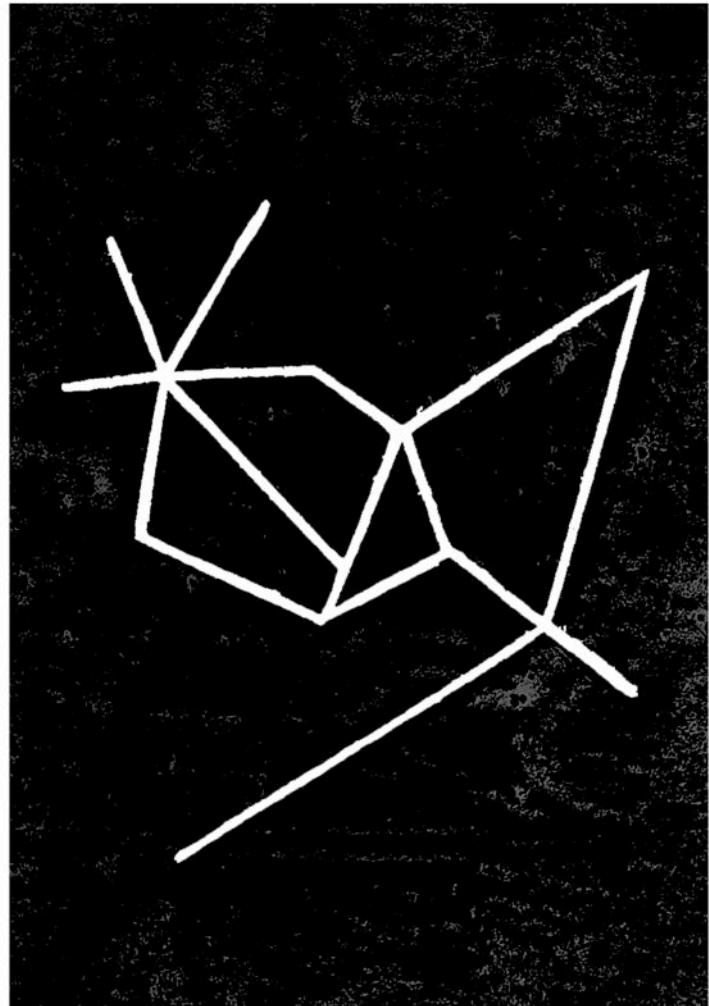


Yuck 'n Yum

Autumn 2011



Yuck 'n Yum is: Andrew Maclean, Gayle Meikle, Ben Robinson, Alexandra Ross and Alex Tobin.

