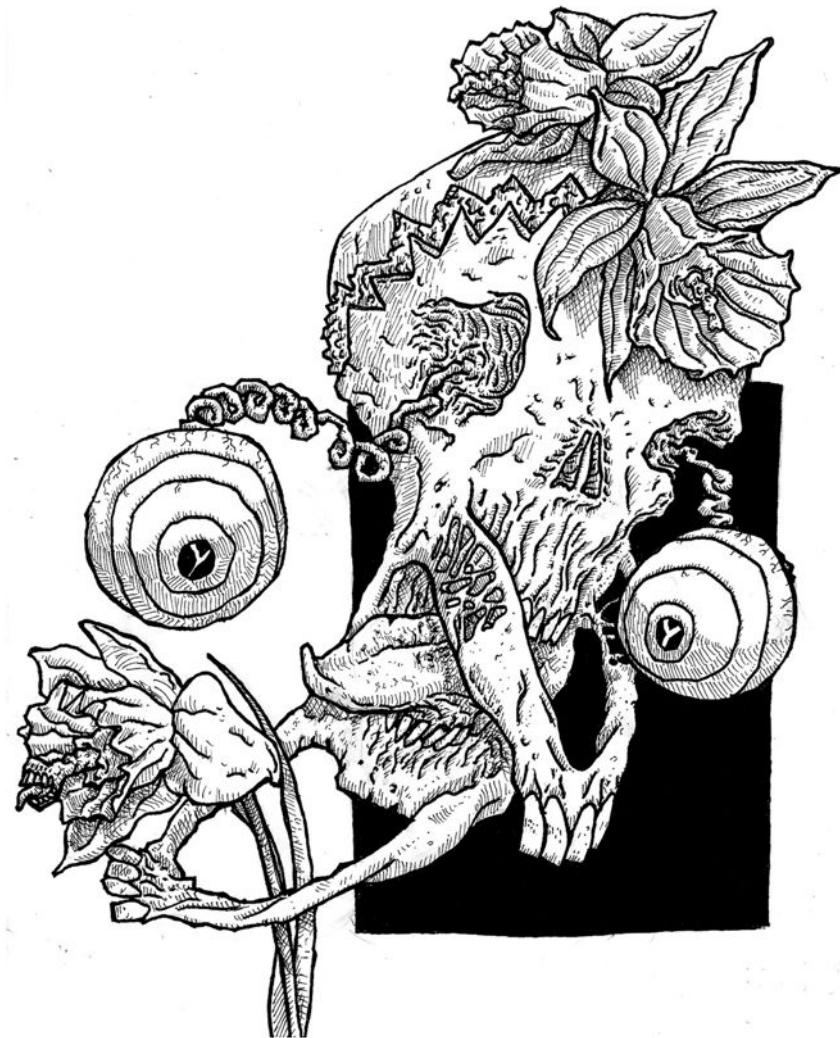


# Yuck 'n Yum

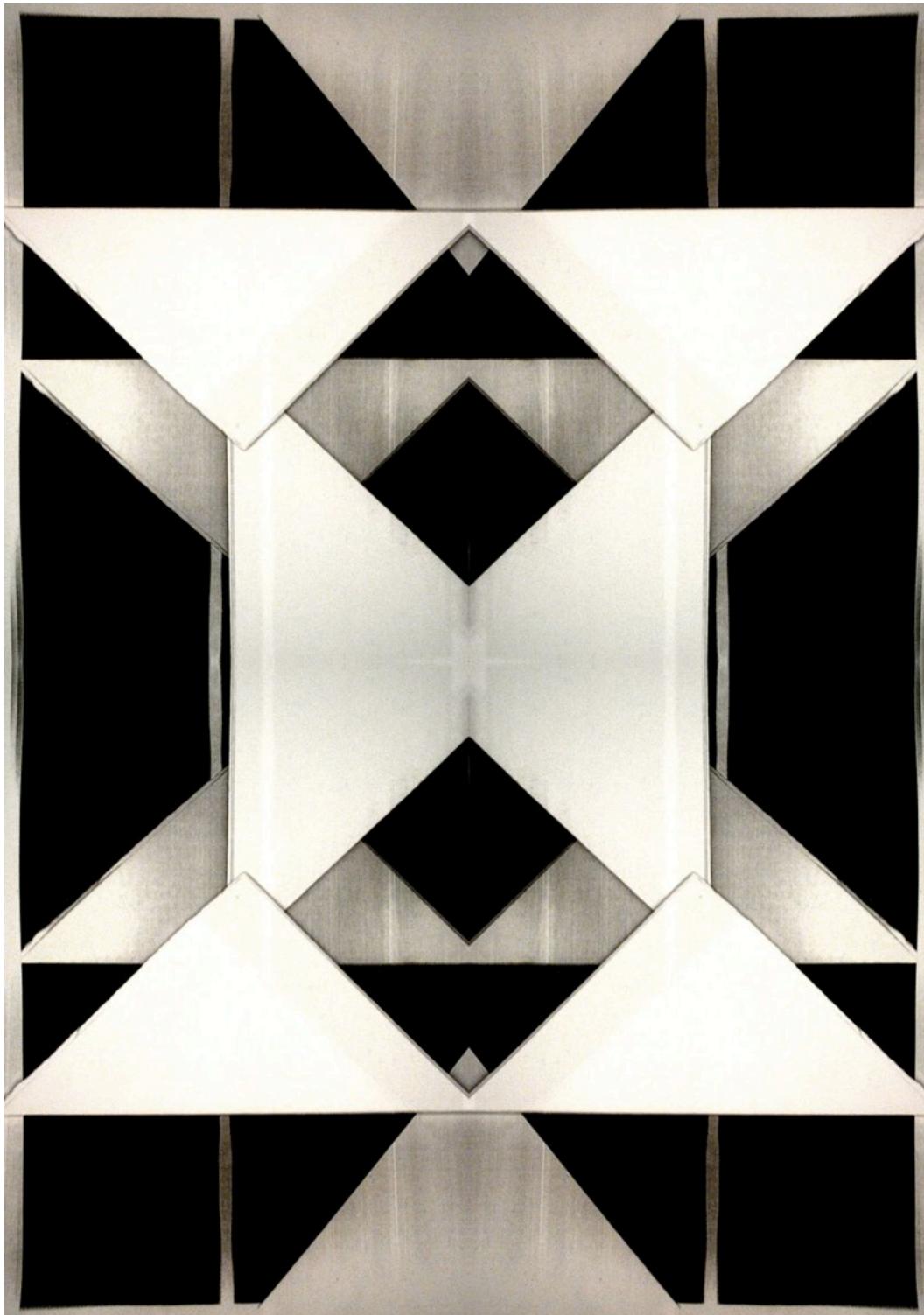
Spring 10



Delia Baillie - Stephen Bloe - Sinead Bracken - Connor Clark  
Ross Hamilton Frew - Alex Hetherington - Jack Henry - Sarah Laing  
Iain Laurie - Gayle Meikle - Paul Milne - Holger Mohaupt  
Ben Robinson & Nick Brooke - Kier Cooke Sandvik  
Sebastian Pöllmann - Skint - Catherine Weir







56.2% of artists polled said they would submit next time

18.9% think the V&A Dundee should be an underwater exhibition space akin to a James Bond villain's lair

