

This Week

2007

This Week

2007

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Design and production: Lauren Goode

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Introduction

The Live Art Garden Initiative's *This Week* books are published annually and the 2007 edition is the 2nd since the project commenced in 2006. *This Week* content is first published on the Initiative's website and prior to the annual production and release of the print-format books.

The curatorial brief for *This Week* content is for images or text-based work to be 'timely', either in relation to private or public events, or issues, of the week. It is intended that the content created by the associate artists of the Initiative and submitted in any one week is web-published therein too. Online the project can be viewed here: www.liveartgardeninitiative.org.uk/thisweek.html

Lauren Goode, artist and project director of the Initiative conceived the *This Week* project, both its online and print publication dimensions, and is its most frequent contributor.

Artists represented in this edition

Lauren Goode, Fabrizio Manco and Helen Morse Palmer

Acknowledgements

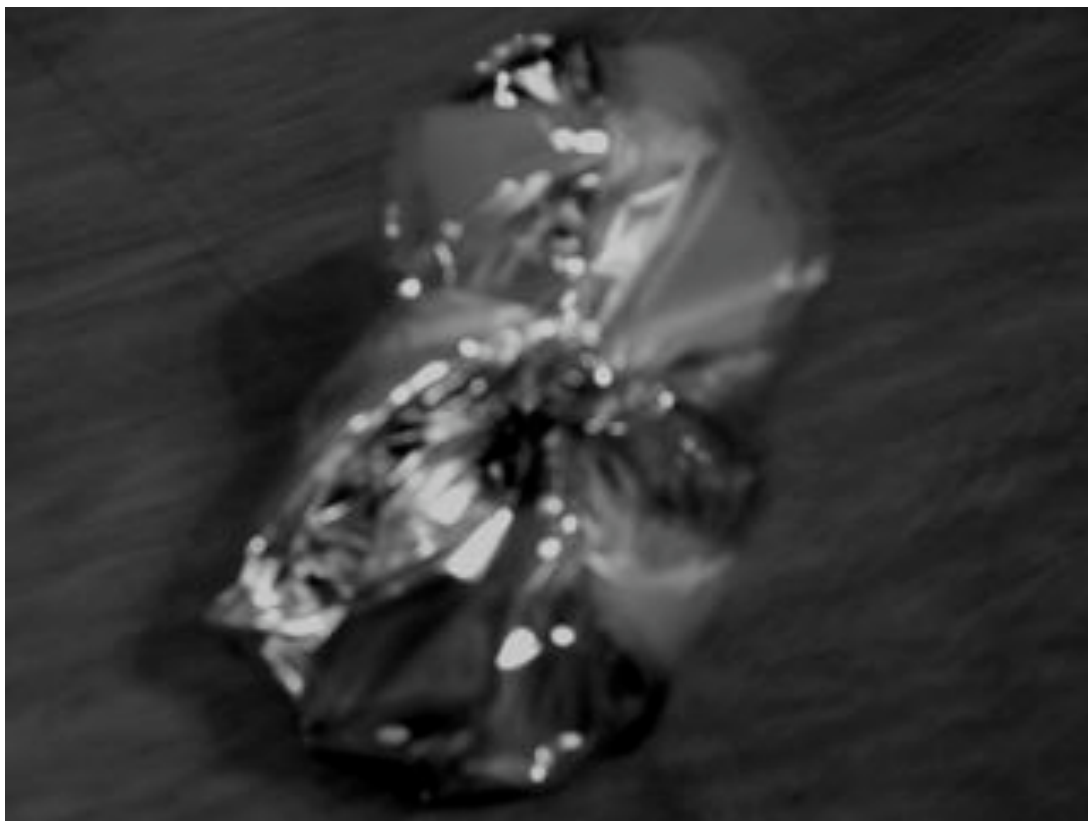
With thanks to...