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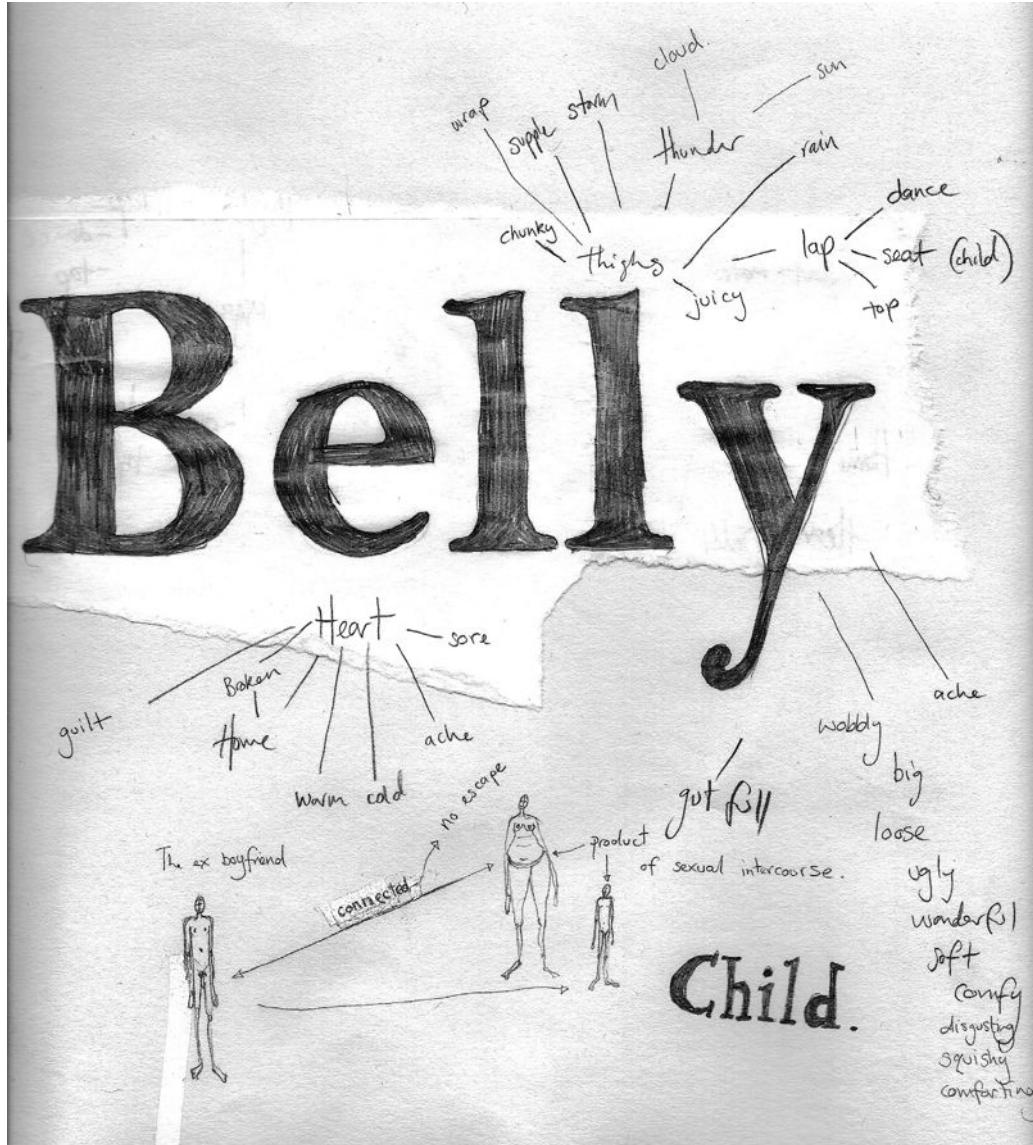
www.yucknyum.com

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Hannah Maclure Centre

UNIVERSITY
of
ABERTAY DUNDEE

Matt Vale · Ale Siniestro · Catherine Weir · Norrie Miller
Fraser MacDonald and Catrin Jeans · Mark Wallace
Alasdair Smith · Cos Ahmet · Andrew Bell · David Lemm
Ben Robinson · Amy Todman · Erik Smith
Cameron McEwan · Deborah Bower · Jill Skulina

Free Ai Weiwei with every issue!

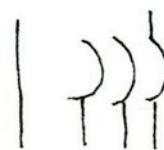


Yuck 'n' Yum

CONTENTS

- 4 Matt Vale : Collaged Dog Drone
- 5 Ale Siniestro : Vampiro polar vs. Águilas boxeadoras
- 6 Catherine Weir : Teddy & Me
- 7 Norrie Miller : Give Me A Reason (and I'll make us sausages)
- 8 Fraser MacDonald and Catrin Jeans : Match of the Day
- 10 Mark Wallace : Dode 2
- 11 Alasdair Smith : wherr wulf
- 12 Cos Ahmet : Red Sex I
- 13 Cos Ahmet : Black Sex II
- 14 Andrew Bell : Untitled
- 15 David Lemm : Everything is everything (a little island)
- 16 Ben Robinson : A Brief History of Art and Chaos Magic:
The Life and Work of Austin Osman Spare
- 18 Amy Todman : '... without some helpe of Picture, (geography) will be nothing
else but a temerarie error of our wandring minde...'
Franciscus Junius, The Painting of the Ancients, (London, 1637)
- 19 Cameron McEwan : Study of Palazzo della Ragione
- 20 Deborah Bower : Subjects for Round Film
- 21 Erik Smith : A Rare B-side
- 22 Jill Skulina : Belly

