messages from the Great Spirit, men and women danced in circles... [Patti Smith] associated rock music with the ecstatic religious Circle Dance of the Shakers, the Whirling Dervishes of Morocco, and the Ghost Dance of the Native Americans.”

Dan Graham, Rock My Religion 1984

A few years after Graham wrote these words about the religious impulses working within rock performance, rave culture saw a tearing up of the contract between musician and audience. No longer a passive spectator, the dancer duly broke free and became the star. Originally shown as part of her 2008 Sunderland University degree show, the video Pizza Shop Dance shows Sophie Lisa Beresford raving up a frenzy before the fast food counter, her body dancing manically to the lurid soundtrack of Spanish Makina techno music. It’s an utterly unselfconscious, defiantly joyous act made all the more affecting by its humble setting. According to her Gateshead-based Workplace Gallery, this dance became a regular occurrence and I think it points to an approach consistent throughout her practice. Rather than making discreet objects for the delectation of a rarefied few, Beresford is instead truly living her art. Her work could best be described as a heady concoction of north-eastern English ‘Charva’ culture, new-age religion and DIY self-help. In a series of intimate video



## Do It Yourself An Insight into the San Francisco Self Publishing Industry

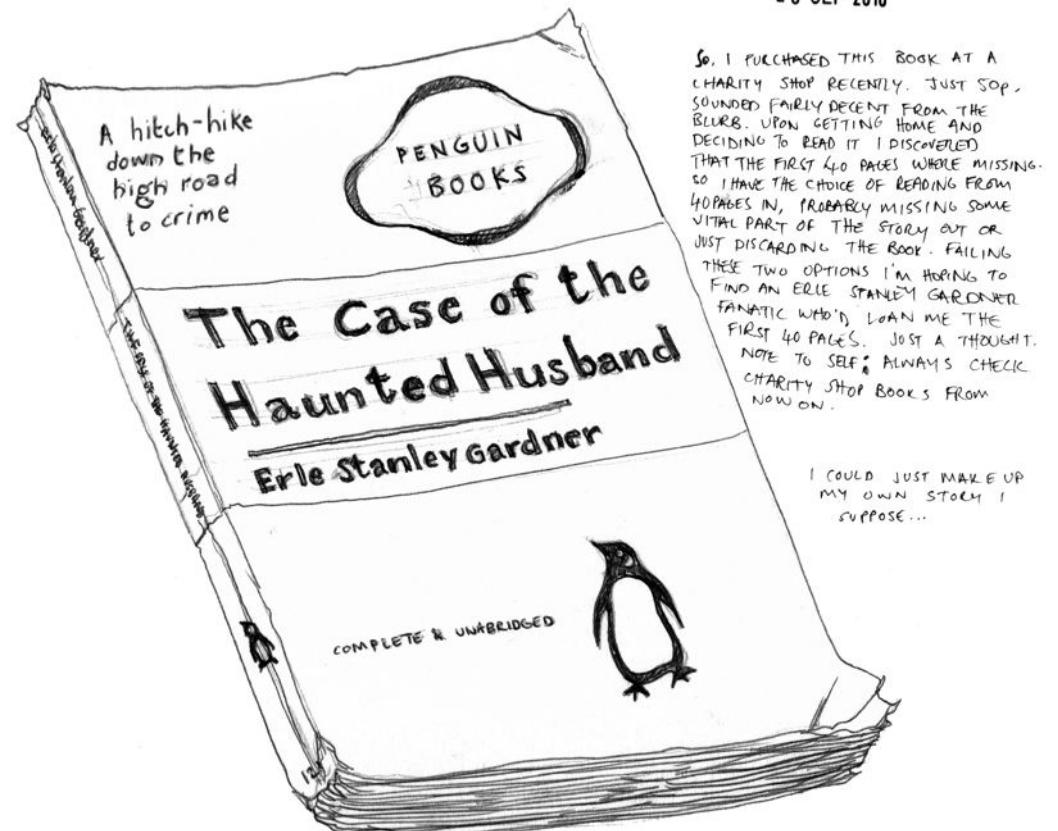
Since the mid-20th Century, San Francisco has been the Mecca for politically-charged and groundbreaking literary works. It boasts perhaps one of the most influential bookstores and publishing houses in American Literature history – the City Lights Bookstore. City Lights rose to acclaim in the mid-1950s after its founder, Lawrence Ferlinghetti, published 'Howl And Other Poems', an explicitly-charged collection of poems by Ginsberg. Since then artists, activists, liberals have flocked towards this sprawling port, interweaving with large immigrant populations of Chinese, Latin American, Mexican and Vietnamese (to name a few). This fusion has developed into a creatively diverse melting pot of artistic, cultural and political expression with self publishing at its heart.

