

# **GROUND LEVEL**

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Hayward Publishing



Dymaxion or Fuller maps are projections of the globe onto the surface of a polyhedron, which are then unfolded and flattened to form a two-dimensional map that retains most of the relative proportional integrity of the globe map.

## Foreword

As ways of visualising the empirical world mapping and art are intimately related: the exactitude of the one is answered by the flexibility and freedom of the other. Art is always open to interpretation, giving a subjective and partial view: its truth value is only established by recognition, in the correspondences found with the viewer's own experience. That is also the case with maps, which describe a world available to others, against whose experience their accuracy can be tested. So fascinating and conceptually layered is the relationship between cartography and art that it has been the subject of many exhibitions. What makes Kit Hammonds' contribution freshly stimulating is the precision and subtlety of his selection, allowing each artist to stand for a realm of ideas and practice much larger than is possible to represent in a single project. In focussing on the particularities of a single location, the artists in *Ground Level* produce intriguing insights into the psychology, politics, metaphysics and associative power of place, themes which are elaborated upon in the essay that follows. We thank Kit Hammonds for curating an intriguing show, and the artists, Maria Thereza Alves, The Atlas Group, Ricardo Basbaum, Kayle Brandon and Heath Bunting, Center For Land Use Interpretation, Simon Evans, Yolande Harris, Christian Philipp Müller, Eyal Weizman and Stephen Willats.

*Ground Level* is the second in a series of Hayward Touring Curatorial Open exhibitions designed to provide independent curators with an opportunity to produce an innovative contemporary art show in four galleries across Britain. The scheme is open to anyone, whether or not they are working in an art institution or engaged professionally in the visual arts. This exhibition was selected from over 120 proposals by a panel consisting of Stephen Foster and Ros Carter at John Hansard Gallery, Southampton; Louise Clements at QUAD, Derby; Martin Barlow at Mostyn, Llandudno; Chloe Johnson at Leamington Spa Art Gallery & Museum; myself, for Hayward Touring, Ralph Rugoff, for the Hayward Gallery, and artist Zineb Sedira. The diverse range of venues – a university gallery, a recently built art and media centre, a newly expanded contemporary art space, and a local museum – indicates the rich variety of possible

## Ground Level

contexts for presenting art in this country. All of the venues are publicly funded and serve a vital role in their communities. This project is, in a modest way, a gesture towards the collaborative networks that already exist and which will become more essential in the future if our galleries are to flourish and meet the appetite for contemporary art among new generations.

The exhibition was organised by Clementine Hampshire and its tour is being overseen by Nadia Thondrayen. Amy Botfield, Publishing Co-ordinator at Hayward Publishing, has edited and produced this book, which was conceived by the curator as an essential aspect of the project. It has been thoughtfully designed by Jackson Lam and Louise Naunton Morgan using a mixture of techniques that resonate with the themes of the exhibition. We thank the artists, our colleagues in the participating galleries and the following individuals, who have lent works or given valuable help and advice: Alfredo Cramerotti, QUAD, Anders Pleass, Mostyn, Sarah Brown, Learnington Spa Art Gallery & Museum, Jeremy Aynsley, Mark Nash, Clare Carolin and Karen Alexander at the Royal College of Art, Nadine Lockyer, Anthony Reynolds Gallery, James Marshall, The London Borough of Hounslow, Galerie Christian Nagel, Cologne, Fiona Liewehr, Georg Kargl Fine Arts, Vienna and Emily Pethick at The Showroom.

**Roger Malbert**  
Senior Curator, Hayward Touring



### Beating The Bounds

There is an ancient custom observed in parts of England and Wales called 'Beating the Bounds', where parishioners walk the boundary of their parish on Ascension day. At each boundary post the local priest blesses the ward, and, in the pagan ceremony on which it was based, local boys were supposedly whipped with green branches.

In the village where I grew up, Beating the Bounds was an annual ritual observed by most families as an excuse for a picnic, but, as with most customs, its origins are practical. By walking the outskirts of the parish, the community is brought together to agree upon its limits, committing them to collective memory. In doing so, the inhabitants of a place enact a process of rudimentary cartography, a mnemonic map made of experience on the ground that precedes the bird's eye view of the world that the activity of mapping might suggest.

The maps and schema that we use today not only portray the boundaries of estates, the borders between countries and the lie of the land, but also the geography of the internet, the activity of the brain or the weather, among many other things. These diagrams are of course filtered through a variety of political, ethnic or economic concerns, depending on the context in which they are produced.

*Ground Level* brings together works of art that use forms of mapping to consider how we make sense of the world, how we belong to a place and to a people, and how we connect to the land we inhabit through negotiation, experience, memory and technology. The artists in the exhibition enact forms of research on the ground that echo the processes used by cartographers to draw up the land on charts, maps and legends. Rather than putting forward definitive surveys, however, the works presented open up alternative readings of the landscape, blurring the boundaries between here and there, us and them, me and you. This is not an exhibition about maps *per se*, but the limits of mapping to describe a place. In this spirit, the following essay aims to mark out a landscape of ideas, rather than

a thesis, to provide some orientation in a discursive terrain that remains, to some extent, uncharted.