22% would vote for YNY if they were to run in the next general election

2% think that the use of the word Yuck in YNY is derogatory

12% of YNY readers prefer toast to cereal for breakfast

64% prefer Minion Pro Bold Condensed to Bell MT

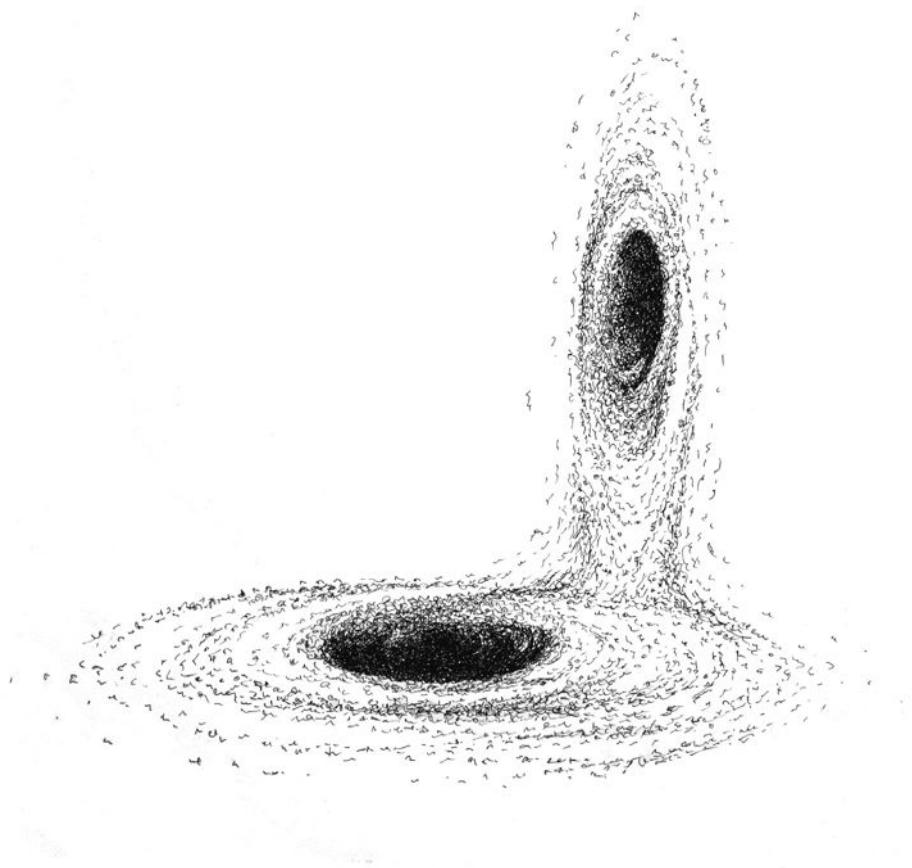
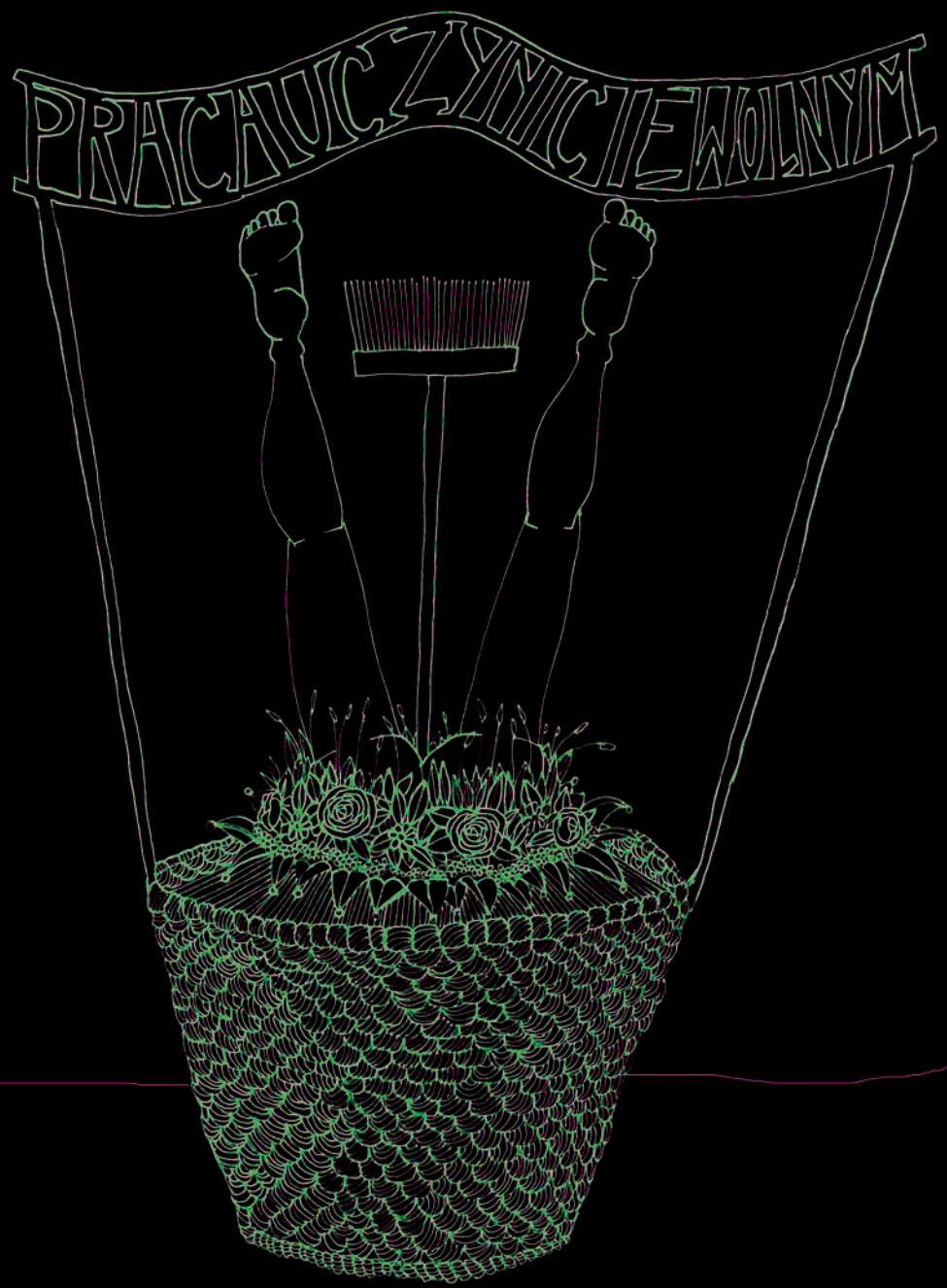
89% of readers are taller than 5ft 7"