Nowadays it appears that the self publishing industry is still thriving. Independent bookstores, boutiques, cafés and galleries line the streets, offering the latest picks of zines, pamphlets and artist books; any shape, size and price. Needles and Pens [N+P] – established in 2002 – has risen to the forefront, creating a space specifically tailored to champion these self published works of expression. N+P state

*'We have created a place where like-minded people from the community can display and sell their own home-made goods, home-published zines and art work, stocking predominately recycled, silk screened, cut-up, re-sewn, photocopied, hand-made, and hand-published works of art'.*

N+P also have a small gallery at the rear of the shop where monthly exhibitions showcase these DIY works. Alongside this, Golden Gate Park hosts one of the largest zine fairs in the USA. Now in its ninth year, the festival boasted its biggest yet with stalls selling out two months in advance. Annually over a hundred small press and DIY creators sell, trade and share their work with over two thousand attendees. And later this month, the small press movement comes to the forefront when renowned arts space Southern Exposure present a two-day summit entitled 'Art Publishing Now', focussed on the role of self publishing in the San Francisco Bay Area; perhaps a much-needed and overdue overview of the movement.

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It is difficult for an outsider to witness counterculture so prevalent in 'normal' living; I can only fathom that this assortment of belief and action is a by-product of San Francisco's diverse and turbulent political past, with circulation of printed ideas being its main catalyst for social change. Naturally this is mirrored and enforced in the galleries, with the do it yourself ethos firmly rooted within established organisations like The Lab, The Luggage Store and Galeria De La Raza, all of whom are not for profit. Yet there is a new generation of creatives, independent retailers, who are interweaving commerce with creativity, eager to push the boundaries of how art is displayed and in what format we consume it. These soletraders create galleries in their shops, cafés and restaurants, showcasing local artistic endeavour alongside its latest product. One such unit is No, a clothing boutique which publishes and supports local [maga]zine YesYesYes; Born out of a collective disinterest in the reportage of San Francisco's cultural scene, No's Leah and three others started a [maga]zine supposedly in a time when the printed press is dead. Now preparing their second edition, they are hoping the current 500 copies will grow into a fully-fledged magazine. It is this get up and go attitude that I admire in San Francisco.

Of course the city has its problems; it is broke, the cost of living is high, homelessness and street crime are rife, and in certain areas one can live in a rose tinted eco-friendly bubble, detached from the harsh realities of the city. Despite this, there is an energy here which makes people want to fight for their cause, a proactive past which is so entrenched in its thriving art scene. After all, if you want to get something done, do it yourself.

Thanks to Liz Wood, Leah Edwina Martin and Jen Snyder from YesYesYes for their input.