Fabrizio Manco and Helen Morse Palmer

13 January 2007 – [1]

Untitled

Artist: Lauren Goode













13 January 2007 – [2]

Untitled

Artist: Lauren Goode







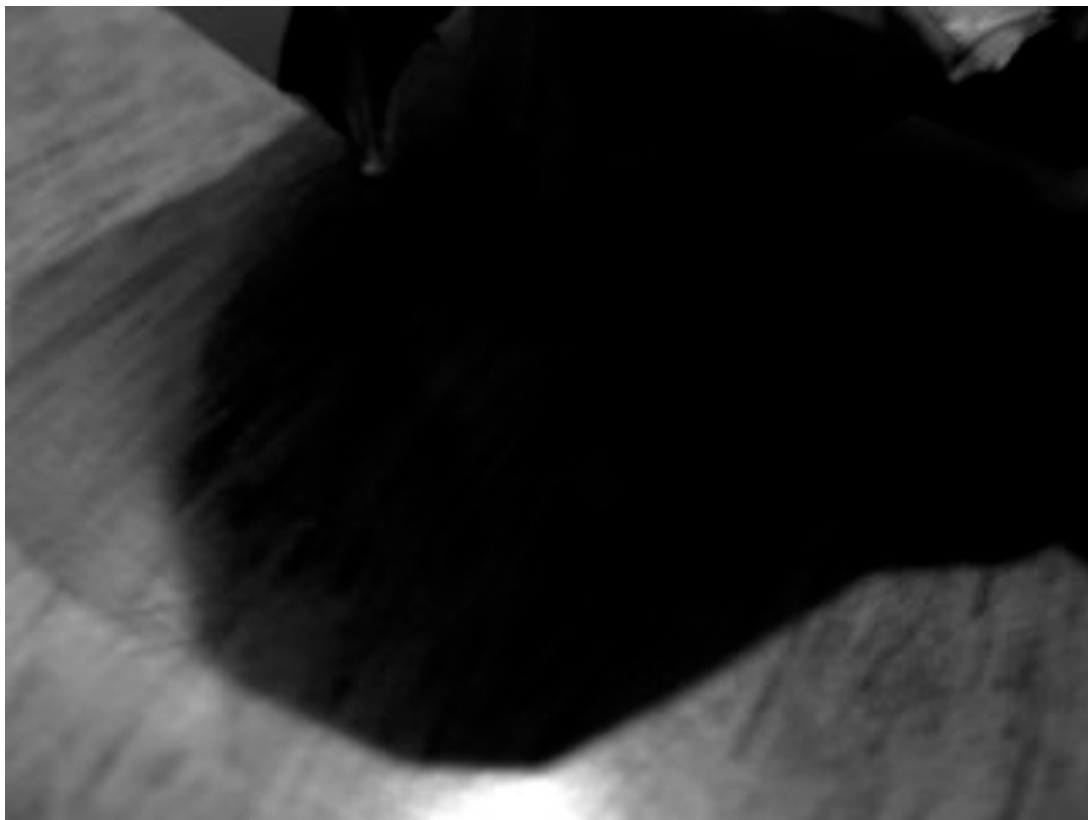




13 January 2007 – [3]

Untitled

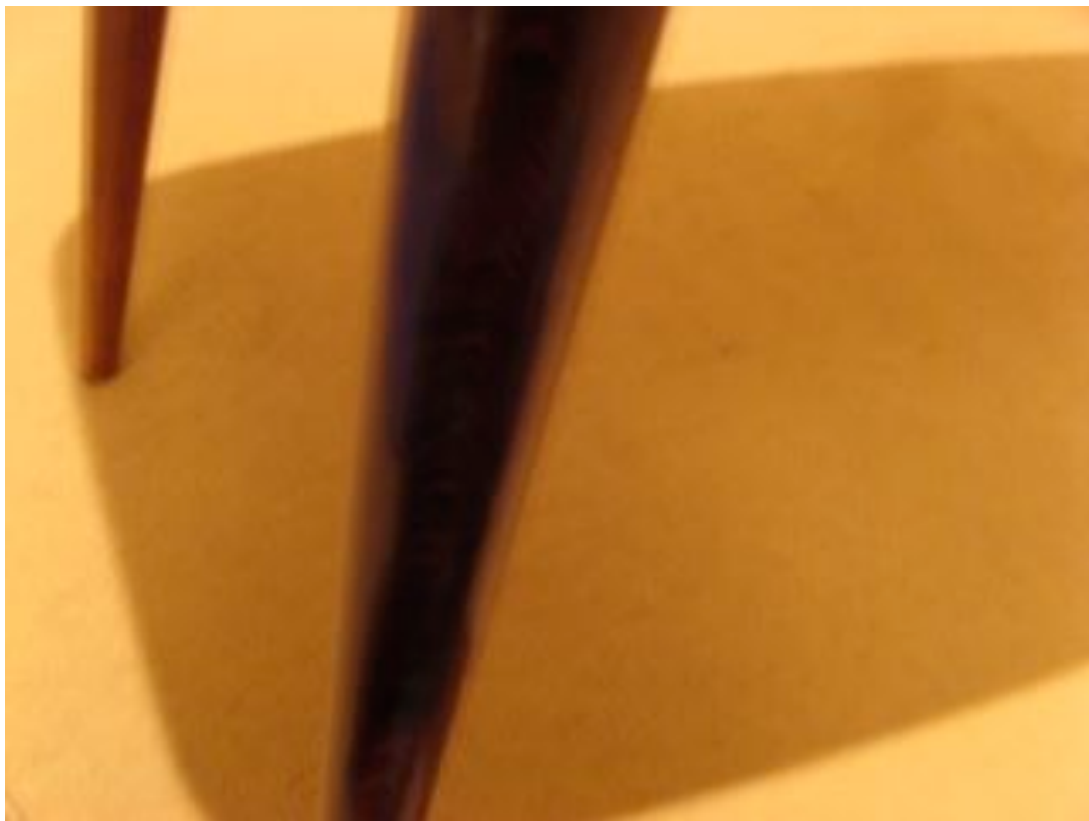
Artist: Lauren Goode

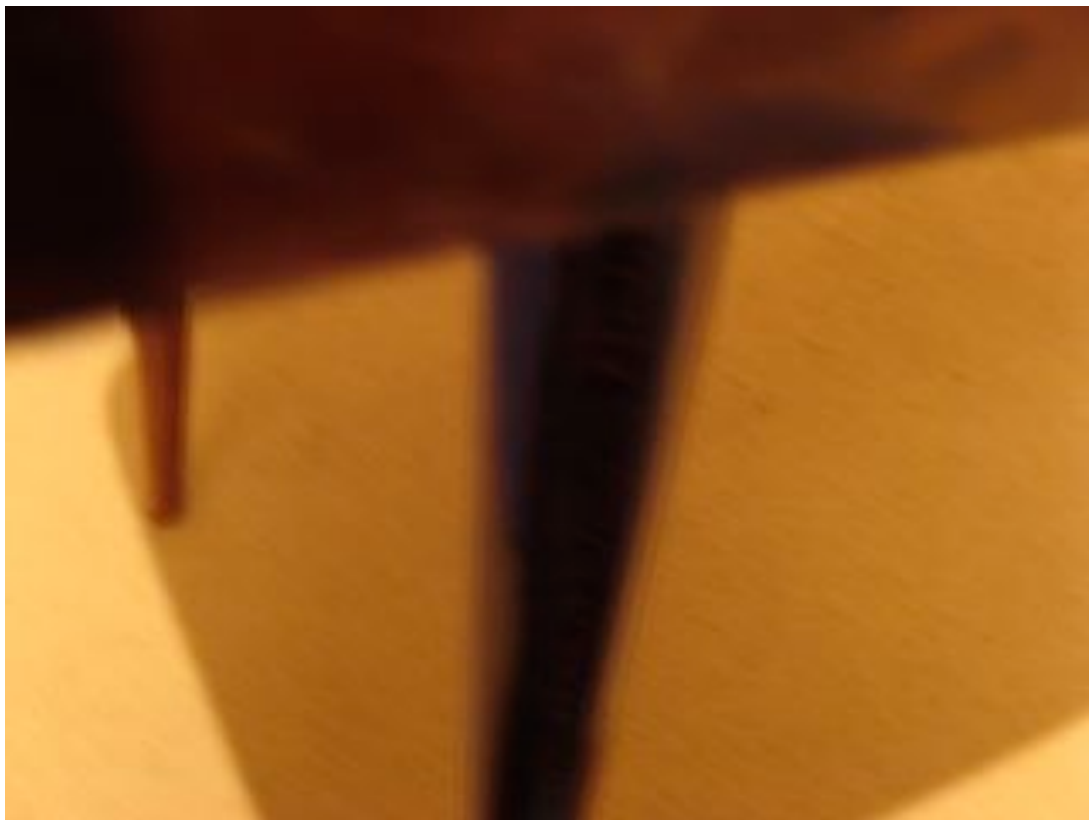


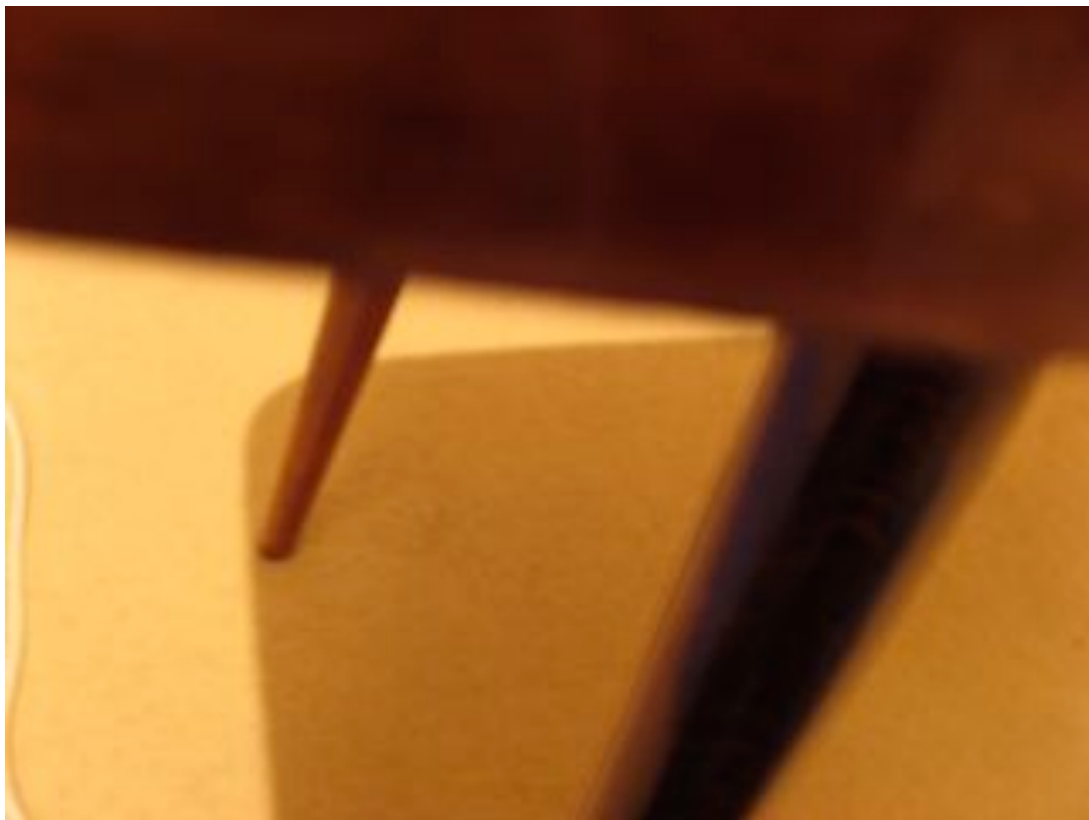
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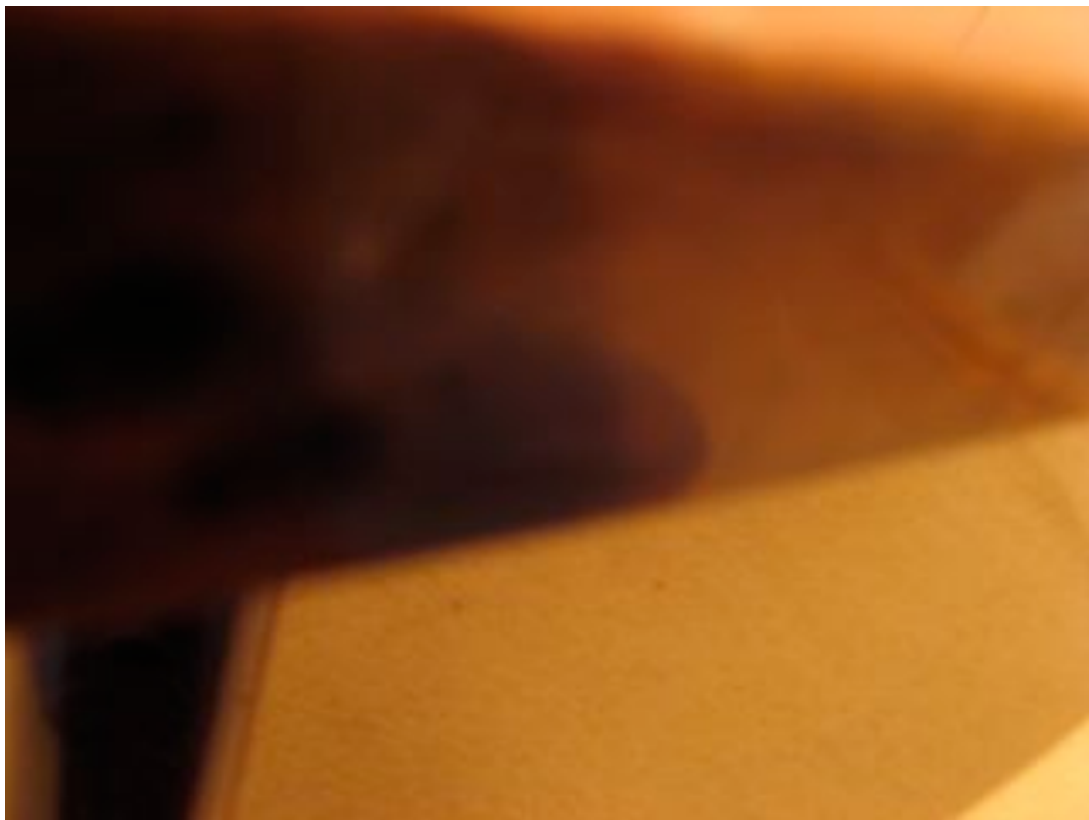
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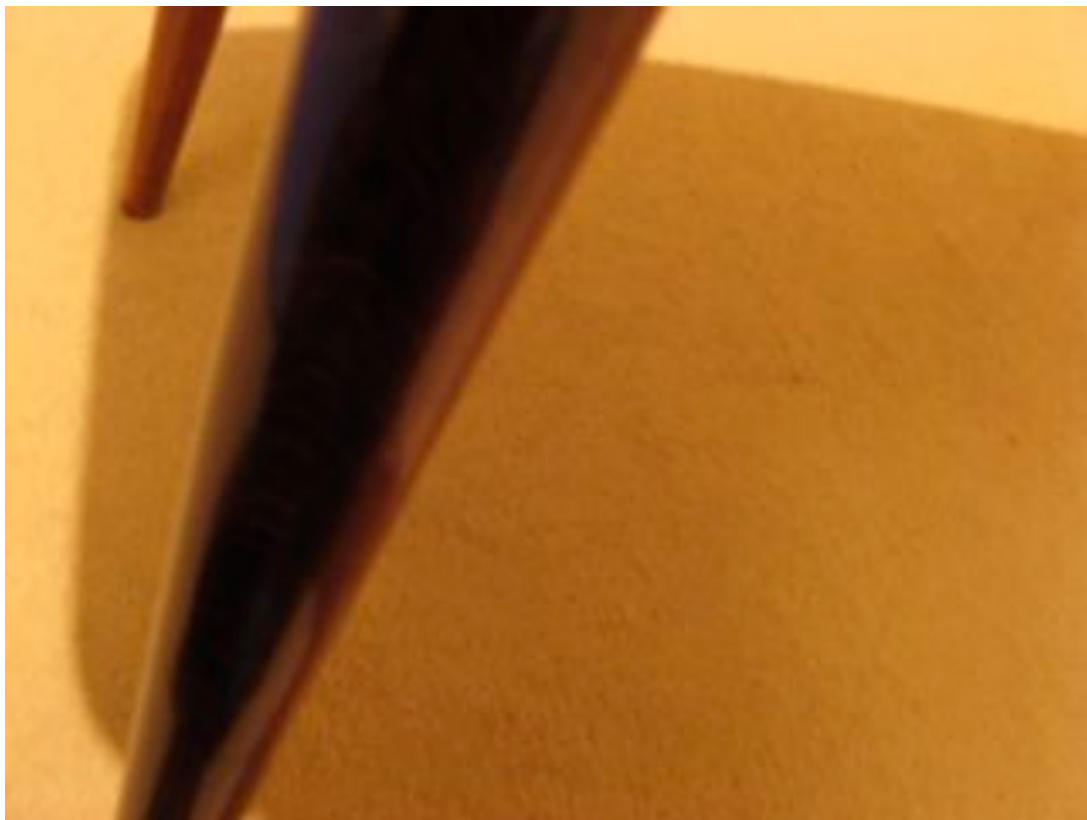
Artist: Lauren Goode