### Ground Level

Even on familiar ground most of us carry maps around for reference, in our heads if not in handbags or jacket pockets. In an age of satellite navigation we might rarely question how a map is made, even less so *why*. In fact, we're so familiar with the bird's eye view that it seems entirely natural, when in fact it is quite the opposite. Rendering the earth from above through aerial or orbital photography might appear to be the map-making method *par excellence* but for millennia maps of various kinds have been produced, compiled, consulted and refined through expeditions at ground level.

In this manner, much of the world had been put in its place by the time the Wright brothers began to open up the skies. True, if one were to look back to medieval *Mappamundi*, Europe was not quite as we know it. Recognisable in their crudest outlines, Europe, Asia and Africa (then commonly referred to as Libya) are more clearly traced by re-orientating them through 90° clockwise. Predating the invention of the magnetic compass, the medieval scribes placed our 'East' at the top of the world, the Garden of Eden – the source of all life and God's handiwork – overseeing the world below, long before today's secular North Pole was established.

Such relativity is an important factor to bear in mind in the contemporary world of images. If our culture is a visual one, our visual language must be seen as relativist in order to grasp its potential meanings. The map holds a special place as mediator between the images we encounter, the meanings we ascribe to them and the information we glean from reading their legends. For it is the map, and its siblings the schema and the diagram, that brings things into order.

In his exploration of the subject *Mapping Reality*,<sup>+</sup> cartographic historian Geoff King suggests an inversion rather than a displacement: 'the map that *precedes* the territory [...] the map cannot



*Mappamundi* often took this simplified form classified today as an OT map.

<sup>+</sup> *Mapping Reality: An Exploration of Cultural Cartographies*, Geoff King, Macmillan, London, 1996

King 1996, pp. 172–3

be treated in isolation. Map and territory become implicated in one another.’ King continues, ‘a hierarchical relationship is replaced by what Douglas Hofstadter terms a “strange loop”, or a recursive structure in which each level appears to be determined or influenced by the others in a dialectical process that cannot be ultimately resolved. The map neither obscures nor is a simple product of the territory; the two are intertwined, as if the map is woven into the very ground on which it stands.’<sup>o</sup>

°King 1996, pp. 172–3

King offers a point of view that chimes with various geological and geographic metaphors in contemporary thought. For example, French philosopher Gilles Deleuze and psychoanalyst Félix Guattari provide a relevant analysis when they suggest ‘the map is open and connectable in all its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on the wall, conceived of as a work of art, constructed as a political action or as a mediation.’<sup>+</sup> As Deleuze and Guattari suggest, maps are never impartial ‘drawings’. Even the various permutations of rendering a spherical object onto a flat sheet of paper inscribe power relationships onto our image of the world. In this way, divisions of them and us become just as relevant as notions of here and there.

<sup>+</sup> *A Thousand Plateaus*, Gilles Deleuze & Félix Guattari, University of Minnesota Press, 1987, p. 12

#### Taking a Walk

The role of the European cartographer in the New World was not dissimilar to that in the ‘old world’; his work involved a process of travel and exploration, observation and detailed recording. However, the Americas did offer a blank slate for a systematic surveying of a previously undefined mass of land and, though perhaps woefully overlooked by its colonisers, its peoples. The colonial historian would have us believe that this process constituted a scientific overview, a mathematical, rational investigation of the terrain. More recent accounts suggest that the strategies and customs of the native American population were a

major influence on the cartographer’s practice. John Rennie Short’s account of early explorations of the New World unpacks how, through trade, European mapmakers took advantage of indigenous knowledge of the landscape beyond its geography alone. This information was stored in collective memory, and in some cases mnemonic objects, which represented space in terms of the time it takes to traverse it.

As historian Graham Huggan notes in his essay ‘Decolonizing the Map’, the New World brought about ‘a dismantling of the self-privileging authority of the West, which also suggests that the relations between the ‘natural’ and the ‘imitated’ object which inform the procedures of cartographic representation are motivated by the will to power and, further, that these relations ultimately pertain neither to an ‘objective’ representation nor even to a ‘subjective’ reconstruction of the ‘real’ world but rather to a play between alternative simulacra which problematises the easy distinction between object and subject.’

A keen observer of the informal use of space in our cities, Stephen Willats is a pioneer of what might now be referred to as ‘socially engaged’ practices. With an involvement in early cybernetics, Willats’ explorations involve groups of people working en masse to record portraits of a place through close observation. Signs (both official and illicit), graffiti, litter and other human markings are noted through film, video and photography by individuals while the artist acts as a coordinator of the action and of the material produced. The artist often adopts quasi-scientific procedures – rules of representation, framing or timing – that structure the event and the subsequent editing process. Willats’ defining aesthetic of cut-and-paste text and image on schematic representations of places and flows of people often shown in combination with moving image and sound. These works are precise notations of the overlooked codes and territories of public and semi-public space that reveal the traces of the lives lived there.

In this exhibition two works are brought into dialogue with



A native American map sculpture. The carving is a topographical representation of a North American coastline.