# Yuck 'n' Yum

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Cover by Paul Milne





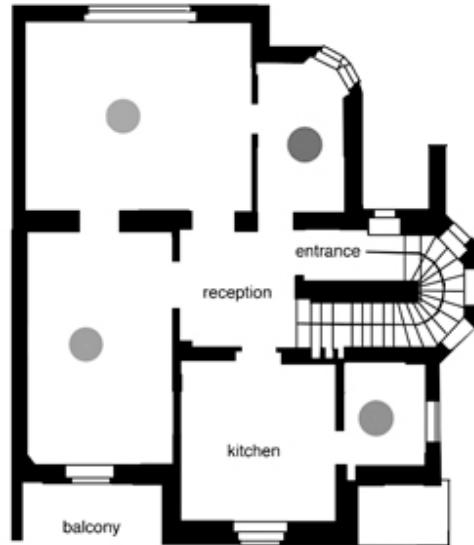
MURDOCH  
ASHCROFT  
O'REILLY  
VORDERMAN  
KYLE  
GRIFFON  
EDMONDS  
COULTER  
COWELL  
BUNNING  
M'KENZIE



Founder Mark Divo has a history of creating social space through art. He was involved with Tacheles – an art house formed in 1990 by squatters in Berlin. In 2002, he founded and led the Croesus Foundation, which occupied the rundown Cabaret Voltaire in Zurich, hosting a series of events and performances which resulted in the preservation of the building. In the same year he founded the 'Collection Häuser & Wir', which is described as "an itinerant cultural formation that holds temporary art events in Europe". Whilst continuing to bring his 'inhabited sculptures' into the public sphere creating environments where sporadic soirees and artistic engagement could happen.