4 February 2007 – [1]

Untitled drawings

Artist: Lauren Goode

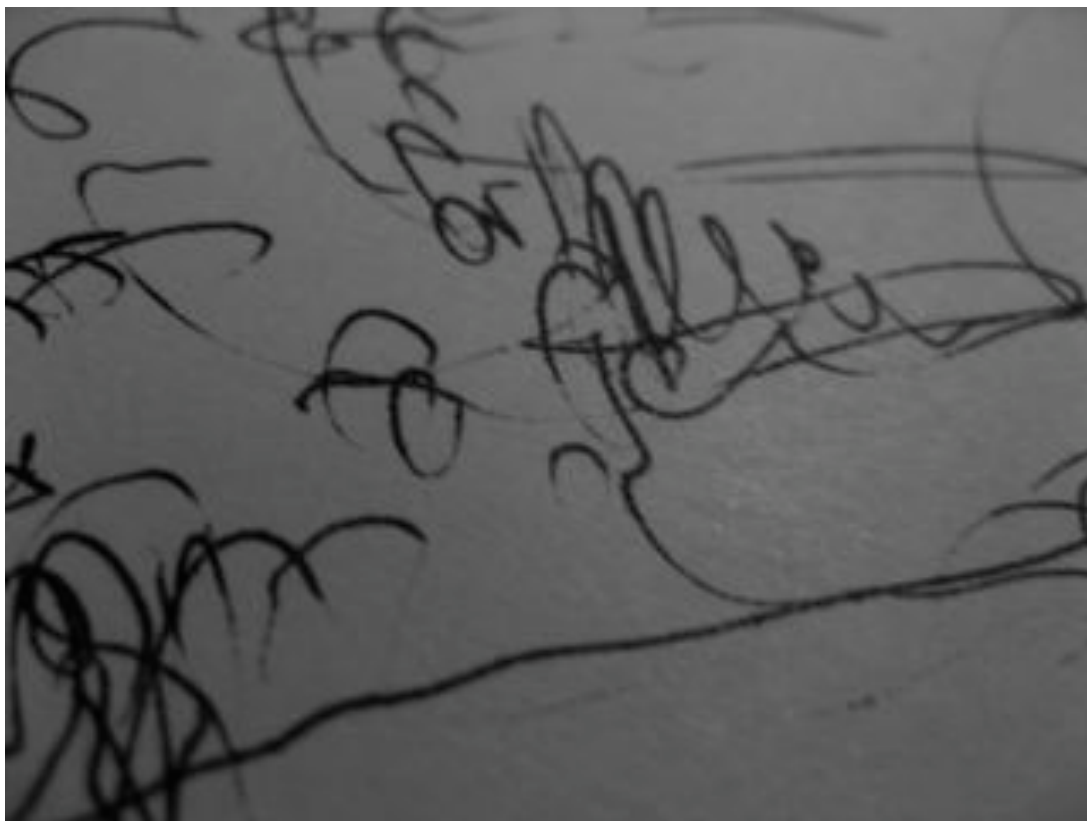




4 February 2007 – [2]

Untitled drawings

Artist: Lauren Goode















4 February 2007 – [3]

Untitled drawings

Artist: Lauren Goode



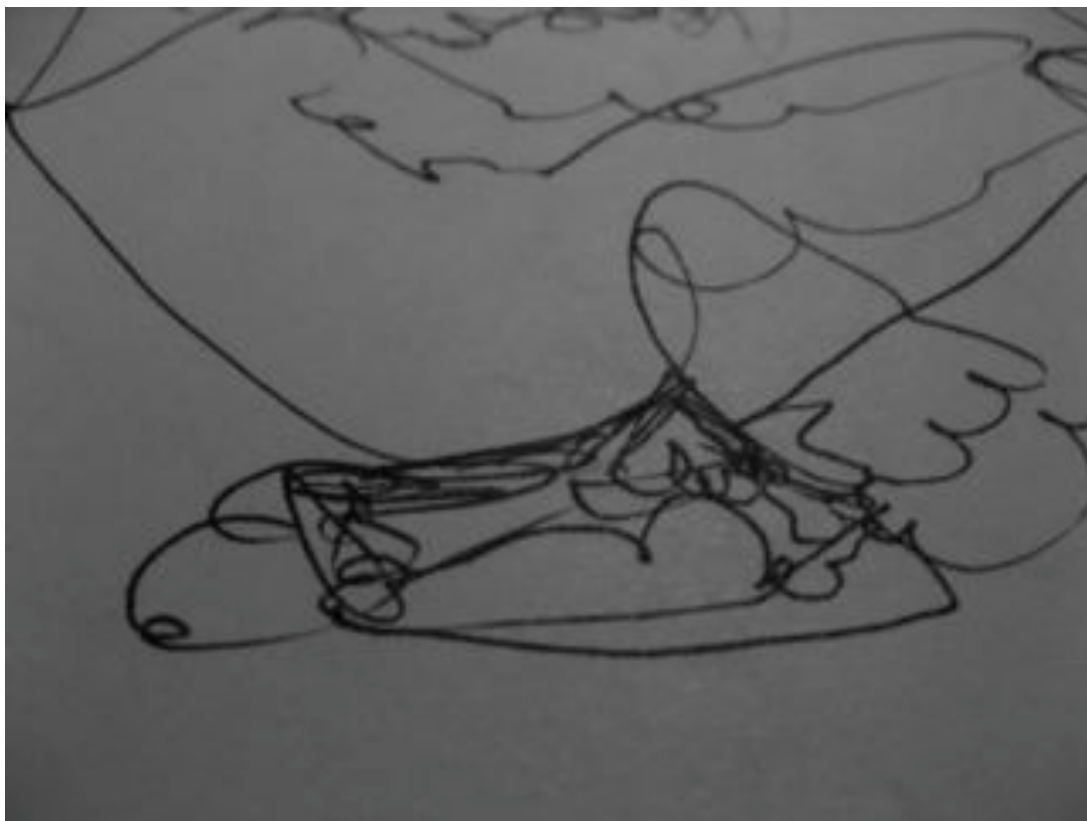


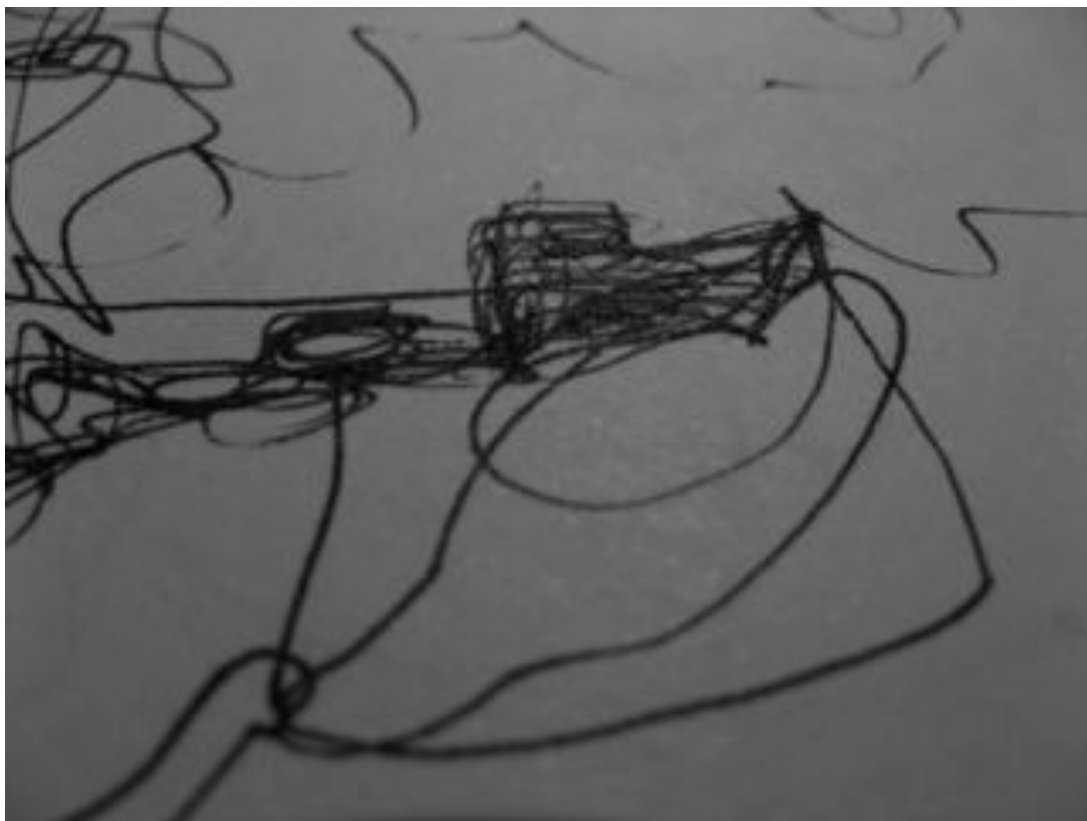


4 February 2007 – [4]

Untitled drawings

Artist: Lauren Goode

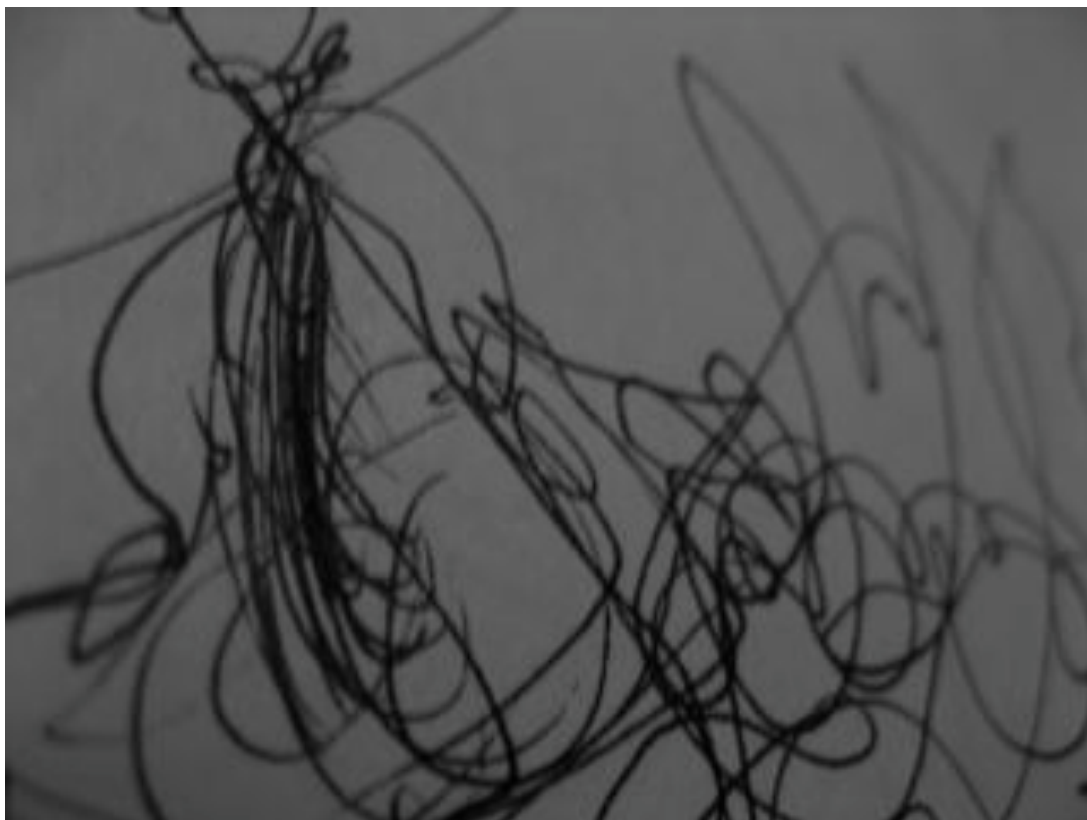