‘Decolonizing the Map: Post-Colonialism, Post-Structuralism and the Cartographic Connection’, *Past the Last Post: Theorizing Post-Colonialism and Post-Modernism*, University of Calgary Press, 1990

one another. For *From the Top of Harvey House* (1985), Willats brought together a team of scientists and philosophers to sweep and patrol the grounds of a campus-like housing estate in west London. The finished work combines the footprint of the tower block and single-colour images of items found in the estate's shared grounds. *Wall Walk* (1993) was made collaboratively by a group descending the fifteen floors of a similar block and noting the markings of individual homes in the homogenous architecture of each level. Willats continues to produce significant documents of social history that go beyond the representation of predefined social groups and many of his works can be found in Local Studies collections as well as international art museums. Willats' practice has laid the groundwork for subsequent work by artists aiming to explore how we make our mark in the world, and how we construct our identity.

Ricardo Basbaum's expansive practice involves carrying out social experiments to explore the psychology of belonging and the circulation of ideas through communities, whether permanent or temporary. In a series of wall drawings made for each of the venues of this touring exhibition, Basbaum's topologies of power, social mobility and interpersonal relationships are abstractions of observations from such experiments. Utilising architectural terms derived from classical Greek ideas – 'Agora' in the drawing illustrated – the artist suggests the grand ambitions of modernist city planning. Basbaum's topologies, however, record general trends and flows that run in neurotic closed loops or expansive confident arcs to describe what Felix Guattari termed 'micro-political spheres.'<sup>9</sup>

Basbaum's work indicates not only the symmetries of personal and social relationships, but also the issues of representation within all forms of mapping that inevitably exclude subjectivity in favour of concision. As with Lewis Carroll's hypothetical map, the two scales – the local and the global – appear similar, but only in theory. Inserted within the scheme is Basbaum's wider project to explore the formulation of sense of self and 'the other'. The artist uses the term 'New Bases for Personality' to suggest the impact of



Maria Thereza Alves  
*Seeds of Change (Bristol)*, 2007

<sup>9</sup> This is very well articulated in Suely Rolnik's *Molecular Revolution in Brazil*, Semiotext(e), Paris, 2008.



