

# firstsite

14 october – 22 december 2006

*residue*: a programme of independent commissions, projects, performances, residencies and events marking firstsite's transition from the Minorities Art Gallery after ten years

cauliflower beetles  
cousins in wood  
for you, man, do it, do you do, do you do  
nally, do you do  
chloe, mate  
raphael pepper  
brucey, griffin  
linda, theophanes  
carmen, jasper  
clare, ike  
alison, a. m. k. w. w. w.  
jane, the, the, the, the  
douglass, o. f. a. d.  
elaine, stone, it, the, the, the, the, the



# residue

# *residue*: a small amount of something that remains after the main part has gone...<sup>1</sup>

Residue is a programme of independent commissions, projects, performances, residencies and events marking firstsite's departure from the Minories Art Gallery after ten years habitation. A rich legacy of activity will remain as firstsite's doors close; residues in the form of physical imprints, emotional responses, intellectual stimuli and social experiences.

The complimentary strands of Residue act as an invitation to reflect on firstsite's particular history, the preceding legacy of the Minories Art Gallery and number 74 High Street, while also looking at more abstract metaphors that consider our relationship to shared experience, memory and place. Contributions range from direct, static site-specific responses to abstract, dynamic interpretations.

Over the past ten years, more than one thousand artists and makers have left their mark on firstsite, both physically on the building and, more subtly and less visibly, on visitor's consciousness. These are residues that may have had lasting impact on individuals beyond the viewing experience itself; impact that firstsite is unlikely to have tracked or have ever been aware of.

Each artist's presentation within Residue exists

independently. However, while introducing personal perspectives, they share at least one commonality: each offers the opportunity for viewers' reflections and the building's presence. The projects are all 'residues' in themselves, formed from: projected light, dust, absent subjects, fading sound, painted fragments, ground-down pigment, performance relics. At times there is almost nothing there or nothing happening: intangible, insubstantial, transparent, ephemeral. Together, this is a space for personal recollection and contemplation, shared memory and nostalgia.

This archival box is a lasting document of these transient interventions. The tone and tense of these texts indicates the widespread nature of Residue's individual parts; residencies are necessarily discussed in terms of a potential outcome, while more determined parts are considered in a reflective way. We are indebted to the artists for their valuable perspectives and commitment to the project. Gratitude too is extended to the writers, made up of both firstsite staff and outside contributors.