Cover by Ross Hamilton Frew





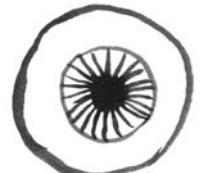
BEACH BALL



A-OKAY



MONOCLE



EYE BALL



COIN



BIKE WHEEL



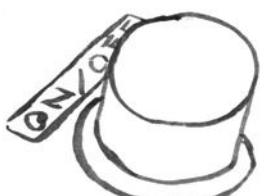
BUBBLE



POMEGRANATE



WRECKING BALL



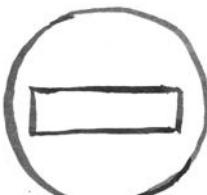
ON/OFF



REEL



BUTTON



NO ENTRY



* MOON *



WATCH

SUBJECTS FOR ROUND FILM



I AM ONLY A NAIL BITER FOR ABOUT FIVE MINUTES A WEEK BUT FROM THIS AM FORCED TO SUFFER UN-SIGHTLY AND SORE, SOME TIMES BLEEDING, FINGERS THROUGHOUT MY ENTIRE DAY TO DAY LIFE. IT'S SO UNFAIR.

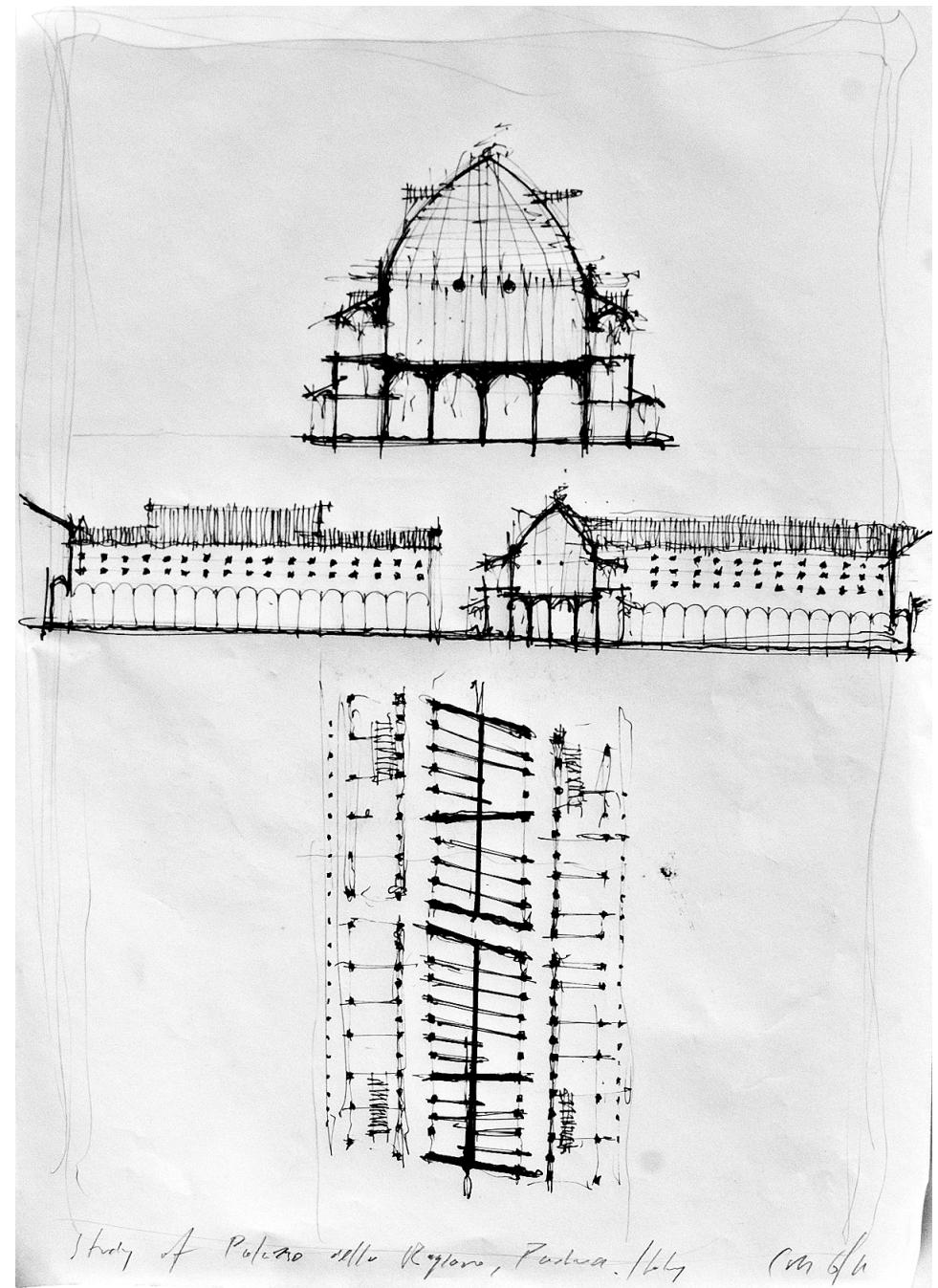
YOU KNOW, PROPORTIONATELY THAT'S MORE TIME BITING NAILS THAN TED BUNDY SPENT RAPING AND KILLING WOMEN. THINK ABOUT THAT!