4 February 2007 – [5]

Untitled drawings

Artist: Lauren Goode





8 February 2007

Untitled

Artist: Lauren Goode



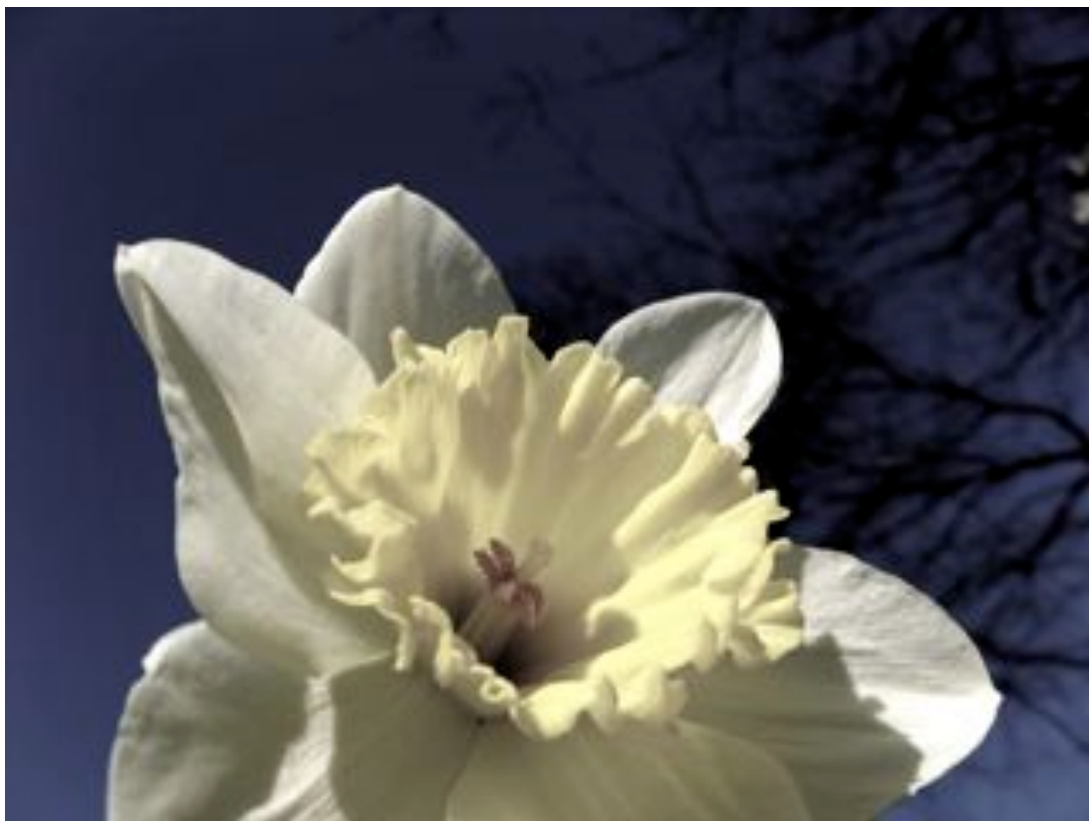


13 March 2007

Untitled

Artist: Lauren Goode









13 March 2007 – [2]

Untitled

Artist: Lauren Goode





18 March 2007

Untitled

Artist: Lauren Goode









3 April 2007

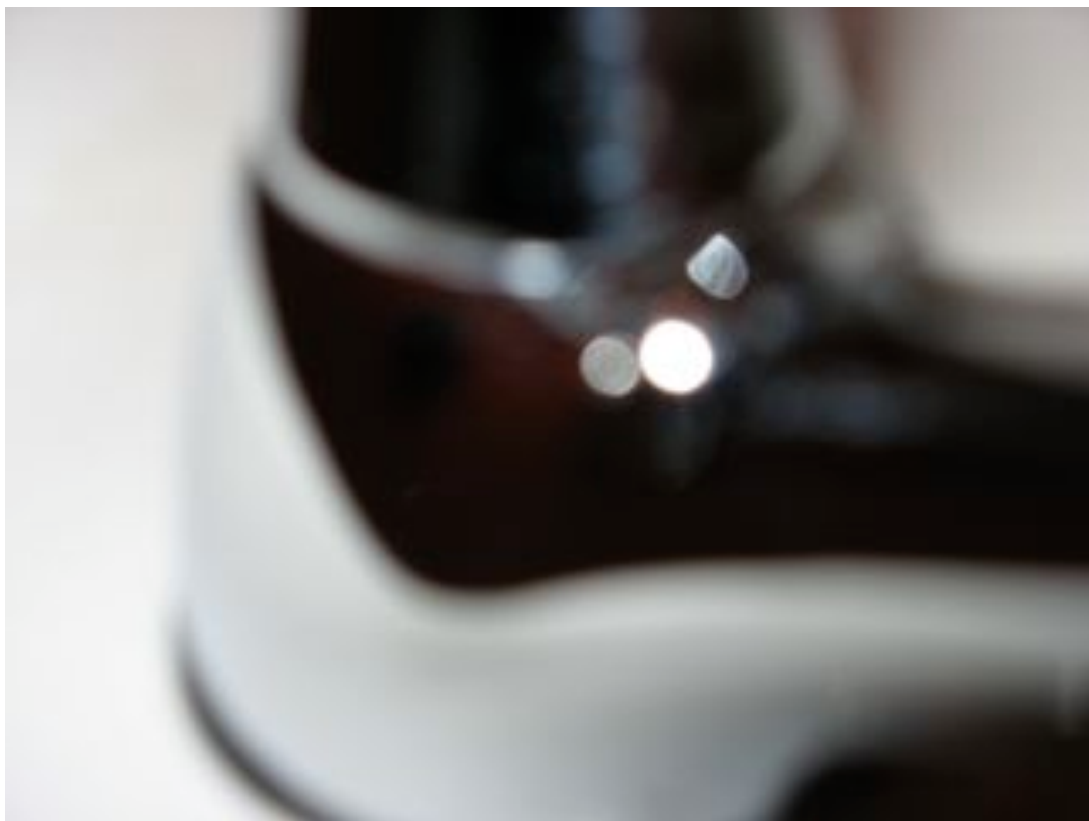
Untitled

Artist: Lauren Goode









15 April 2007 – [1]

Untitled

