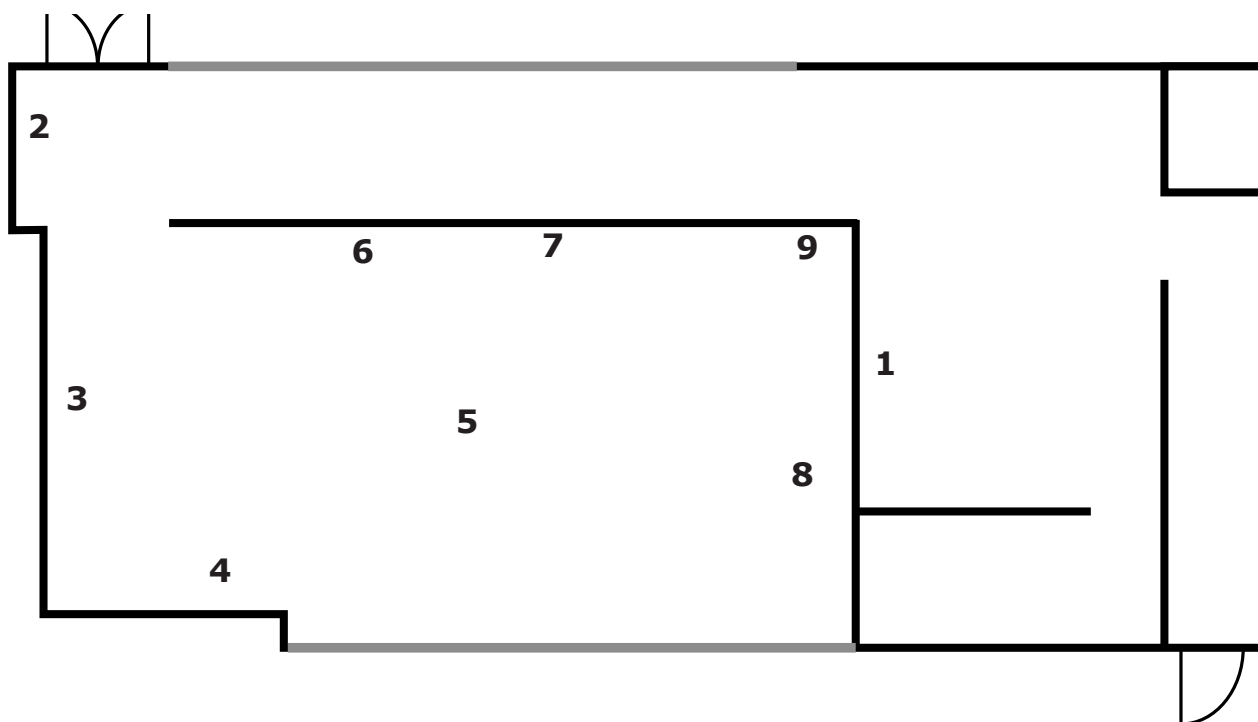


Kit Poulson: *Mutter*
25 January - 3 March, 2017

FLOOR PLAN



- 1 *Quiet Village*, (Sound by **Alex Baker & Kit Poulson**), 2017
- 2 *Splices*, (Music by **Rachel Finney**) Cameraman, **Mark Simms**, 2017
- 3 *Ruby's Tumble*, Oil Acrylic on Canvas, 2017
- 4 *Light fingers*, 2017
- 5 *The Future is for those who can afford it*, Clay, wood, found objects, 2017
- 6 *Pummel*, (Music by **Robin Stewart**), 2017
- 7 *Mutter* (Music by **Ben Owen, Ben Trinkle & Ben Tupper**), 2017
- 8 *The Human Project (for O.H)* Oil Acrylic on Canvas, 2016
- 9 *Zig-Zagurat*, Oil Acrylic on Canvas, 2016

All films were made in collaboration between Ben Owen & Kit Poulson except *Quiet Village* which was a collaboration between Alex Baker & Kit Poulson.

Mutter: Gallery Text

Kit Poulson

Mutter emerged from a residency in the Chelsea College of Arts Library and its Special Collections; set up by the library, Book Works and CHELSEA space. It is part of a larger on-going Book Works project **You Must Locate a Fantasy**, which explores and celebrates libraries and their role in generating and preserving alternative possibilities in thought and culture

Mutter has manifested as some paintings, some writing, some objects, some sounds and some films. Most importantly it has informed lots of conversations, connections and collaborations that have shaped all of the above; shifting tone, twisting emphasis, boosting or muffling clarity.

Mutter is a collaborative project. It celebrates the library as a collective, multiple and mutating space, both mental and physical, in which new things emerge through a carefully nurtured empathy, a space of possibility. The library offers free exchange to those who agree to respect its purpose.

When a person enters into such a space how can they begin a conversation with the mass of thought, of matter, mutter, stuff? Whenever we are faced with a new book, or an art object we need to learn how to use it how to fit it in to where we are now. That doesn't necessarily mean following the instructions. We have to improvise to reinvent, to melt and reform without missing a step.

From the outset this project has involved the input of others. All art projects rely on this kind of living archive, to provide inspiration, affirmation, skill and judgements beyond the artist's own.

The film and photography was made in collaboration with **BEN OWEN**. You can see more of his films/projects at; <http://benjaminowen.com>

The musicians in the film all developed and improvised new pieces in response to the themes of the work.

ALEX BAKER is an artist and musician who has always has a long held interest in sound as an art form, often used as a sculptural element. He rose to the challenge of performing a near silent 'head phone' gig in the library. See his work at; <http://www.alex baker.co.uk>

RACHEL FINNEY who also records and plays under the name R Elizabeth devised a musical/textual system through which she took things in the library to produce the tape loops in her piece. You can find more of her work here. <http://www.rachelfinney.org> and <https://soundcloud.com/r-elizabeth-f>

ROBIN STEWART is half of Giant Swan, an electronic improvising duo. For the film he took on the challenge of learning to use a 303 whilst playing it live. They are signed to Howling Owl records in Bristol. Hear more of his music at <https://www.facebook.com/giantswanmusic/>

FAME IS THE SPUR are a trio of Bens (Trinkle, Tupper, Owen) who only perform as a backing band to whoever will front on them. They nod to dub, rock, jazz, electronica and minimalism. Individually they also play in other bands Whitebelt, Soe'za (Bristol) and Hymmel (Tunbridge Wells).

Special thanks to **CATH ROBERTS** and **TOM WARD** (Saxophones cathrobertsmusic.co.uk and madwort.co.uk), **RACHEL FINNEY**, **ROBIN STEWART** & **ALEX BAKER** for performing on the opening night.