Maria Thereza Alves  
*Seeds of Change (Bristol)*, 2007

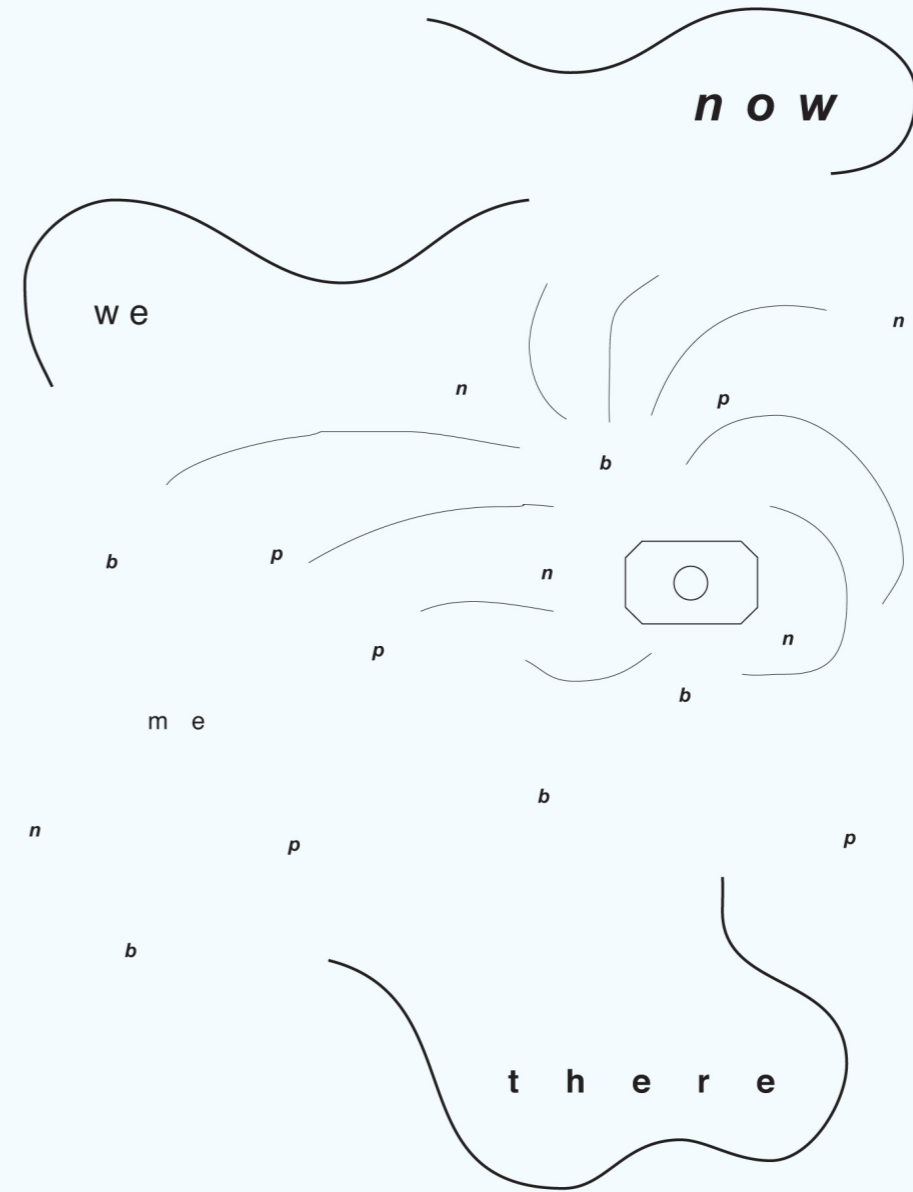


The Atlas Group  
*Sweet Talk File (Plate 392)*, 1991–2005

L O C A L



G L O B A L



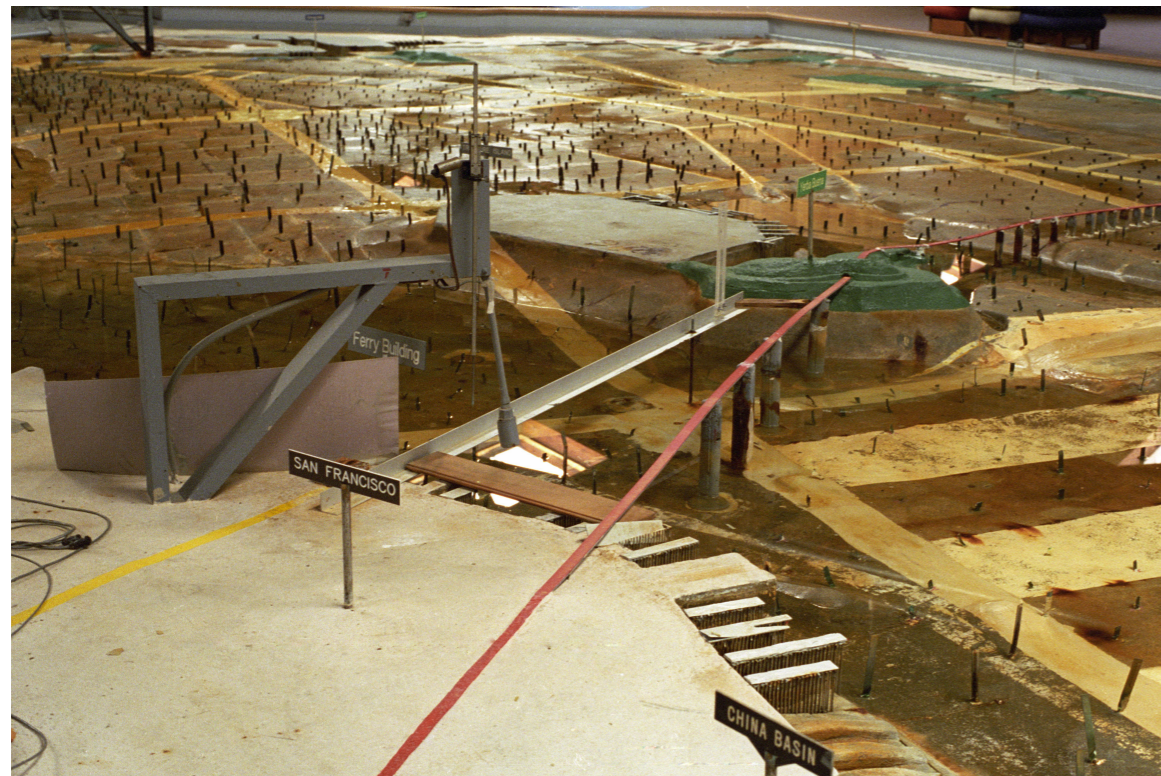




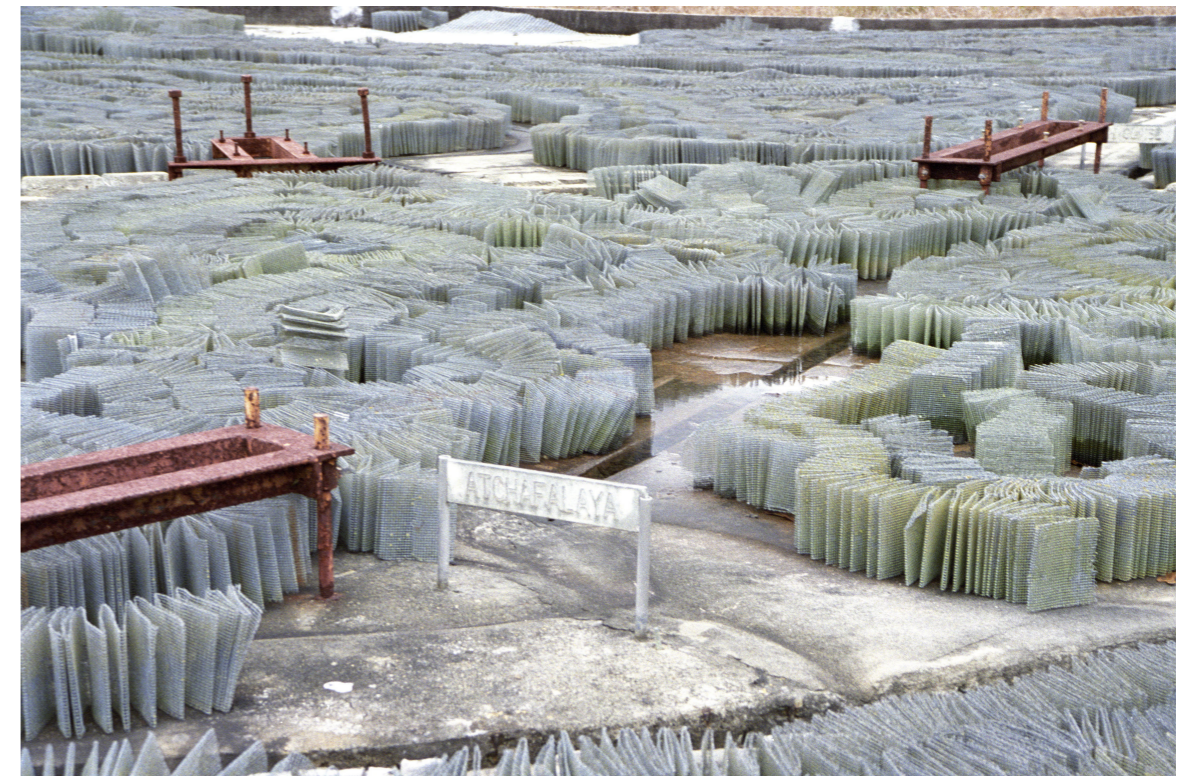
Kayle Brandon and Heath Bunting  
*BorderXing, 2004*