ARE YOU SAYING I SHOULD START RAPING + KILLING WOMEN TO DISTRACT FROM THE NAIL BITING?

EHHH....

OOH, I GET IT! I COULD BITE THE DEAD WOMEN'S NAILS INSTEAD! MAYBE I COULD GET THEM TO SMOKE MY FAGS FOR ME TOO...

YOU'RE A FUCKING IDIOT.



Study of Polkao 1110 Region, Pascha. 1/64 cm 64





Match of the Day: Fraser MacDonald, Catrin Jeans and Twenty-Four Hour Football

On Friday 26 August 2011 the Dundee art gallery Generator Projects hosted Twenty-Four Hour Football, an event that saw around 160 participants play a game of 5-a-side that really did go on all day and all night. They notched up hundreds of goals that finally decided who would win the coveted prize of a bronze cast Adidas Samba. Yuck 'n Yum caught up with the event's creators Fraser MacDonald and Catrin Jeans for some post-match analysis:

What was the genesis of Twenty-Four Hour Football? Can any one person be credited with having had “the idea”?

Blue Team Captain Fraser: I came up with the idea six years ago while playing football around the art college in Dundee in 2nd year...

Red Team Captain Catrin: and I made it actually happen.

Were there any challenges or difficulties in realising this project?

F: The challenge was negotiating an art gallery willing to be converted into a football pitch, with scores written directly onto its walls, and marks from the ball and players taking the place of exhibited objects.

C: There were quite a few formalities in keeping Generator Projects open for 24hours and providing support for our players, but ultimately these didn't prove to be too difficult. The most challenging element was getting people from outside the artworld participating in this performance, and I think we managed to achieve that.

Who played a blinder? Did anyone surprise you with their skills?

F: The kids that came along from Menzieshill. It's difficult to get teenagers involved in an environment like that with adults they don't know, especially after you tell them it's art.

C: It is hard to pick out one or two individuals when we had over 160 participants demonstrating such commitment to the performance. I was amazed at the continual respect and enthusiasm for the game. For the majority of the twenty-four hours the match went at full force and if it started to lull it would just take one pair of fresh legs to pick up the pace. There was a determination amongst the participants to keep the performance going and I don't think this can just be attributed to only a couple of individuals.

Who deserves credit for making it happen? Name-check as many collaborators as you like.