Artist: Lauren Goode





15 April 2007 – [2]

Untitled

Artist: Lauren Goode

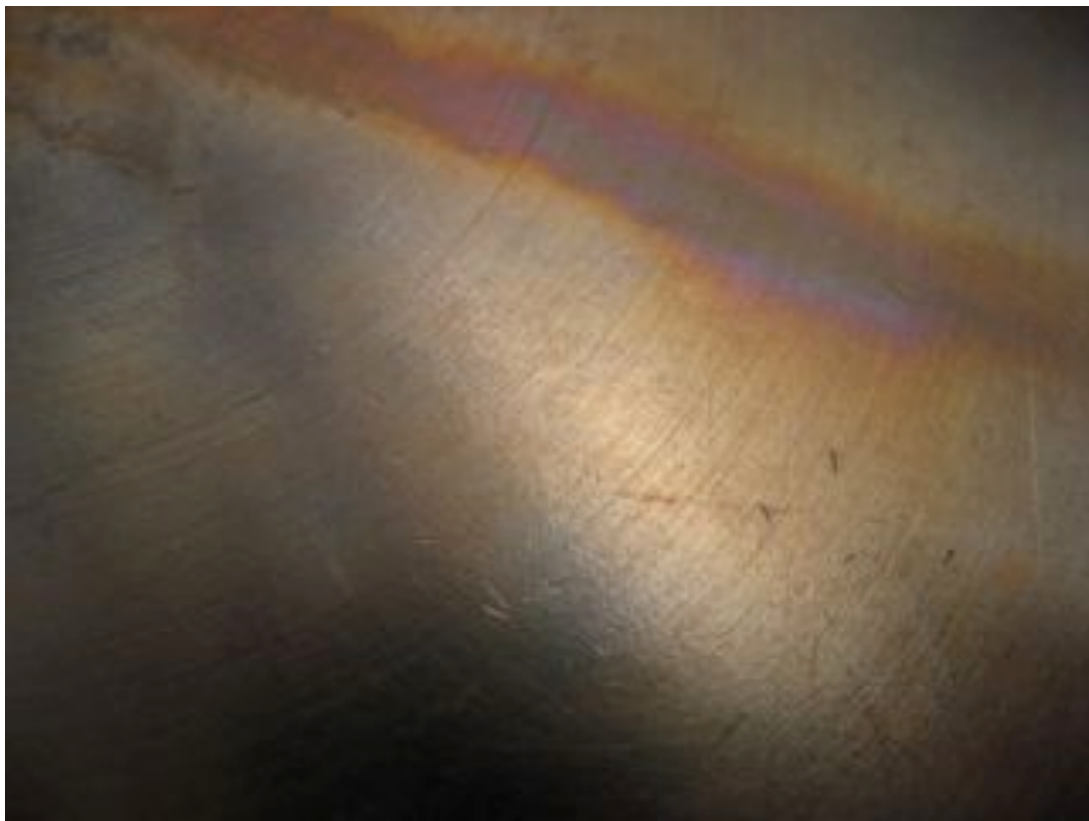


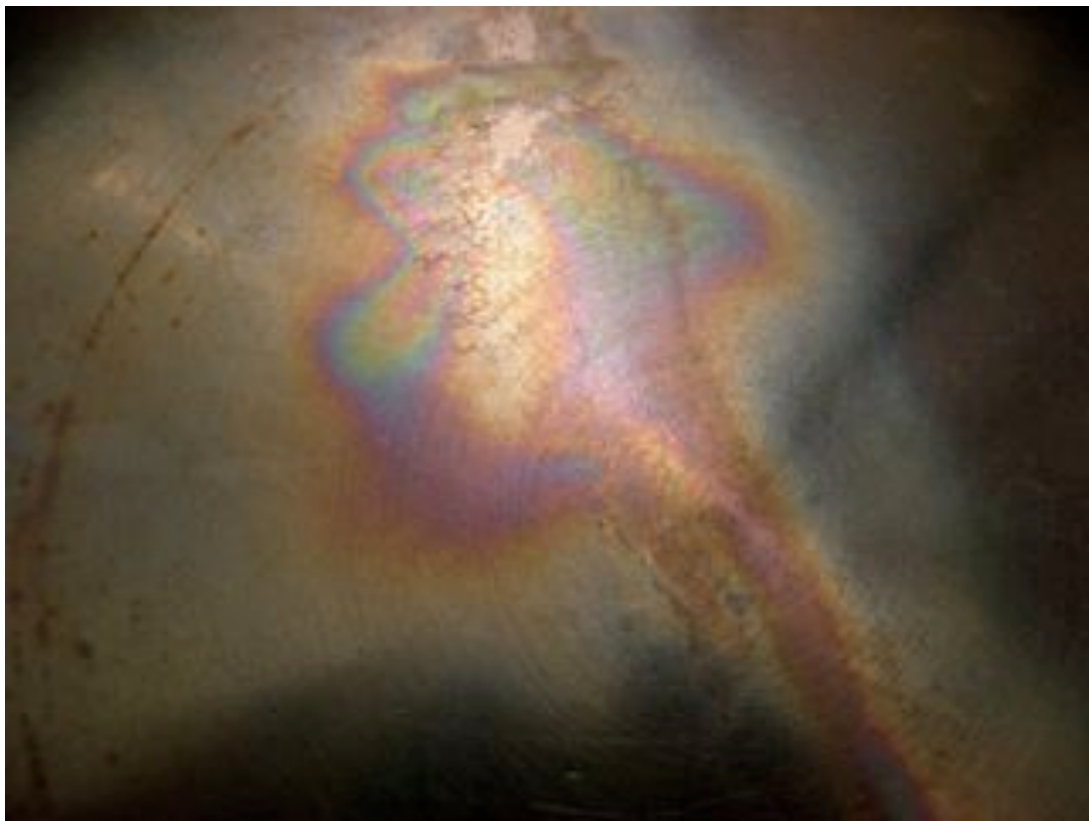


21 May 2007

Untitled

Artist: Lauren Goode

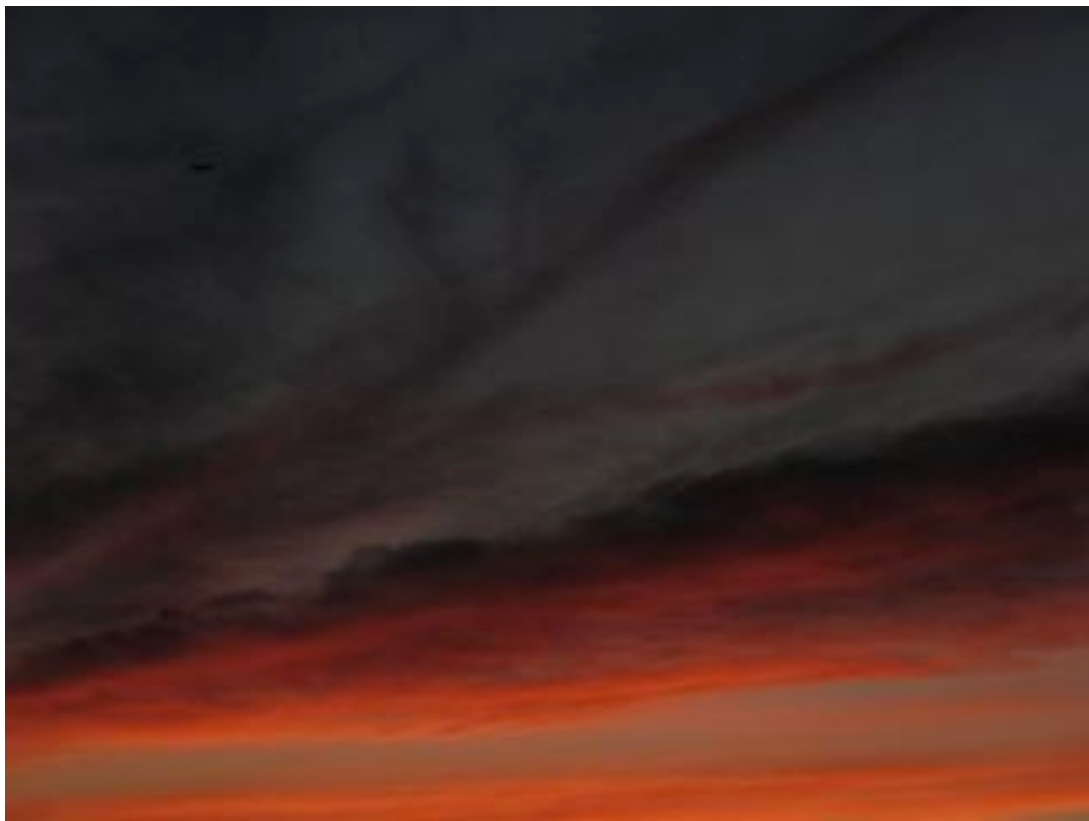


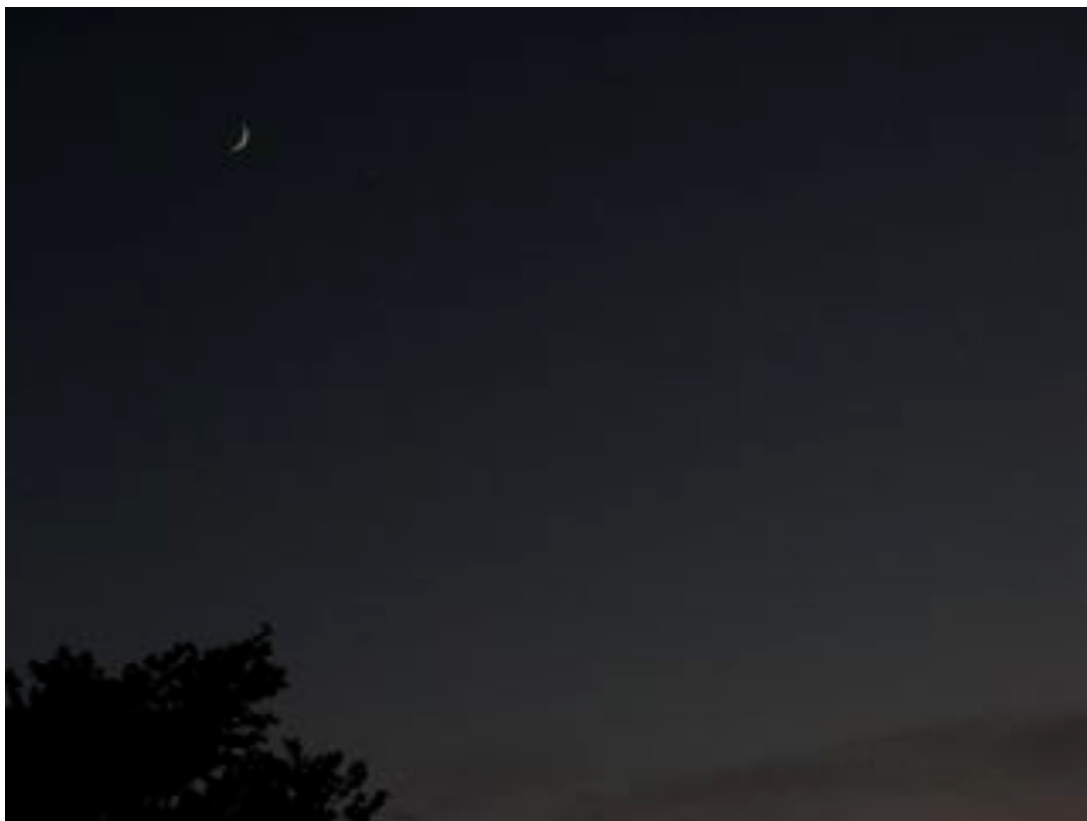


18 June 2007 – [1]

Midsummer

Artist: Lauren Goode



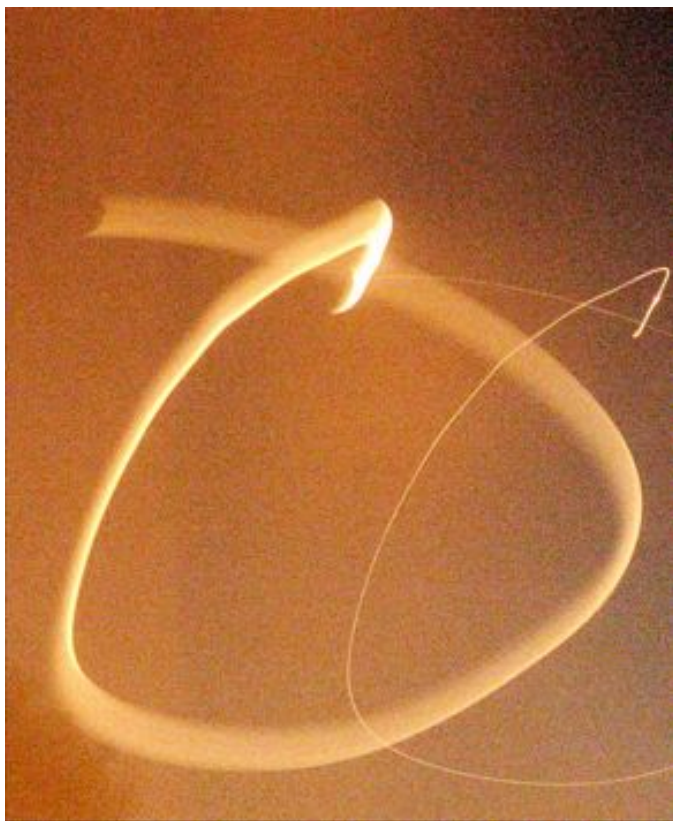


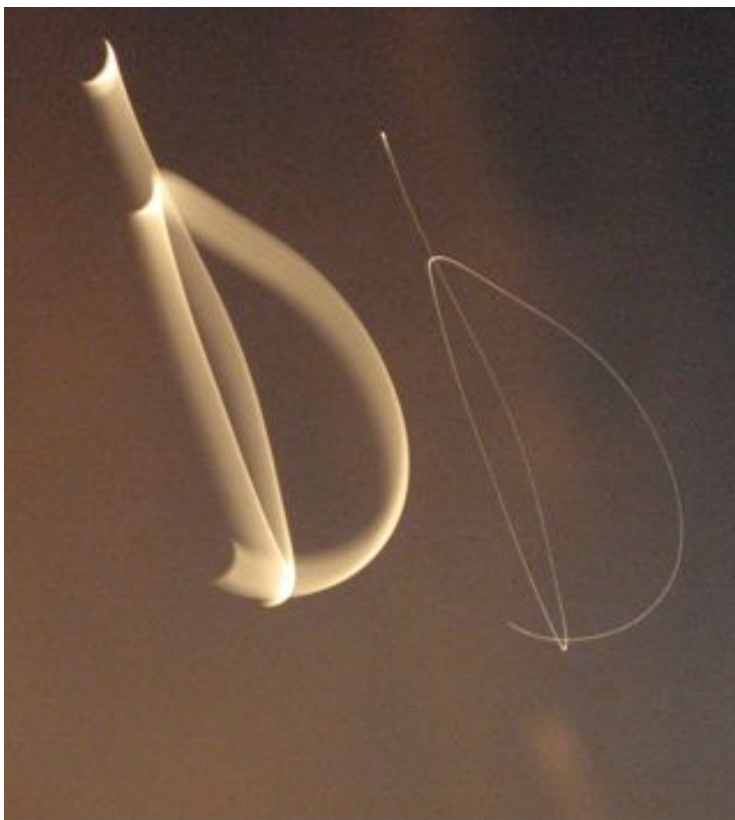
18 June 2007 – [1]