Kayle Brandon and Heath Bunting  
*BorderXing, 2004*



Center For Land Use Interpretation  
*The Hydraulic Models of the Army Corps of Engineers, 2010*



Center For Land Use Interpretation  
*The Hydraulic Models of the Army Corps of Engineers, 2010*

POSSIBLE LISTS POSSIBLE LISTS POSSIBLE LISTS POSSIBLE LISTS  
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 WHILE WATCHING TRAFFIC FOR TEN MINUTES. SUPERFICIAL  
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 VICIOUS GHOSTS INDUSTRY OF FOOLS  
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 WORLD WHERE WE GO NEW PARENTS  
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 ACE S LONELYNESS TOOK ME BUT  
 GING EVERYTHING I LEARNED ABOUT PEOPLE

Simon Evans  
Island Time, 2009



Yolande Harris  
*Navigating by Circles*, 2008



Christian Philipp Müller  
*2562 km*, 1993/2005



The physical presence of the model introduced a new kind of legal interaction.

Eyal Weizman  
*The Best of All Possible Walls*, 2009



Stephen Willats  
*Wall Walk*, 1993





The Center for Land Use Interpretation logo

space. As the title suggests, the 'author' is a man much like Robinson Crusoe, but the notes he makes are increasingly fraught and obsessive, as well as humorous. Time and space are confused along with the figure of the artist and the 'environment' described therein.

Evans' practice is a wry observation of mass culture hybridised with quasi-scientific systems of categorisation and analysis. Highly subjective, the crude yet seductive collage of found images, drawing and scrawled text creates a schizoid impression of society and the individual. Whether tabular settings or the pages of a diary, these structured forms of presentation begin to work against themselves as Evans approaches and deconstructs them for his own ends. *Island Time* was originally produced as a series of framed works showing spreads from the notebook, but here Evans presents a facsimile of the original to be used as an eccentric exhibition guide.

The series of photographs and information panels produced by the Center for Land Use Interpretation for *The Hydraulic Models of the Army Corps of Engineers* document sites where the map is rendered in three dimensions. Though they do not always correlate with the space they represent, each 'supermodel' recreates an aspect of the geological, tidal or electrical properties of the environment. Rather than mapping through observation, these models project their representations outward. CLUI defines its mission as bringing about 'the increase and diffusion of knowledge about how the nation's lands are apportioned, utilized, and perceived' [sic]. A wry sense of humour emerges from the institutional gloss of images and texts when you consider the absurdity of scale and ambition of the *Supermodels*, or in CLUI's other research strands, including *Elevated Descent: The Helipads of Downtown Los Angeles* or *A View into the Pipe: East Central Interceptor Sewer*.

In considering CLUI's practice, one might find this subversive humour reminiscent of that of the protagonists who devise a fictional map in Lewis Carroll's *Sylvie and Bruno Concluded* (1893). With a 'scale of a mile to the mile' the overlay of representation and reality means we use 'the country itself, as its own map'; as one of the characters

assures his fellows, 'it does nearly as well.' CLUI's illicit goal seems to be to create an equally complex map, at least for their native United States. Fictional narratives and nonsense are ever present in a practice that challenges institutional authority and bureaucracy with surrealist verve. By pushing rational structures into psychoanalytical territories, CLUI portrays more than a cultural psyche by mapping out the gargantuan fringes of industrial and knowledge production that make up the unconscious of the 'greatest nation on Earth'.