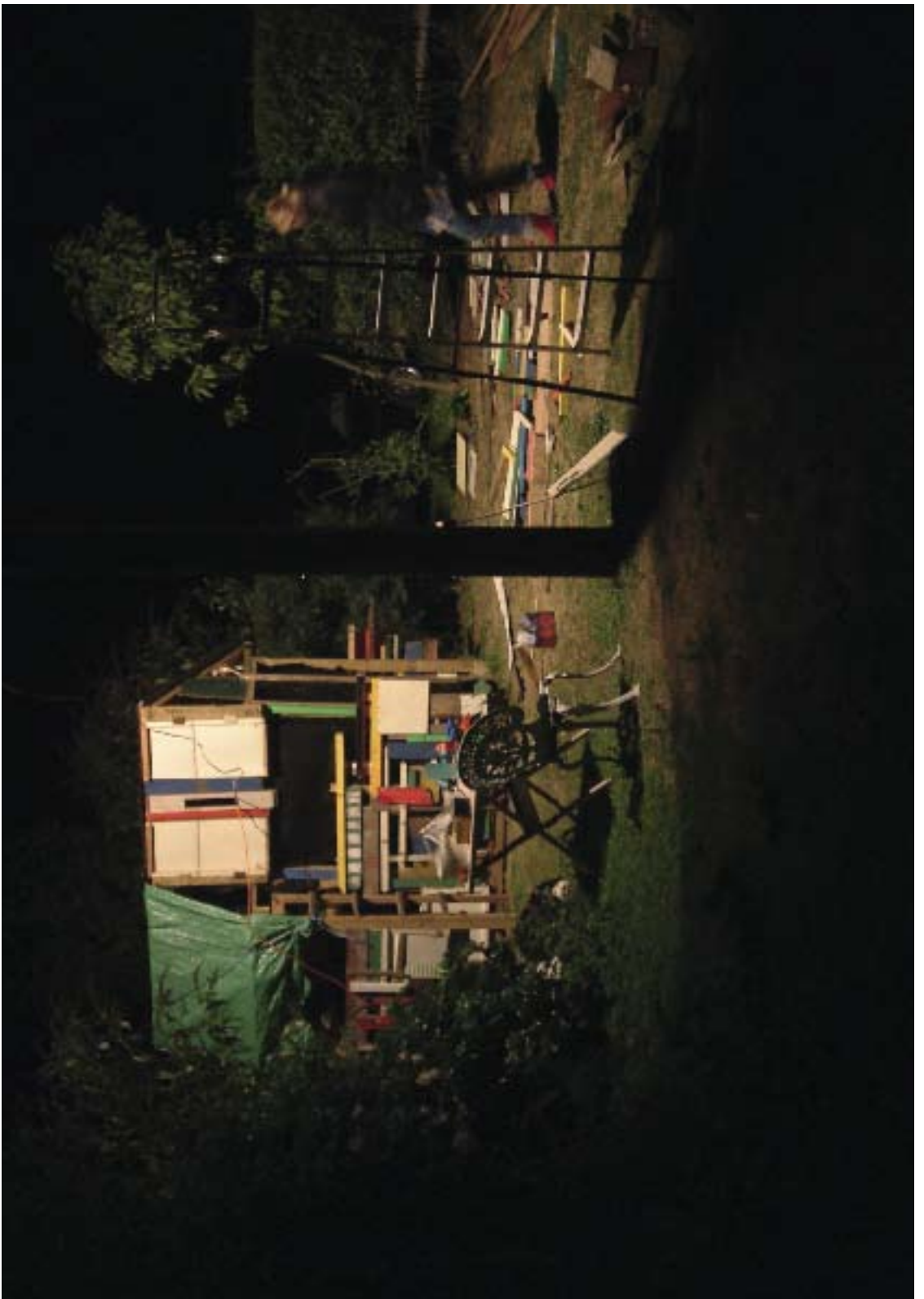
<sup>1</sup> Oxford English Dictionary

Annabel Lucas, Assistant Director, firstsite



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# clare iles

## home

During the summer of 2005 Clare Iles went to Gujarat, Western India where she met, journeyed and lived with Rabari native gypsies. Meaning 'to live outside', the Rabari are one of only a few surviving groups of nomads. Undertaking this research trip fulfilled a long held ambition for the artist; the people she encountered played out in real time the fantasy of a nomadic lifestyle, roaming and travelling within a society, yet on the edge of another.

Iles too works on the periphery, physically and intellectually. Previously she has undertaken projects with riverboat communities and rural villagers in the UK, working in marginalised sites intended for regeneration and development. Concerned with the reality of everyday life, she is preoccupied by the rituals of daily existence, and in particular the places in which these occur: we sleep in our bedrooms, wash in our bathrooms, eat in our kitchens, travel to work and return home at the end of the day to clean, tidy, relax and, in a way, become the domestic spaces we occupy. Nomadic sensibilities are central to Iles' understanding of domestic life: a home moves, develops and reconfigures with its inhabitant. Home, owner and place can be seen as a whole.

Such principles inform the artist's sculptures, which themselves have increasingly become homes for her. To explore the concept of 'ritual within structure' Iles has started to make constructions that develop over time to accommodate her habits and behaviours. In 2006 she built 'Living in Outside 3', a two-storey structure at Cuckoo Farm Studios, Colchester. She spent six days living with the work as she made it. In this sense she also

becomes the work, her experiences of it as a temporary, functioning residence directing daily additions to it. Using reclaimed wood, abandoned furniture and material scraps to construct these spaces, means they also become products of their environment

vibrant assortments of colours and textures that sit comfortably in their surroundings as they seemingly grow from them.

At firstsite Iles intends to develop the live/work idea by moving into the grounds of the Minorities Art Gallery. Over the course of her two-week residency, she will spend her days making a structure to live in at night, using only things sourced from the premises. She will explore the possibilities of the building's cellars and attics: finding forgotten display plinths, pieces of wood, and old furniture to recycle and reclaim.

Through her installation the artist will respond to the previous history of the Minorities as a domestic building. Living within the gallery as it is today will impose a set of rules upon Iles that she wants to abide by as rituals; up and awake by 9, last night's debris packed away before 10 (before the gallery opens), some making, lunch at the café between 12 and 3, more making until 6, locked out and 'home' by 6.30. Iles has set herself an ambitious, challenging task. However it is also real, and this is important to her. Rather than simply meet, participate and make with periphery groups and communities and return to her concrete home and life at the end of the day, she wants to actually experience this as an alternative existence, documenting the process, time and environment as she goes. For two weeks Iles will become the

nomad, living on the margins of firstsite, the Minorities and to a larger extent Colchester.

Laura Earley, Programmes Co-ordinator, firstsite  
image: Living in Outside 3