F: I'd like to thank Gary and the Sportsfans, who organised 5-a-side when I was in 1st year at art college in 2004, on the pitch I first filmed a game on. And my team: me, Nelson, Dave, Mutty, Moff, Scott.

C: Thanks has to be given to our players who were there for the full twenty-four hours and those who subbed, those who commentated, the Generator committee, DVAA,

“At best it is exceptionally powerful, but one of the most peculiar things about it is his chameleonic range of styles. Spare's distinct modes - some at different periods, others contemporary with each other - have been compared to Beardsley, Michelangelo, Dürer, and Blake, among others, but they have an intensity that goes beyond pastiche, with something unmistakably “Spare” about all of them.”

Spare also began to self-publish illustrated magical books from 1905, and from this point cultivated a reputation as an eccentric, marginal figure in cultural history.

Meanwhile his standing as a magician would only increase. As Nevill Drury wrote in his 2000 article Austin Osman Spare: Divine Draughtsman:

“He nevertheless remains a legendary figure in the 20th century western esoteric tradition and is one of its truly original thinkers, his approach to trance states and his technique of atavistic resurgence representing a unique contribution to the study of magical consciousness.”

He was taught much of this by his neighbour Mrs. Paterson, whom he later claimed had the power to lasciviously transform herself from an aged crone to a sexually alluring woman. Through her he learned the technique of sigilisation, the use of drawing to concentrate the will and effect change in reality. Sigils are often simple graphic symbols whose form can be visualised and impressed upon the user's subconscious mind. For the US writer and surrealist James Champagne, Spare would prove an inspiring figure:

“I most likely discovered Spare's work through the music of Coil, and became further interested in his life upon studying the teachings of Kenneth Grant, whose books and articles written in the 1970s all but saved Spare from fading into obscurity. Spare created a personalized, stripped-down, and ritual-free form of magical practice that I find highly creative and inspirational (especially his technique for creating and powering sigils, which I myself have employed to interesting effects), and in this regard he can be seen as a spiritual precursor for the chaos magic movement: many of the seemingly modern cutting-edge ideas that can be found in Peter J. Carroll's seminal “Liber Null & Psychonaut” are re-worked versions of Spare's own techniques.”

During his many years of obscurity, Spare's memory was kept alive by a gaggle of occultists and members of the rockstar aristocracy. Collectors have included the Led Zeppelin guitarist Jimmy Page, the filmmaker Kenneth Anger and the Throbbing Gristle frontperson Genesis P. Orridge. A minor resurgence of interest has followed in the past year, with Phil Baker releasing his biography Austin Spare: The Life and Legend of London's Lost Artist. A solo show was held at the Cuming Museum in south London, and a documentary film is said to be in production. After a century spent on the periphery or hiding in the shadows, could it be time for Austin Osman Spare's star to rise once again?



A Brief History of Art and Chaos Magic: The Life and Work of Austin Osman Spare

Austin Osman Spare was an artist who would come to be defined by his inner life as a visionary, magician and sorcerer. Achieving his greatest material success in the years leading up to the First World War, his work was never wholly accepted or understood by the metropolitan art elite. Today however, a few recent exhibitions and biographies have reawakened the public's interest in this elusive and idiosyncratic figure. His automatic drawing techniques anticipated the Surrealists, while his writings on magic have been studied by occultists ever since they were first committed to the page. Spare's career is said to have run in reverse, beginning with scholarships and artworld celebrity, before finally ending in a shabby Brixton basement surrounded by stray cats. But whatever his status at any given time, Spare has never entirely disappeared from the radar of consensus reality.

Born in 1886, the son of a London policeman, he was something of an Edwardian artworld celebrity in his youth. At the age of seventeen he exhibited at the Royal Academy and won a scholarship to the Royal College of Art. An article in The Daily Chronicle from 1904 would catch him in the first full bloom of inspiration, while his mother claimed his talent was already evident at the age of four:

"All day long he would have a pencil in his hand, drawing anything that was placed before him - his parents, his sisters, or brothers. Nothing seemed to come amiss and we made up our minds that if it was at all possible he should be allowed to follow what was evidently his vocation. Of course it has been expensive to buy his board and paints, and all else that he requires, for, curiously enough, he can never be persuaded to sell any of his work. He is even averse to showing it to anyone."