#### Jumping the Fence

As a translator of experience into information, then, the cartographer is a weaver of narratives in topographic form. Mapmaking necessitates division and regionalisation. While national borders are most commonly associated with atlases, divisions of land and sea, terrain or tribal lands are laid down on the geographical landscape to create geo-political representations. It is here that experience is transformed into knowledge and, as Foucault would argue, its institutionalisation brings with it an articulation of power. Negotiating these lines of power is a theme running through this exhibition, which demonstrates the nature of borders as dividing lines, but also as spaces for critical and political action.

Heath Bunting and Kayle Brandon's collaborative project *BorderXing* is an extensive survey of European national boundaries. Between 2000 and 2002 the artists documented attempts to cross these lines without passing through any checkpoints, testing the idea of freedom of movement between the conglomerate of countries known as the European Union. *BorderXing* illustrates the various national perspectives on immigration through the impediments to travelling in this manner. Infamous for its impregnability, 'Fortress Britain' is shown to be just that, with razor wire and high fences preventing any attempts to enter the country. In contrast, Nordic landscapes and frozen lakes provide idyllic backdrops as well as pathways to navigate between countries, and eastern frontiers



Heath Bunting and Kayle Brandon's *BorderXing* logo

appear relatively simple to traverse.

Christian Phillip Müller also exploited liberal border policies in the making of his work *Green Border* (1993). Crossing from Austria into neighbouring countries – all of which were negotiating changes to the boundaries of Europe at the time – Müller effectively enters and leaves the European Union by leaping across grassy ditches. Alongside these actions, Müller presents a series of archival images of the area. Made in the nineteenth century, the illustrations show picturesque scenes of village life in the Alpine region through which the green border runs. There is a stark collision between the timeless scenes of rural life and the artificial national border that 'divides' them.

Eyal Weizman's study of the negotiations surrounding the erection of a border fence in Israeli-occupied Palestine reveals a more bureaucratic picture of the conflict than the images and headlines we see on global news networks might suggest, as well as the effects of governmental decision-making on the ground. Adopting a PowerPoint format with more than a hint of a pedagogical aesthetic, Weizman narrates the placement of the fence from its planned course drawn on a map to the open consultation with the military and residents that takes into consideration natural barriers, proximity to sniper locations and safe distances from housing on both sides. Unlike the United States' controversial fence on the Mexican border as part of the North American Free Trade Agreement (NAFTA), this literal drawing of a border in the landscape is designed to control movement but also to further define ownership of sections of land and society.

### Finding Your Bearings

It is only over the past century that photography and flight have begun to reveal the earth from a true 'bird's eye view'. Navigation, map-making and day-to-day travel have been transformed by satellite and mobile communication that makes the image of any location available anywhere in the world, technology permitting.

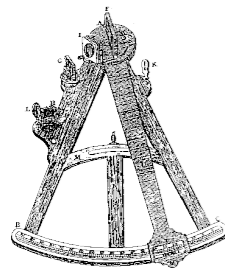
Location is described by a series of terrestrial signals that make the world appear both more hermetic and more knowable.

Yolande Harris's conceptual practice is concerned with the spatial aspects of sound. In her installation *Navigating by Circles* a video shows the distorted view through the eyepiece of the archaic navigation tool. The sextant allowed seafarers to use the angle of the sun or stars in combination with the time and date to calculate the precise longitude and latitude of their position. The accompanying soundtrack to Harris' work is generated from the signals of Global Positioning Satellites, a vast network of orbiting transmitters. This man-made pantheon is a more precise substitute for the stars, allowing today's technology to identify a location (within a metre) anywhere in the world. Harris overlays these alternative conceptions of abstract and concrete space in this searching work.

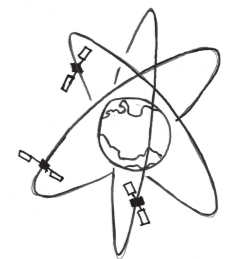
Elsewhere in the exhibition Harris is showing three prints and an accompanying soundtrack that represent a coastal journey made by the artist in different schema, from the 'line' along which she travelled, its map data and the experience of travelling itself. Together, they further her enquiry into the particularities of place: a multilayered context composed of the perceptible qualities of light, the invisible spaces of communication and other nuanced factors that constitute 'affective' experience.

The Atlas Group – a pseudo-institutional face for the artist Walid Raad – brings together the stories of life in Beirut during the civil war and distils them into files of poetic political meaning. To label them as 'fiction' would be to dismiss them as untrue, but here the status of truth is one of the artist's main concerns. Taking hearsay and commentary as source material the works may not have the veracity of courtroom evidence, but they mark out the coordinates of trauma and everyday life, allowing a discourse to take place on the difficult issues they raise.

Compared to other archive projects by The Atlas Group (for example *Hostage: The Bachar Tapes* and *The Thin Neck Files* featuring images relating to guerrilla groups and car bombings), the *Sweet Talk Files* are clandestine in their points of view. The photographs were allegedly



A sextant is a navigation tool that uses the position of the Sun in combination with the date and time to calculate longitude and latitude.