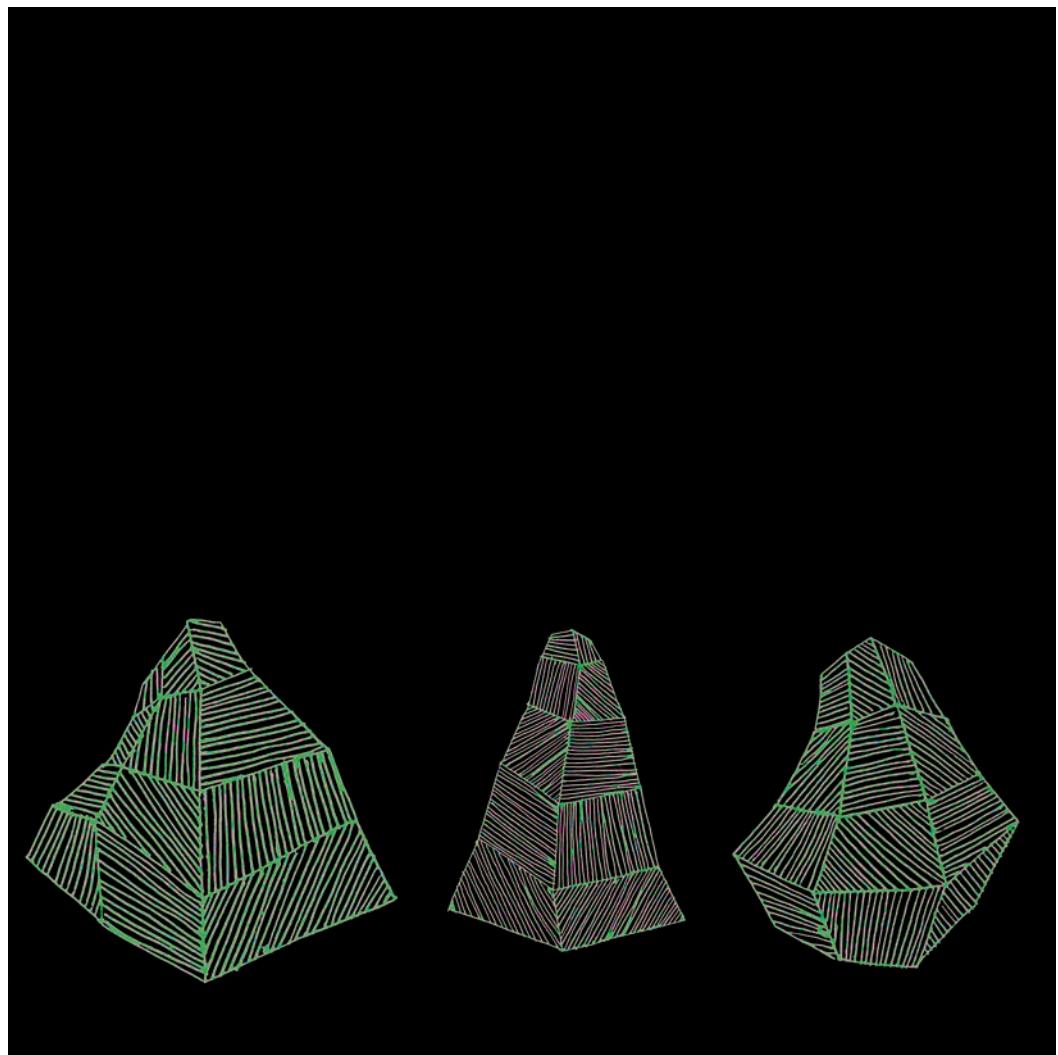
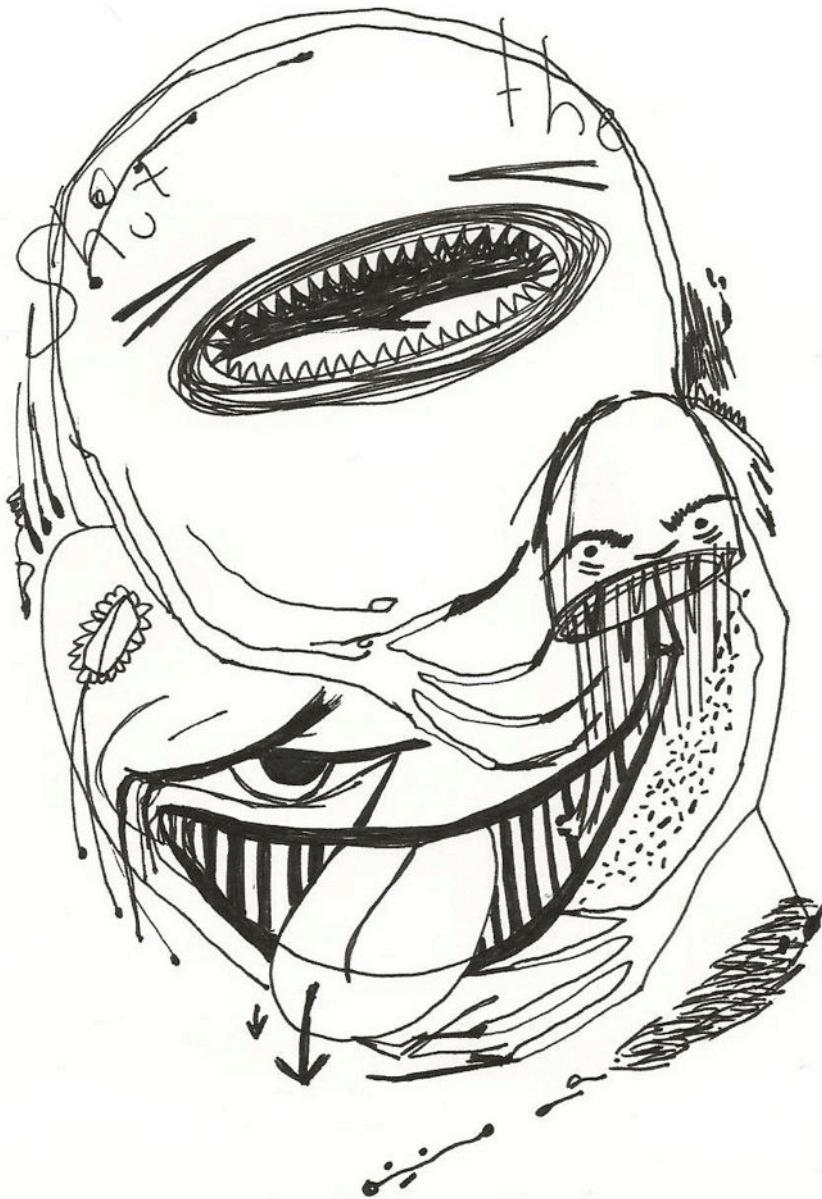
Websites of interest:

[www.ohnonotno.com](http://www.ohnonotno.com), [www.needles-pens.com](http://www.needles-pens.com), [www.thelab.org](http://www.thelab.org), [www.galeriadelaraza.org](http://www.galeriadelaraza.org),

[www.citylights.com](http://www.citylights.com), [www.luggagestoregallery.org](http://www.luggagestoregallery.org), [www.unpiano.com](http://www.unpiano.com), [www.soex.org](http://www.soex.org),

[www.artpublishingnow.org](http://www.artpublishingnow.org)





START  
TO  
FAIL