Moon sketching

Artist: Lauren Goode







15 August 2007 – [1]

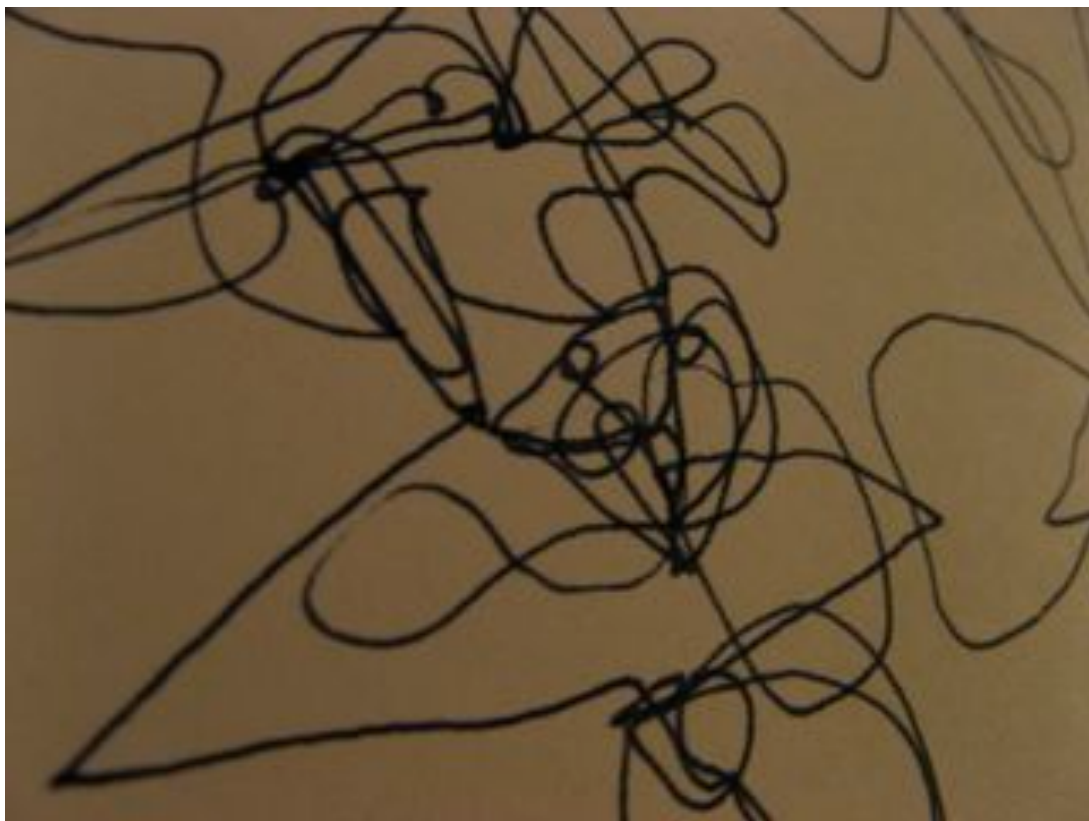
Untitled

Artist: Lauren Goode

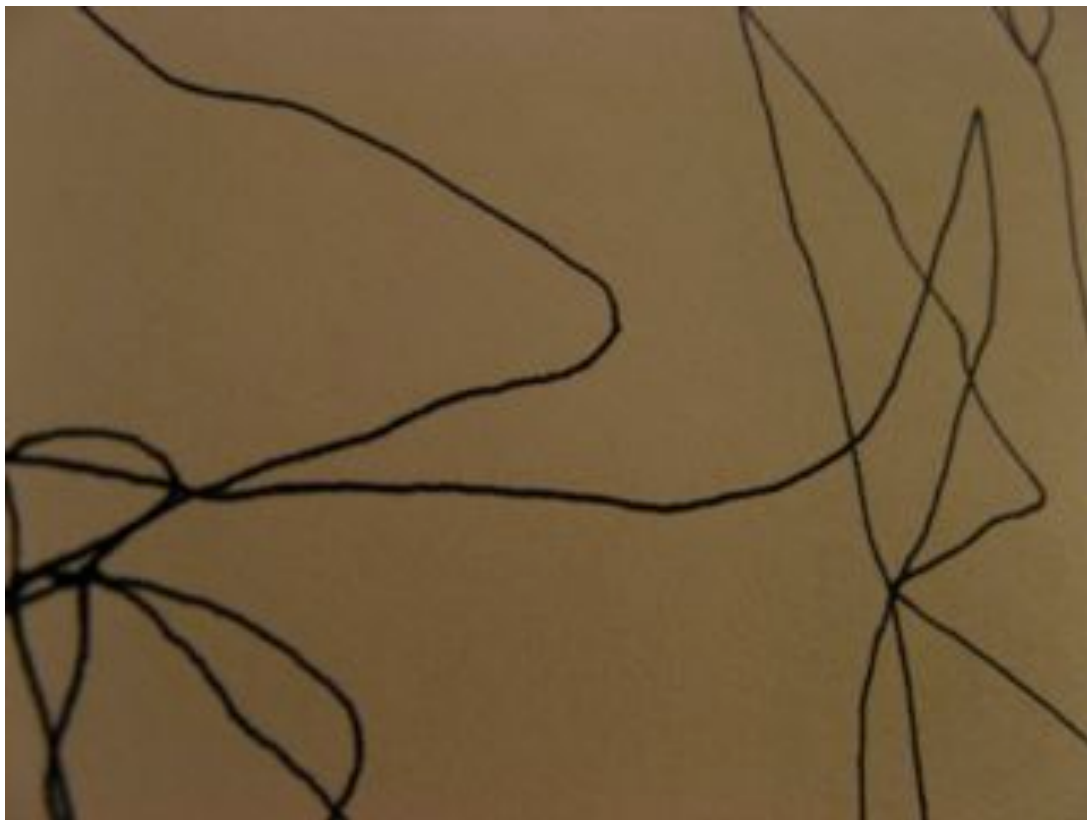


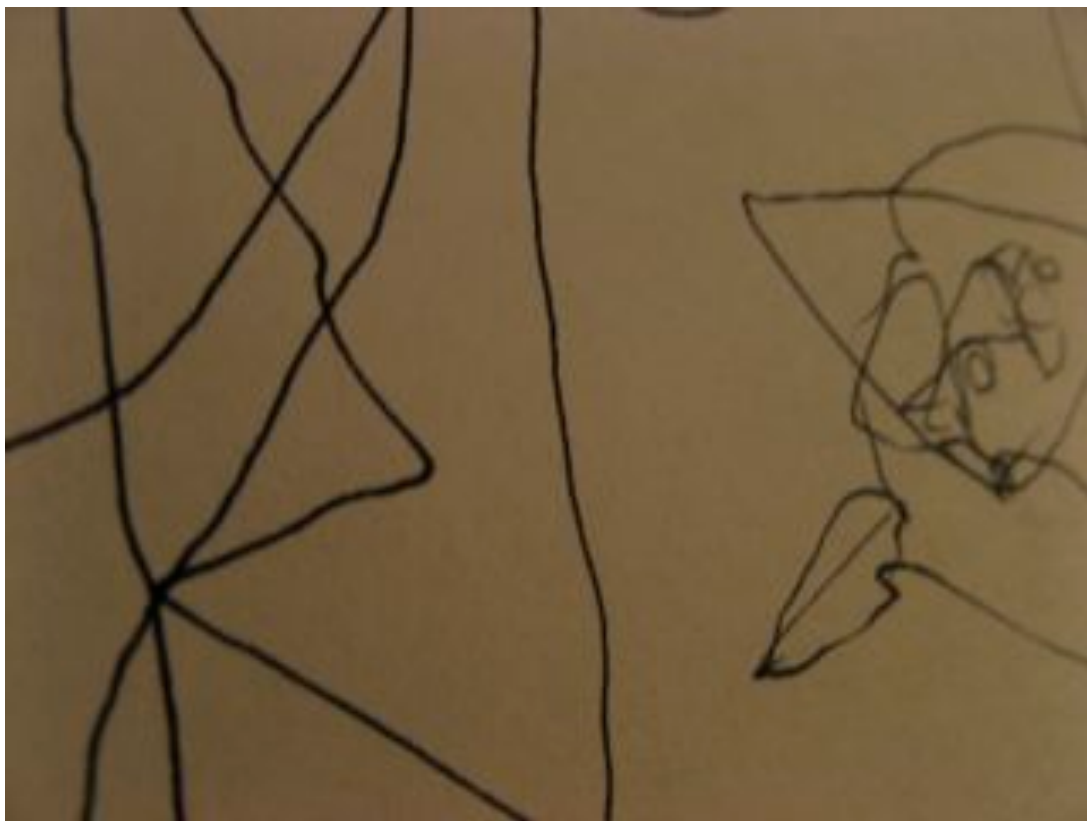


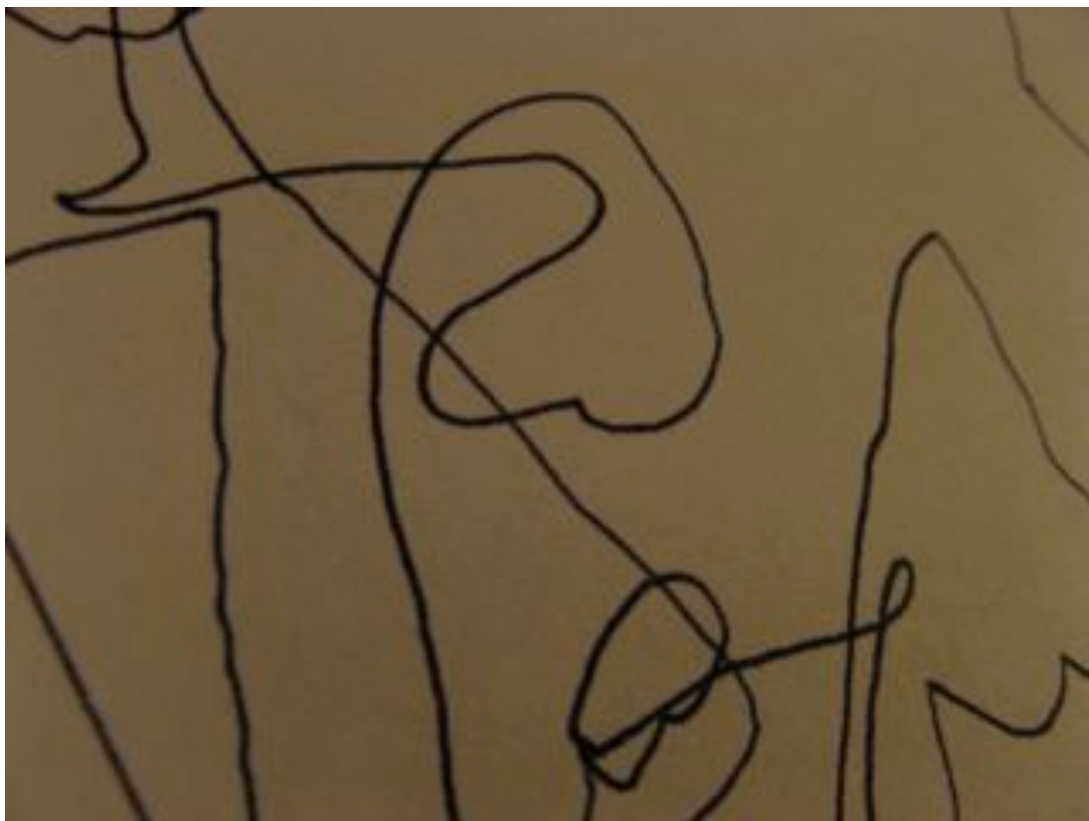






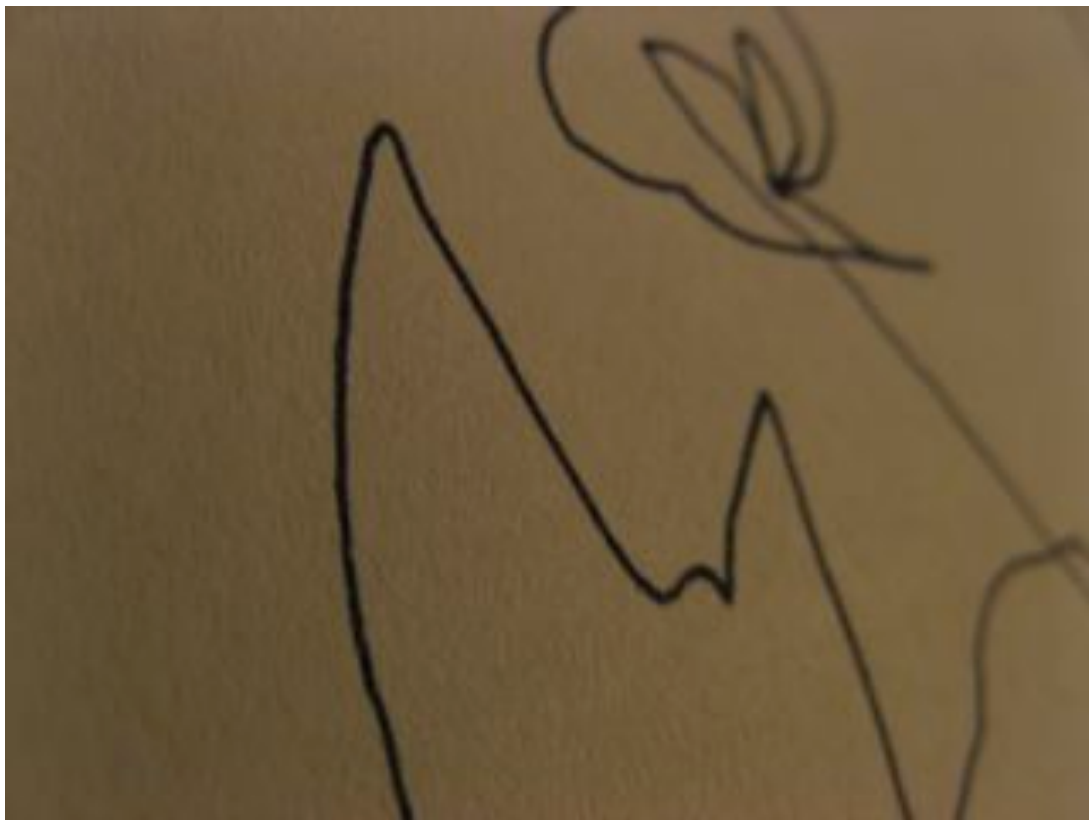












15 August 2007 – [2]

Untitled

Artist: Lauren Goode



15 August 2007 – [3]

Untitled

Artist: Lauren Goode

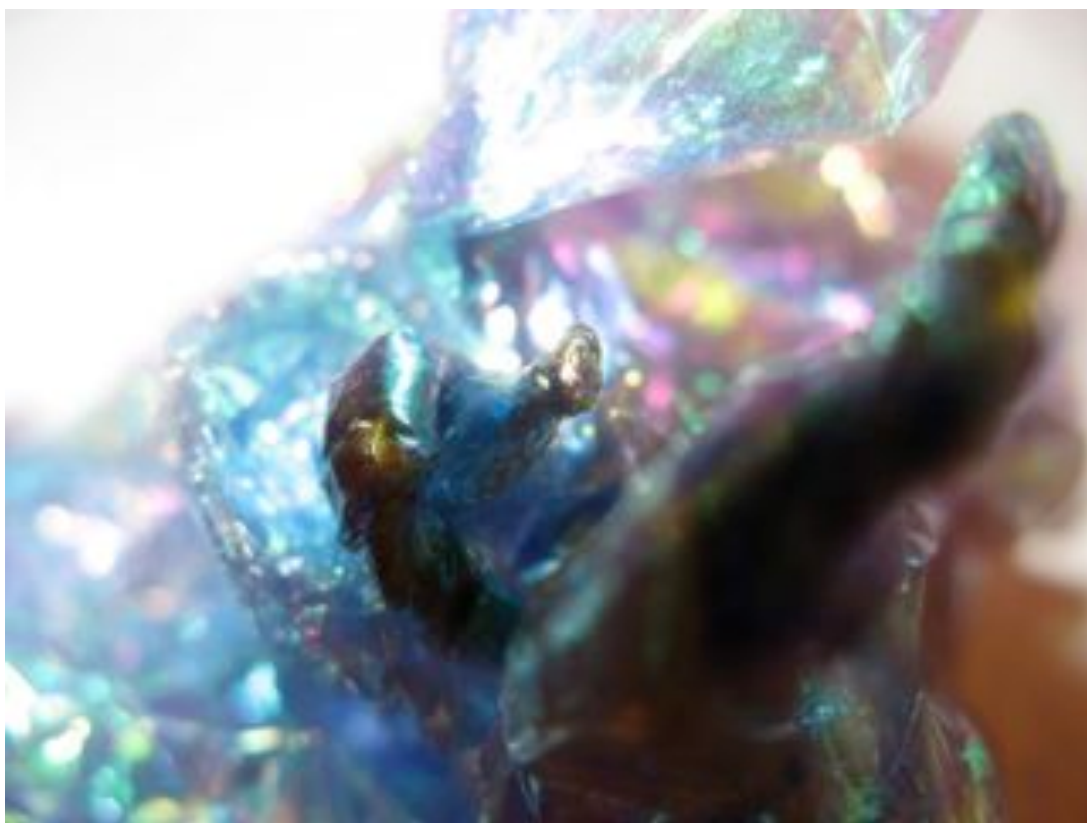


15 August 2007 – [4]

Untitled

Artist: Lauren Goode









19 August 2007

Untitled

Artist: Lauren Goode





21 August 2007

Life is...

Artist: Lauren Goode

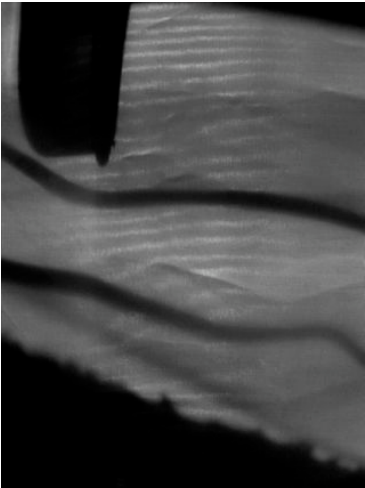


Life is...LUMPY
Temporarily I create
smoothness by
ironing unnecessarily
the sheets

26 August 2007

Untitled

Artist: Lauren Goode



3 September 2007 – [1]

Untitled

Artist: Lauren Goode





3 September 2007 – [2]

Untitled

Artist: Lauren Goode





9 September 2007

A description of...a film work idea

Artist: Lauren Goode

This pond vicinity is on a hill and close by to a busy road. I have a specific movement-based work (in gestation since initial experiments in 2004) that involves figures standing and minimally leaning. The figures alternate, very gradually, the directions of their leans. This comprises both a simple and complex movement-operation that is particularly tranquil, meditative and peaceful. Further to exploring this movement operation in different field site locations I think it would work as a piece if the figures were also floating whilst balancing-leaning (I envisage either some form of palette that is discreetly submerged -- so as invisible -- just below the surface of the water or, perhaps creating some kind of boat form, but I think using boat-forms would add a narrative turn to the work that it doesn't need. Instead of using such palettes, I also now wonder about the possibility of using weathered or new pontoons. I recall the kind used on yachting marina's. I need the palettes or pontoons to have some kind of ballast, so that when the figures lean the palette/pontoon plane tilts, but does not scoot sideways landing the figure in the water...splish, splosh, splash! However, when I imagine the single drifting pontoon solution, rather than the invisible palette solution, somehow the vision seems to require more of a lake setting -- with deeper water -- rather than this particular pond vicinity, which offers a very shallow water depth, about knee-high. However, this site has other important aspects going for it.

You may now be slipping into imagining some relatively tranquil pond-on-hill setting, but actually, what attracts me about this particular site is that it directly juxtaposes a stillness that the pond vicinity emanates with a panoramic view that includes the very busy main trunk road. This, typically, carries a continual flow that frequently alternates the largest of lorries with both Greenwich tour coaches and chugging London transport buses as well as cars/vans/cyclists etc. The road, in its close proximity, brings the setting particular momentums, noise levels and acoustics. Imagine a narrow slice of stranded land: on one side, sandwiched by a fairly quiet road and then a high wall, over which is the leafy Greenwich Park, and immediately on the other side of the pond vicinity, a single carriage way road from which there's a continuous thunder, swishing of traffic and punctuations as rattling engines speed away or slow for the pedestrian crossing nearby.