These have resonance within similar art projects closer to home. Temporary art events and mini festivals are springing up all over Scotland. These encourage the social nature of art and explore alternative spaces in which artists exhibit and disseminate ideas. For example, in 2009 networked artists' group A Wee Tasty hosted a programmed club night of art, performance and music at one of Glasgow's top night spots. And of course, Yuck 'n Yum continues to strive to take art to the masses through alternative distribution methods. It is through the continuation and development of these living art spaces that alternative platforms of engagement between artist and audience can occur, moving away from the rigid formality, and sometimes harsh environment, of the gallery space.

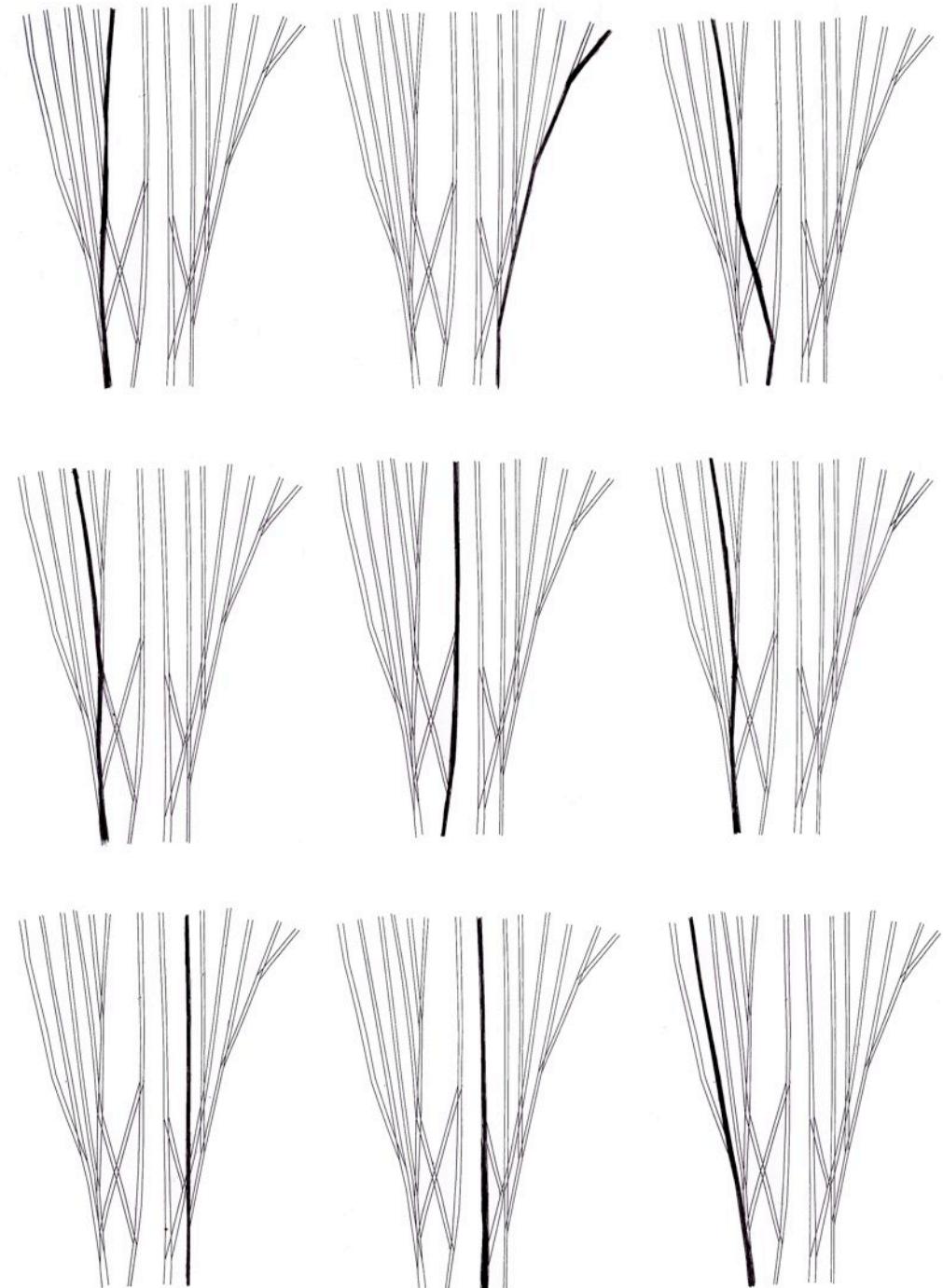
<http://www.divoinstitute.org>  
<http://www.360cities.net/search/divo-institute>  
<http://www.h-i-c-a.org/>  
<http://aweetasty.co.uk/>