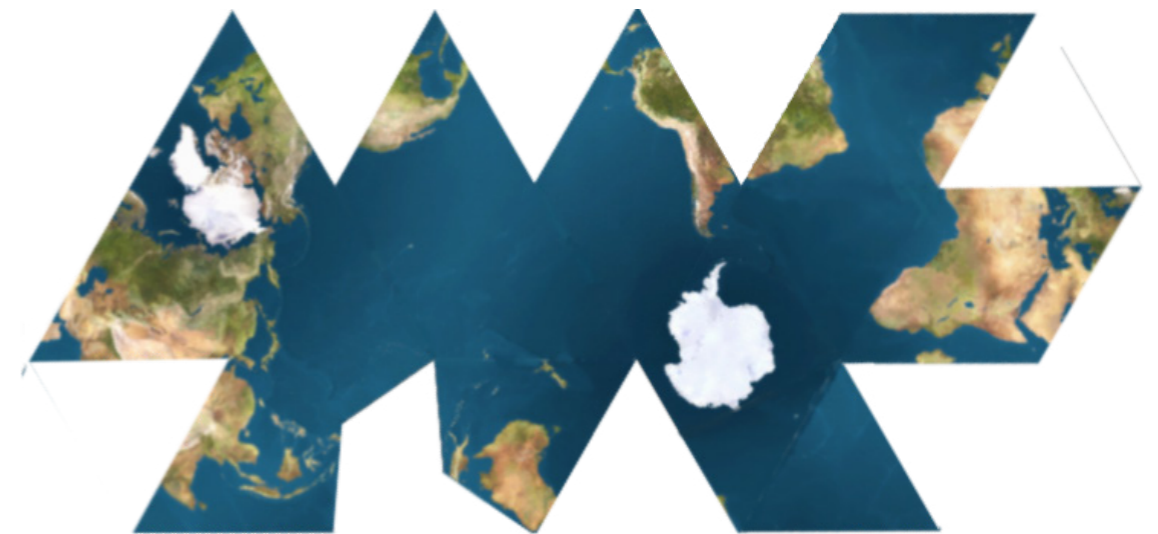
A diagram of the GPS network.



taken in 1989 by a team of men and women to record buildings and spaces of social, economic and technological significance. Taken from street level, the building has been removed from its surroundings save for the occasional glimpse of blue sky where the original photograph – a thumbnail of which appears at the very edge of the image – has been cut crudely around radio and television antennae. Dislocated from their context, these images of Beirut speak as much about the psychological spaces and lived experiences of that time as facts and figures, that is to say, what cannot be represented.

Geoff King aptly concludes *Mapping Reality* by pointing out that 'even when we are aware that the lines of our existing maps are arbitrary and appropriative we cannot simply escape their matrix. That we might consciously be able to disavow and argue against what is mapped out by capitalist, imperialist, racist or patriarchal grids does not mean we can free ourselves from their grasp. Cultural cartographies operate at a level of collective consciousness or unconsciousness and institutionalised social, economic and political practice to which access is not so easily gained.'<sup>o</sup> The approaches to mapping represented in *Ground Level* might be described as lines of sight across a terrain fraught with conflict, estrangement and contestation. They raise important issues about the way in which we communicate our own position in relation to others on both a personal and political level. While any grand scheme to represent the world falls foul of problems of scale, topology and point of view, these works demonstrate that it is perhaps on the borders that exploration can take place.

**Kit Hammonds**



<sup>o</sup> King 1996, p. 185

## List of Exhibited Works

### Maria Thereza Alves

*Seeds of Change (Bristol)*, 2007 (pp. 11–12)

Mixed media

Dimensions vary

Courtesy the artist

### Maria Thereza Alves

*Seeds of Change (Exeter)*, 2007

Mixed media

Dimensions vary

Courtesy the artist

### The Atlas Group

*Sweet Talk File (Plate 408)*, 1991–2005

Digital colour print

114 × 114cm

Courtesy Anthony Reynolds Gallery, London

### The Atlas Group

*Sweet Talk File (Plate 392)*, 1991–2005 (p. 13)

Digital colour print

114 × 114cm

Courtesy Anthony Reynolds Gallery, London

### The Atlas Group

*Sweet Talk File (Plate 544)*, 1991–2005

Digital colour print

114 × 114cm

Courtesy Anthony Reynolds Gallery, London

### Ricardo Basbaum

*Local Global*, 2010 (pp. 14–15)

Vinyl wall drawing

Dimensions vary

Courtesy the artist

### Kayle Brandon and Heath Bunting

*BorderXing*, 2004 (pp. 16–17)

Internet slideshow that can be viewed at

[duo.irational.org](http://duo.irational.org)

Courtesy the artists

### Center For Land Use Interpretation

*The Hydraulic Models of the Army*

*Corps of Engineers*, 2010 (pp. 18–19)

Photographs and text panels

25 × 30cm each

Courtesy the artists

### Simon Evans

*Island Time*, 2009 (pp. 20–21)

Risography facsimile

A6 pamphlet

Courtesy James Cohan Gallery, New York

### Yolande Harris

*Navigating by Circles*, 2008 (p. 22)

Single channel video projection played

in a continuous loop, stereo sound

Courtesy the artist

### Yolande Harris

*Taking Soundings*, 2008

Three colour prints and nine soundtracks

played on headphones

90 × 139cm; 90 × 124cm; 90 × 120cm

Courtesy the artist

### Christian Philipp Müller

*2562 km*, 1993/2005 (p. 23)

