

**shave**

international artists workshop 6 - 21 August

**1994**

Ian Balch - Joze Barsi -

Amanda Benson - Anna Best -

Ella Gibbs - Atta Kwami -

Sebastian Lowsley Williams -

Margery Mellman - Maziar

Raein - Francoise Rod -

Kirsty Stansfield - El Hadji Sy

- Kevin Wright - Irina

Victorovna Zavjalova - and -

Sarah Kent - David Lillington

**Ian Balch - England**  
**Joze Barsi - Slovenia**  
**Amanda Benson - England**  
**Anna Best - England/Netherlands**  
**Ella Gibbs - England**  
**Atta Kwami - Ghana**  
**Sebastian Lowsley Williams - England**  
**Margery Mellman - USA**  
**Maziar Raelin - England**  
**Francoise Rod - Switzerland/France**  
**Kirsty Stansfield - Scotland**  
**El Hadji Sy - Senegal**  
**Kevin Wright - England**  
**Irina Victorovna Zavjalova - Uzbekistan**

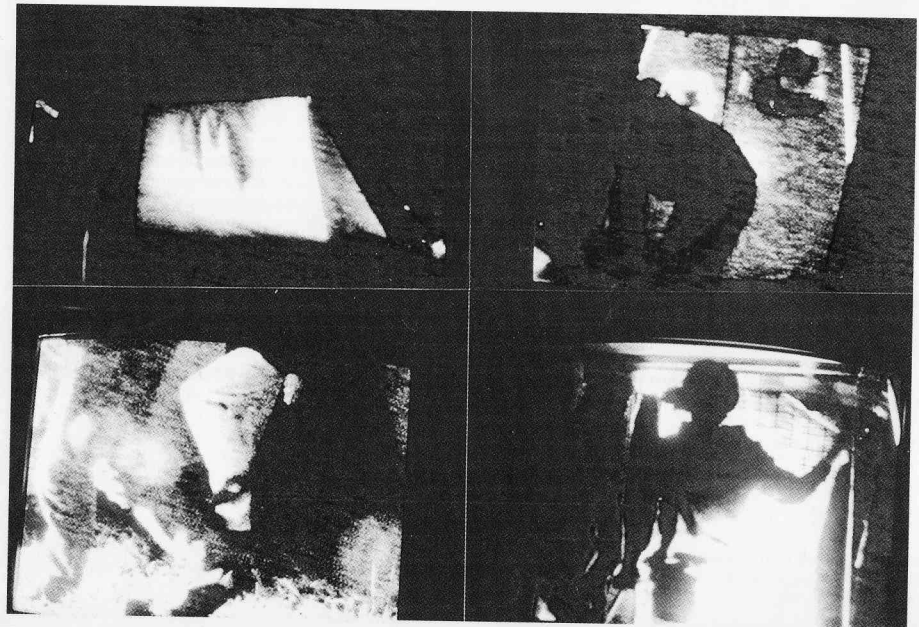
Shave provides an international artists meeting point, a developing forum where artists from diverse backgrounds are able to focus their practice for an intensive period of two weeks. The emphasis of the workshop is on the processes and ideas of the artists who participate. The workshop offers a flexible structure and agendas, with participant led discussions and a program of visiting critics/artists; who input their specific issues and give a wider theoretical context. This provides a concentration of debate between the general question asking and the 'solutions' that each artist produces by their individual work. (texts were sent to all participants prior to the workshop aiming to 'lay a few diverse foundations for discussion'; collected by Simon Watkinson and Anna Best these included excerpts from; Luce Irigaray, Gaston Bachelard, Deleuze and Guattari, Thomas McEvilley, Ludger Gerdes, Henri Lefebvre, Robert Smithson) Issues raised have revolved around the question of a 'universal' visual or artistic language, the relationship between artist and critic within and without the market, the responsibility of an artist in positioning their practice in their own society, and in another, how the notion of 'difference' can be embraced in context of a multi-cultural art world and in terms of the individual, the presence of autobiography in a work and the degrees of explicitness.....The workshop seeks to find common elements and understanding through an uncovering of layers of visual and verbal language. Participants are invited to bring with them issues for debate surrounding their own art practice so as to expand the pool of communications. Shave recognises the importance of artist - networks underground / alongside of the Institution or Establishment network. Shave becomes a shifting base for new experience and possibilities furthering change. The environment offers an idyllic part of dairy farming countryside, with 26 acres of land available for physical and conceptual exploration. Shave is a place where the collision between the picturesque and real- life histories, the visible and the invisible, is acutely tangible. The inescapability of colleagues / the intensity of a sudden 'family' of strangers, leads to a free flow of communication where collaboration may be defined by a specific project or simply an interchange of passing thoughts. The workshop is inviting applications from artists who work with a site / time specific approach, who are interested in the challenge of examining the issues of their own and others work in a spirit of questioning communication and experiment.

There is an Open Studios at the end of the workshop. It is not perceived as an exhibition of works, but aims to engage a wider audience with the activities and issues of the workshop, it functions also as a focus for performance and as a connection between previous Shave participants, 'friends' and sponsors. Regional journals, BBC radio and TV cover the event

***Shave International Artists Workshop Ltd is a non-profit making registered charity, ( no. 1031609 ).***

***Address; Shave Farm, South Brewham, Bruton, Somerset, BA10 OLG, UK.***

ANNA  
" AT HOME"  
10 PM 19.8.94





I ask other people to make a representation of something which has great significance for me but means absolutely nothing to them.

A<sub>N</sub>N<sub>A</sub>

(a) treble clef indicating range of pitch  
 (b) time signature indicating how many beats in the bar + what kind of note is to be played (in the 1st (FIRST) there are two 'quavers', in the 2nd (slow) one 'dotted crotchet' followed by a 'quaver')  
 (c) symbols representing the pitch of your notes, in this case B C B  
 (d) rests representing a space in the bar that is silent

*"Just as Derrida says that the meanings are produced by the signs, you could say that our present identity is produced by memories of the past. If these memories fade, if we begin to forget the details, due to migration, due to being uprooted, due to displacement in space and time, we end up with a difficult problem of continuity, which is another term for a problem of identity. That is the true problem of the migrant. The problem of integration, that is to say the integration of ones experiences from the past with those of the present. The problem of adaptation, that is to say the adaptation of ones previous self to ones present self."*

Anil Ramdas  
De papegaai, de stier en de klimmende bougainvillea  
(The parrot, the bull and the climbing bougainvillea)  
(Frieze:19)