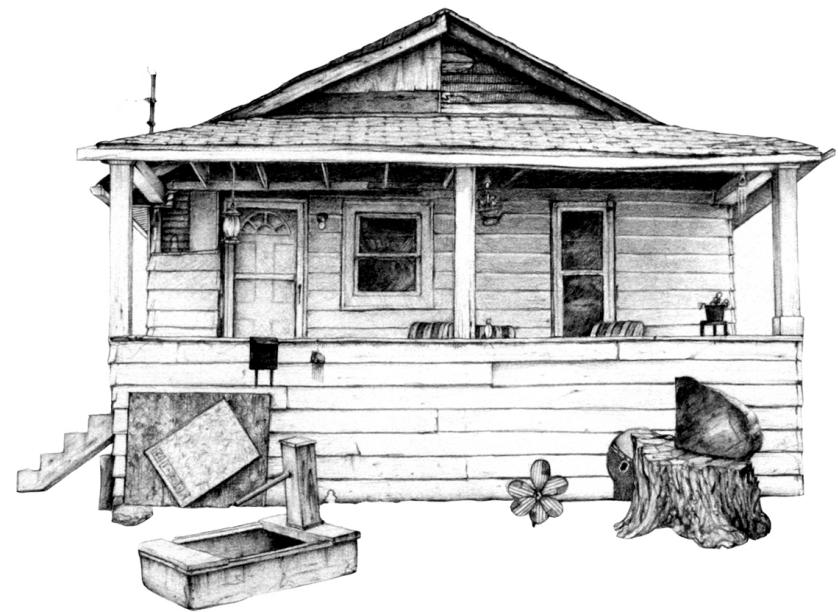


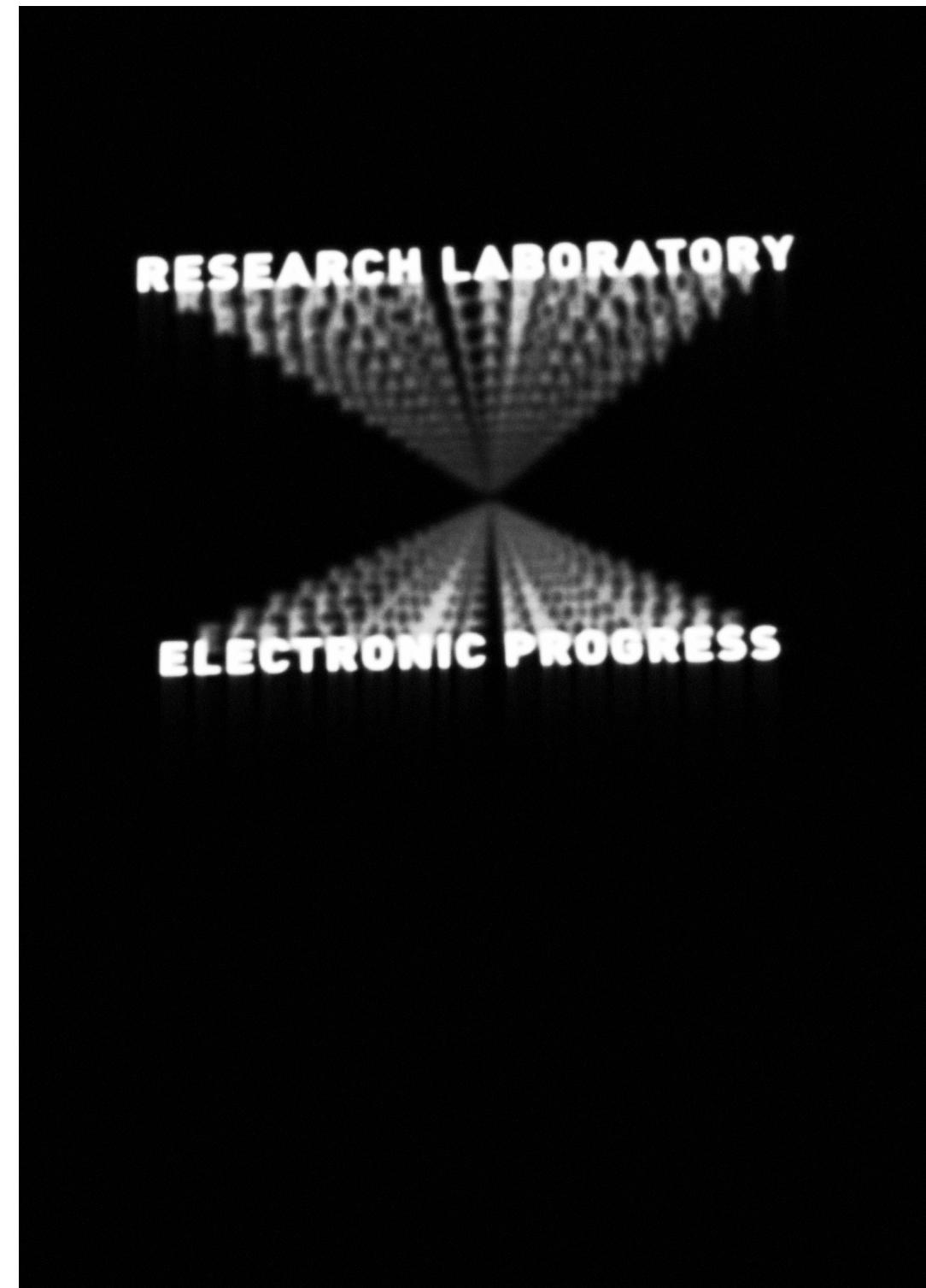
## LIVING ART SPACE

The D.I.V.O. Institute was founded by Mark and Sonja Divo-Vectorov in 2008. It is situated in Kolin, a Czech Republican town 40 minutes outside of Prague. Its mission is to create a 'living museum' where art is displayed, created and discussed. The couple do so by inviting local and international artists to create work and hold events in the institute's four-storey villa; what is different about this space is that the villa is also Mark and Sonja's home.

Many artists have and will adjoin gallery spaces to their houses, for example HICA [Highland Institute for Contemporary Art, situated just outside Inverness] and one-night-only art exhibitions like Plus One – Dundee, Scribble Pie – London and Flat01 – Glasgow, to name but a few. However, the living quarters tend to be sealed off or the house is temporarily transformed to be dismantled after the event. Thus, the spaces are perhaps installed for financial and/or autonomous reasons, rather than through concept. What is refreshing about D.I.V.O is that the living space is fully integrated within the institute, making it a very conducive environment for creating, discussing and viewing art. It also helps that Mark and Sonja are open and welcoming hosts. The two view their villa as 'inhabited sculpture', a phrase coined by Mark to describe his design of space to initiate creativity. They encourage the local community to hold meetings or events within their space, as well as hosting spontaneous salons alongside a programme of mini festivals, exhibitions and symposia. By 'letting out' the space, their institute becomes an integral part of the institute's community in Kolin, as well as raising the public's engagement with art; international artists are always present. Of course, there are negatives, and the audience that D.I.V.O. attracts is limited to mainly friends or friends of friends. Yet all artist-run spaces and/or organisations have the constant struggle of attracting an audience outwith the core art scene, often making art for artists. However, two years since its inception, the institute is in its infancy and has much room to grow. As it stands, D.I.V.O. serves as a nice retreat for artists to come hang out and potentially make work.