This reluctance to sell his work would remain consistent throughout his life. Self-analysis and self-discovery were always more of a priority. To The Chronicle's journalist he was already confiding his thoughts on religion:

"I have practically none. I go anywhere. This life is but a reasonable development. All faiths are to me the same. I go to the Church in which I was born — the Established — but without the slightest faith. In fact, I am devising a religion of my own which embodies my conception of what we were, are, and shall be in the future."

Spare's art is characterized by an extraordinarily high standard of draughtsmanship, a heavily stylized flowing line that would draw comparisons with Aubrey Beardsley. Like Beardsley before him, Spare was attracted to grotesqueries and much of his graphic work is populated by demons, satyrs, gods and monsters. He edited a number of arts magazines including *Form - A Quarterly of The Arts* from 1916 to 1922 and *Golden Hind* from 1922 to 1924. A 2001 *Fortean Times* article by Phil Baker makes the case for Spare's artistic accomplishments:

Fraser's Fruit and Veg for their delicious satsumas and Clarkes 24hr Bakery for our (cold) half-time pies...

F: also the camera that we streamed the match live on, he was the 12th man.

Was anyone converted to the cause of football by participating in this event?

F: I've heard a lot of people say it was the most fun they've had in an art gallery, or at an art event. And I've watched a few games of football since with people who said they never normally would. In the context of the 24hr event I see watching a professional game as a similar fascination to wanting to know the process an artist employs whilst working in their studio, and I view it as research.

C: On the Friday night, when I was initially managing the substitutions, a local artist asked me if I could sub him straight on and straight off again, because he wanted to participate but be saved from the embarrassment of having to play football. After a minute or two I was ready to blow my whistle but noticed that he was shaking his head at me, signing that he wanted to continue to play. He has since expressed how much he enjoyed the game. Through the nature of gallery environment (much smaller than a 5-a-side pitch, and with a sponge ball to keep noise levels down) the differences in footballing skills became more even - making it much less intimidating for newbies to football to join in with the game.

On the flip side I think you have to ask has anyone converted to the cause of art by participating in this event. We had participants playing who had never stepped into an art gallery before and only came along because they fancied a kick about.

What were the highlights?

C: I am sure Fraser will no doubt mention scoring the first goal, being on the winning team and getting the closest guess of full time goals.

F: Scoring the opening goal, subbying off first and a queue of people waiting to come on.

Will a DVD be available?

F: Yes, in a documentary style

C: ... and a Twenty-Four Hour Football match-programme will be produced. If anybody wants an online copy they can email twentyfourhourfootball@gmail.com

Do you consider Twenty-Four Hour Football to have been a success?

F: Yes, events such as Twenty-Four Hour Football need people to see the worth in it and I think this was accomplished. The performance was supported much better than we could have hoped for. Through hosting it over 24hrs I feel we provided a service to a certain extent, one in which participants could attend comfortably and play a game of footie within the parameters of their normal day. I became aware of this when a lad came in for 3 hrs at 1am after saying he was bored on the internet and fancied a kickabout.

C: Yeah, for sure. We achieved what we set out to do - engage people in a physical performance whilst having a good laugh.