Immediately to the other side of the busy road is more green open-space -- playing fields -- and, as this is the top of the hill (which forms a kind of large plateau area, not a point), the skyline is low behind the passing traffic. So, on film, framing the the traffics scale can be made even more dominant. The site first inspired the vision for this work when I was walking past it at around twilight on a crisp November evening -- the pond vicinity and road were well lit and bathed in orange tungsten lighting and the blue night sky and stars were reflected in the pond. The area at this time is unpopulated, as not a pedestrian-

friendly vicinity-thoroughfare and so it presents this image of stillness against a cinematic scale panorama of both noisy and encapsulated traffic sliding by, but also somehow floating as the skyline behind is so low.

The durational performance movement-work of the leaning figures, in stillness, would be striking against and immersed in this cinematic space... I also like the way the roadway at this point is strikingly straight, so the passage-way of traffic heightens the sense of stark directional movements, whilst the 8 or so figures would be within the borders of the pond-vicinity floating and slowly drifting randomly. Much of my movement-based work is interested in using contrasting vector movements or momentums -- as this seems to be a way of materialising a showing of a sense of 'becoming' that I think is important to draw attention to, *ie* relating to the non-linear, to do with the event of the Aion rather than the Chronos, in relation to Deleuzian concepts, but neither trying to represent these.

The images of the pond vicinity location presented here were taken in August, hence are very leafy. (I will post some more taken this November). However, the vision for this work is actually season specific, as it requires the leaves to be off the trees as well as the contingent environmental atmospherics that the this specific seasonal moment provides, *ie*, as when the space was seen previously on the November evening referred to above. At this time the cinematic sliding-thundering-floating traffic vision is both louder and more

striking as its pervasive proximity to the pond vicinity is more intense and stark. It's less separate and not hidden by the trees which, in their bareness, amidst this now even more exposed space, on a windless evening also engender a kind of sustained durational stillness from their embodiment of dormancy. This will work cut against the different breathing stillness created by the floating and subtle shifting-leans of the envisaged figures situated within the pond.

Description of... A film work idea by Lauren Goode.
Project work-in-development, since 2004.