DVD projection

9 min, looped

Courtesy Georg Kargl Fine Arts, Vienna

### Christian Philipp Müller

*Green Border*, 1993

Eight drawings, text panels, plexiglass

44 × 58 × 3cm each

Courtesy the artist and Galerie Christian Nagel,

Cologne/Berlin/Antwerp

### Eyal Weizman

*The Best of all Possible Walls*, 2009 (p. 24)

Powerpoint slideshow

Courtesy the artist

### Stephen Willats

*Wall Walk*, 1993 (p. 25)

Photographic prints, photographic

dye, ink, letroset text on card and audio recording

15 works 30.5 × 23cm each and

one work 42 × 30cm

Courtesy the artist and

Victoria Miro Gallery, London

Installation view courtesy John Hansard Gallery

Photo: Steve Shrimpton

### Stephen Willats

*From the Top of Harvey House*, 1985 (p. 26)

Photographic prints, photographic dye, ink,

Letraset text on paper

100 × 145cm

Courtesy the artist and the London Borough

of Hounslow

## Biographies

**Maria Thereza Alves** (b. 1962) is a Brazilian artist based in Brazil and Europe. Her research-based practice includes analyses of environmental issues and public space. Her work has been exhibited internationally and was recently shown in the Guangzhou Triennial 2008. Maria Thereza Alvez is represented by Galerie Michel Rein, Paris.

**The Atlas Group** (est. 1999) is a project founded by New York-based Lebanese artist Walid Raad to study and document the contemporary history of Lebanon. The group's projects have been exhibited internationally including Documenta XI, and their archives are accessible at [www.theatlasgroup.org](http://www.theatlasgroup.org).

**Ricardo Basbaum** (b. 1961) is a Brazilian artist and writer based in Rio De Janeiro and São Paulo. His work includes installations and participation projects including *Would you like to participate in an artistic experience?* originally commissioned for Documenta XII. The project can be viewed at the artist's website [www.nbp.pro.br](http://www.nbp.pro.br).

**Kayle Brandon and Heath Bunting** are based in Bristol and work in a range of media and live events. They have collaborated on a number of projects including *BorderXing*, 2001 and the *World Downhill Skateboarding Championship*, 2005. Their individual and collective works are presented and documented at [www.irational.org](http://www.irational.org), which Bunting co-founded. They are both involved in the artist-run Microplex cinema.

**The Center for Land Use Interpretation** (est. 1994) is a not-for-profit organisation based in Culver City, Los Angeles. The centre includes research offices and an exhibition space, and CLUI operates a number of remote sites for artist residencies and projects across the United States. Documentation of their work can be viewed at [www.clui.org](http://www.clui.org).

**Simon Evans** (b. 1972) is a British artist based in Berlin, working primarily with collage and drawing. He is represented by James Cohan Gallery in New York and Fortes Vilaça in Sao Paulo. Evans participated in the São Paulo Biennial in 2007 and was previously a professional skateboarder.

**Kit Hammonds** is an independent curator, writer and tutor in the Curating Contemporary Art department at the Royal College of Art. He has held a number of institutional positions including Acting Director at The Showroom (2009/10) and Curator at the South London Gallery (2004-2007). In 2004 he co-founded Publish and be Damned with Emily Pethick, a not-for-profit organisation for artists' publications, which he continues to run.

**Yolande Harris** (b. 1975) is a British musician and artist currently based in Amsterdam. Her work has been shown in Montevideo, Amsterdam, where she is currently undertaking a residency. She has produced live events and installations at various music venues and festivals including Sonar, Barcelona. Concurrently she is undertaking a European-wide PhD in experimental music. Visit [www.yolandeharris.com](http://www.yolandeharris.com) for further information.

**Christian Philipp Müller** (b. 1957) is a Swiss artist based in Berlin and New York. His conceptual practice includes performance and works in a range of media. He was a founding member of the artist-led Orchard gallery project in New York (2005–8). Christian Philipp Müller is represented by Galerie Christian Nagel, Cologne and Galerie Georg Kargl, Vienna. His work can also be viewed at [www.christianphilippmuller.net](http://www.christianphilippmuller.net).

**Eyal Weizman** (b. 1970) is an Israeli architect and writer based in London. His architectural practice is located in Palestine, and his research focuses on the legislative aspects of the built environment. Eyal Weizman is course leader for the Centre for Research Architecture PhD at Goldsmiths College, London.

**Stephen Willats** (b. 1943) is a British artist based in London. He has made projects across Europe since the mid-1960s, regularly working at the intersection of art, cybernetics, learning theory and computer technology and producing his work with informal groups in public space, as well as galleries and museums. His work has been widely exhibited, most recently, as part of Manifesta 7. Stephen Willats is represented by Victoria Miro Gallery, London.

Published on the occasion of *Ground Level*  
A Hayward Touring exhibition

Exhibition tour  
John Hansard Gallery, Southampton  
29 June–21 Aug 2010  
QUAD, Derby  
18 Sept–31 Oct 2010  
Mostyn, Llandudno  
6 Nov–2 Jan 2011  
Leamington Spa Art Gallery & Museum  
17 Feb–17 April, 2011

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