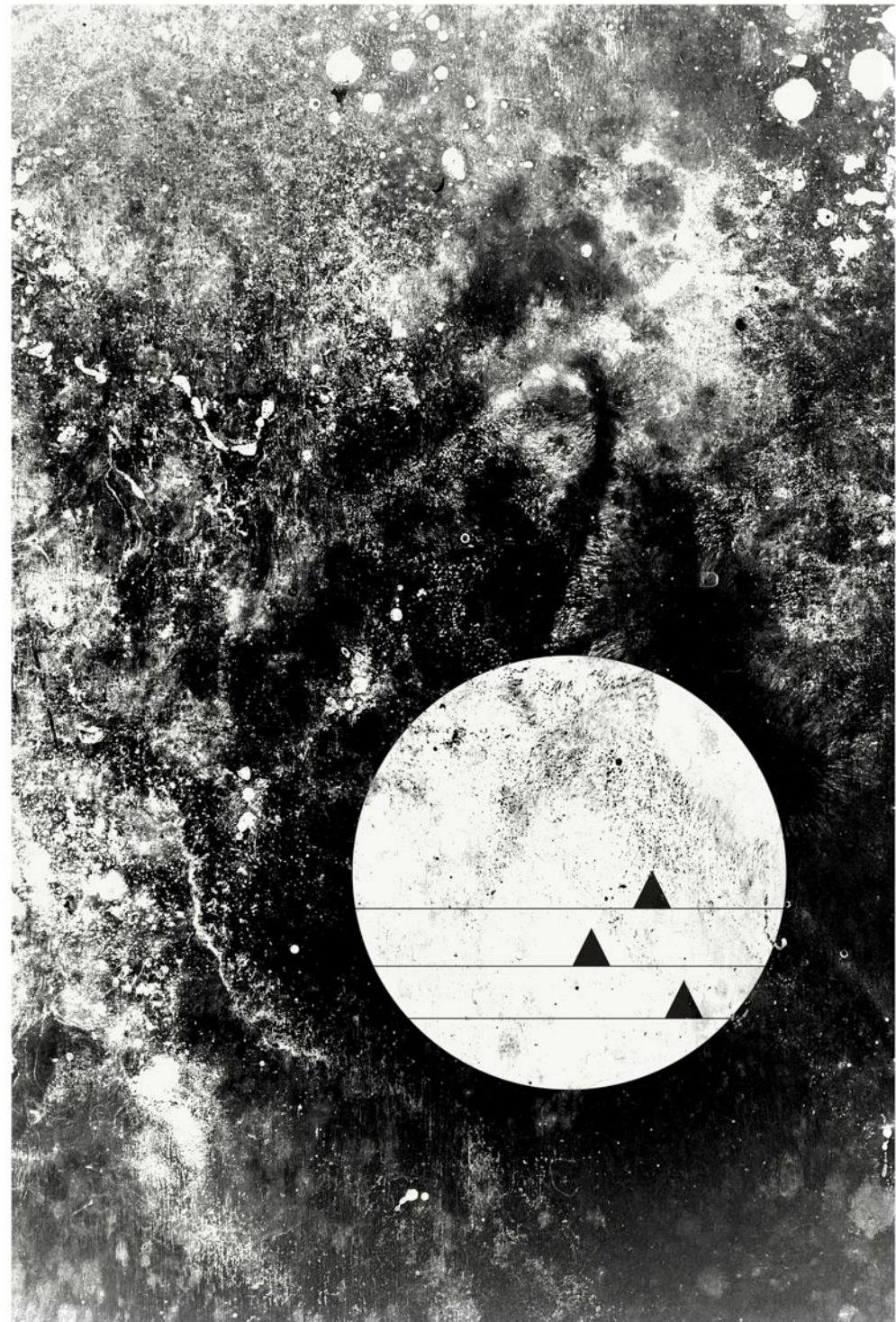
The Adventures
of
George

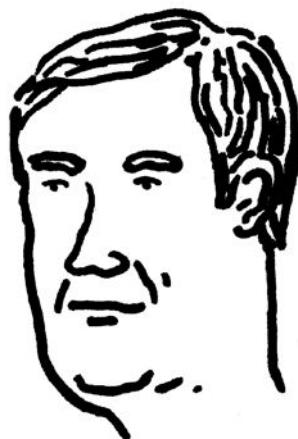


THATS IT LORD PROVOST GIVE IT TO ME YOU FUCKIN' BITCH!

SHUT YIR PUSS!

* MORE JAPES WITH GEORGE NEXT WEEK *





1.



2.



3.