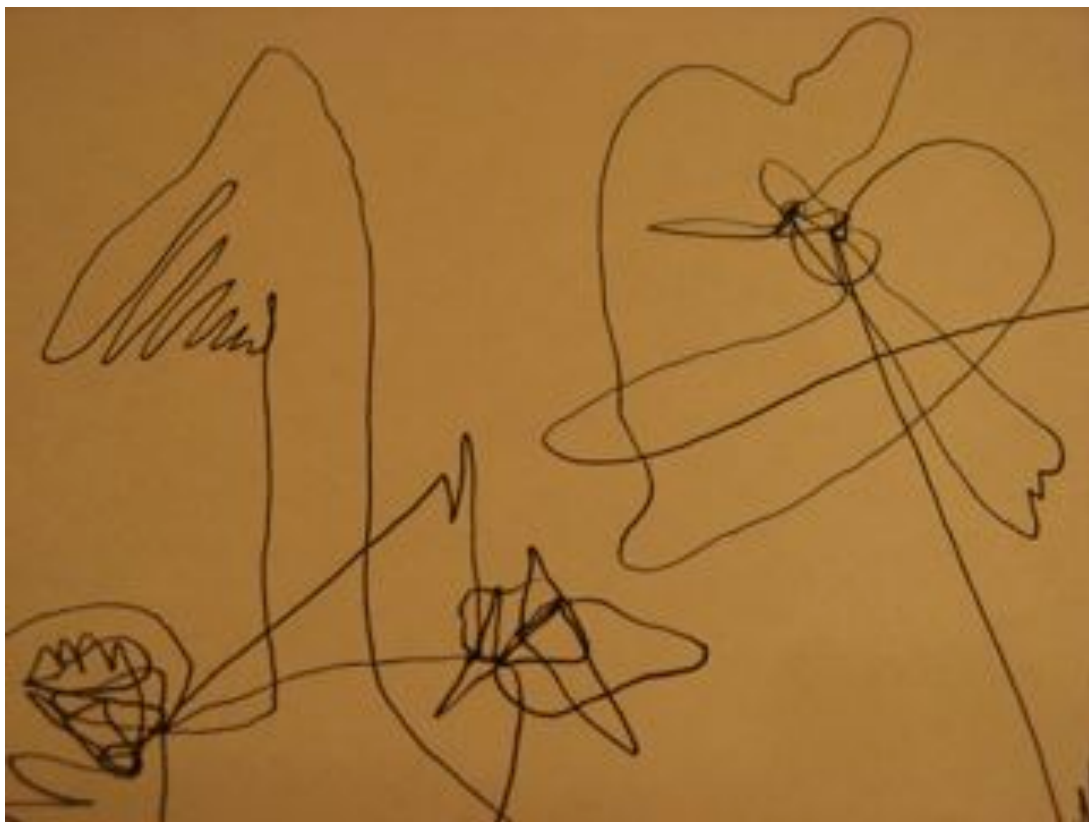




13 September 2007 – [1]

Untitled drawings

Artist: Lauren Goode

















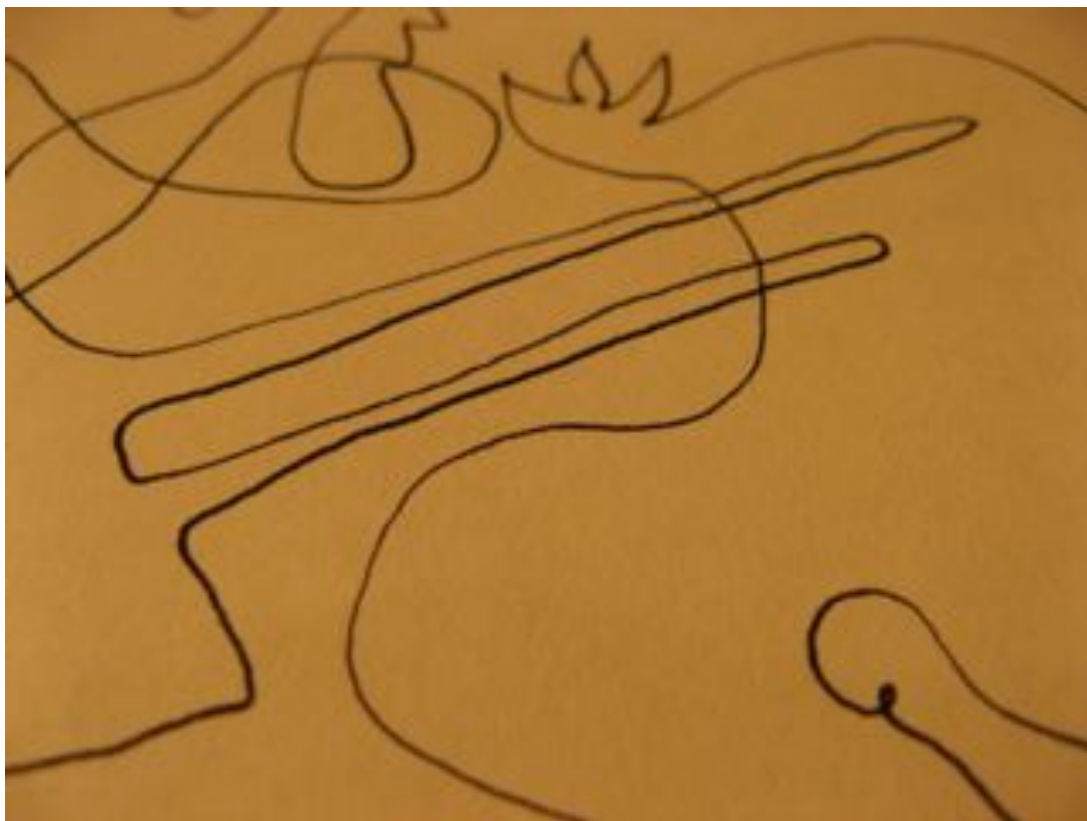


13 September 2007 – [2]

Untitled drawings

Artist: Lauren Goode









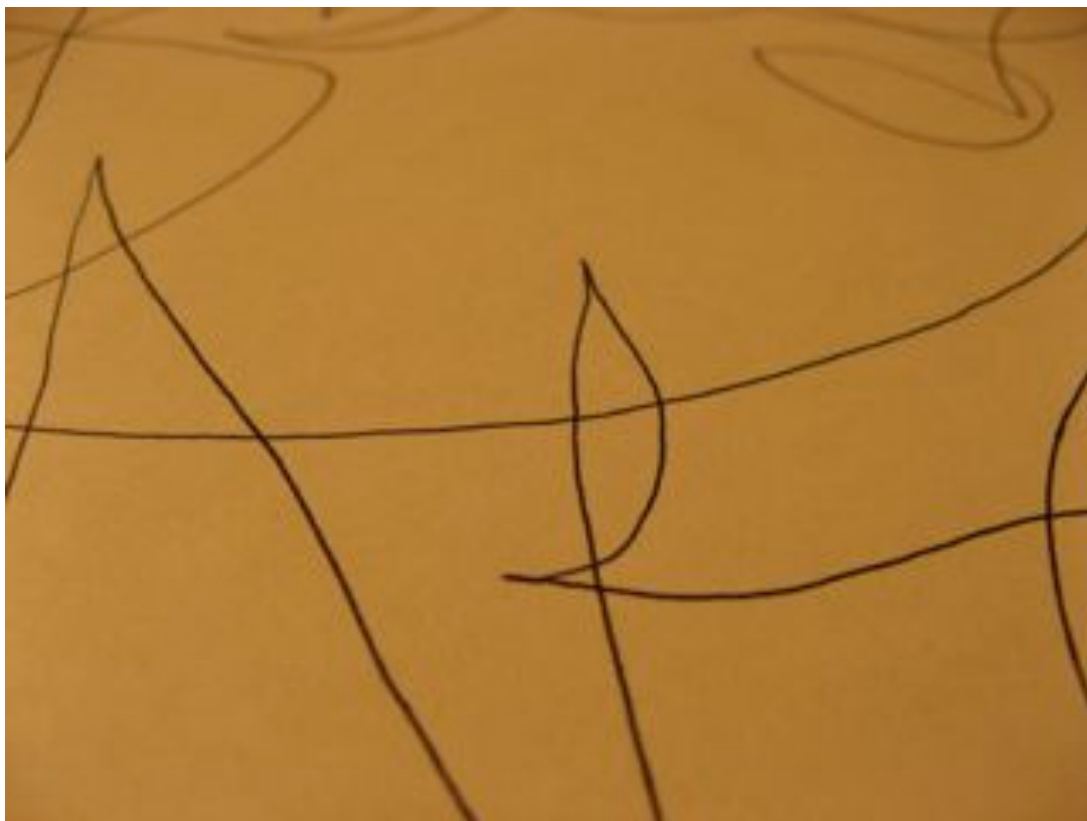


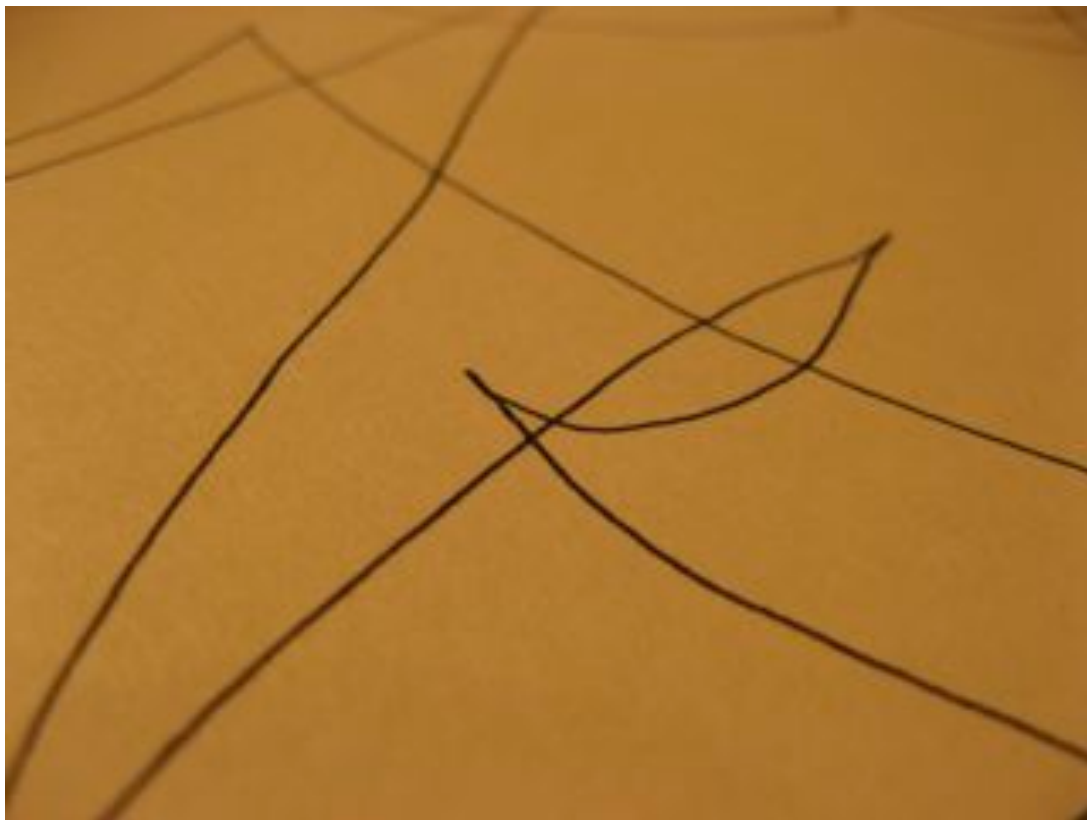
























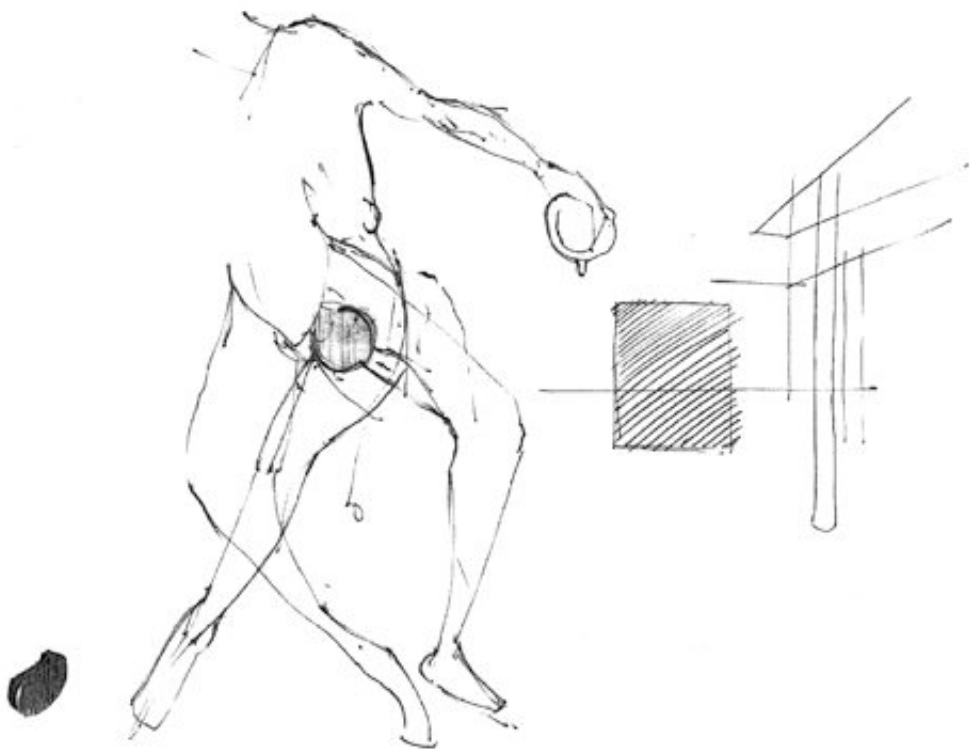




27 October 2007

Hernia

Artist: Fabrizio Manco



30 October 2007

250,000

Artist: Lauren Goode

250,000 Lambs...

8 November 2007

Untitled

Artist: Lauren Goode









10 November 2007 – [1]

Untitled

Artist: Lauren Goode





10 November 2007 – [2]

Film project location research

Artist: Lauren Goode





12 November 2007

An Olympic site: Demolition due on Monday

Artist: Lauren Goode



15 November 2007

Untitled

Artist: Lauren Goode



22 November 2007

Silhouettes in Cross Stitch

A body of paintings first exhibited on 22nd November 2007, Greenwich, London

Artist: Helen Morse Palmer





13 December 2007

Untitled

Artist: Lauren Goode



26 December 2007

Untitled

Artist: Lauren Goode





31 December 2007 – [1]

Untitled

Artist: Lauren Goode







31 December 2007 – [2]

Untitled

Artist: Lauren Goode