## Welcome to the Pleasuredome

As multiplex screens beam 3D cinema to an eager audience of millions, it might be instructive to ponder the beginnings of this illusionary communal experience. An elaborate multimedia event whose principle aim was the seduction of a thirteen-year-old boy, the 1781 Christmas party held by the millionaire aesthete William Beckford at Fonthill House was a triumph of speculative technology and the stuff of great scandal. This orgy was a spectacle to derange the senses by special effects, a venture aided by the artist Philippe Jacques de Loutherbourg to create "a mysterious something that the eye has not seen nor the heart conceived". It caused an outrage that would see Beckford banished to European exile for decades.

Heir to a huge fortune bequeathed from his plantation-owning father, by the age of 21 Beckford was already a renowned art collector and writer, reputed to be "the richest commoner in England". Staged at the height of a mania for all things Arabian and Oriental, Fonthill was the setting for an exotic spectacle that would ravish the senses of his guests. Loutherbourg, chief scenographer at Drury Lane theatre and the inventor of the Eidophusikon, a commercial "moving picture" entertainment, found himself duly entrusted with the commission. In the invite, Beckford had promised to "give our favourite apartments the strangeness and novelty of a fairy world", and the guest list of a privileged half-dozen included the young William Courtenay, son of Lord Courtenay and the true object of Beckford's fixation. Also present was Louisa Beckford, 34, his own cousin's wife who had written in reply, "William – my lovely infernal! How gloriously you write of iniquities... like another Lucifer you would tempt Angels to forsake their celestial abode, and sink with you in the black infernal gulph". For this three-day festival of erotic enchantment, celebrants were sealed inside the abbey's labyrinth hallways and illuminated rooms to lose themselves in the multiple full-length mirrors, golden and blue flowered ceilings, orange velvet curtains and thick Persian carpets. Although no detailed descriptions of the party survive, Beckford's own account in a note of 1838 gives a hint of the ecstatic scenes enacted there: "I seem even at this long distance to be warmed by the genial artificial light that Loutherbourg had created throughout the whole of what appeared a necromantic region... it was the realization of a romance in all its fervours, in all its



I JUST WANT  
TO STICK IT IN  
AND  
HAVE SOME FUN.

extravagance." The party left Beckford in a state of emotional turmoil, and in early 1782 he would write the fantastical gothic novel *Vathek* in French during three days and two nights of fevered inspiration, later claiming, "you will hardly credit how closely I could apply myself to study when young." In his 2007 paper *The Virtual Infernal*, Iain McCalman argues the case for the Fonthill debauch being a prototype for future immersive experiments: "Ultimately this saturnalian party of Christmas 1781 constituted a pioneering experiment in applying the aesthetic of the sublime to virtual reality technology" , an idea worth entertaining next time you're settled down before the latest CGI-enhanced Hollywood confection.

All our yesterdays' parties pale into insignificance when we know that love has left forever and all that remains in life are distractions, distractions which ultimately heighten the pain of the loss, the loss counted in seconds, minutes, hours, days, weeks, months and years, a lifetime of loss cannot be replaced by art or humour, fine clothes and possessions, grand houses and gardens, all that beauty only serves to remind us of the beauty lost, the beauty of a first love at play at a party designed and built on the might of that love.

First love never leaves us, it serves to remind us of the loss of joy and innocence, it informs and guides us in future loves and affairs, our hearts never beat as fast again, experience takes over from the innocence of performance and in that transition maybe all is lost only to be recalled through memories, so careful who you choose to share those 3D glasses with.

The final paragraph in *Vathek*, where it is widely acknowledged that *Vathek* is Beckford and the youthful Gulchenrouz is William Courtenay, reads:

*'Thus the Caliph, Vathek, who for the sake of empty pomp and forbidden power, had sullied himself with a thousand crimes, became a prey to grief without end, and remorse without mitigation; whilst the humble and despised Gulchenrouz passed whole ages in undisturbed tranquillity, and pure happiness of childhood'*

