

NO:ID

G A L L E R Y

**Artist Exchange / Series of Group Show:
“Englandgang”**



NOID gallery London / Gängeviertel Hamburg

Dates: Mid-2010 - Hamburg

End 2010 - London

<http://noidgallery.net/>

<http://gaengeviertel.info/>

“Englandgang” is a series of themed group shows allowing London based artists to exhibit their works in Hamburg and Hamburg based artists to exhibit in London. The show may tour both Germany and the UK.

NOID gallery is an East London network of artists, exhibiting in various locations since 2007. Since 2009, the gallery has been based at 31 Commercial Road, Aldgate, Whitechapel. Our focus is on identity, which we believe lies at the heart of contemporary issues. We believe that identity is something that the individual should be free to create for himself or herself, rather than having it administered or codified from above. We have created over 50 solo and group shows to date.

Gängeviertel Hamburg is a conglomerate of galleries and other projects located in former derelict buildings in central Hamburg. Issues explored by the Gängeviertel collective include: urban change, gentrification, and the commodification of art and space. The project has been considered a breakthrough in the struggle for more urban art space in Hamburg by both the media, and the communities its work touches. Its future, and the precedent it sets, is widely discussed across the art scene and the wider public context. Both Gängeviertel and NOID gallery are showing early and mid-career artists, but have also quite some established names.

Part One:
Englandgang Hamburg:
“Total Transparency” vs “Totale Erfassung”

No other country in the world has as much video surveillance as the UK. On the other hand, there still is no central data base of citizens, no obligation to register, and no obligation to carry or even have papers proving one's identity (ID cards). This is in a stark contrast to the German practise where a central registration has been in existence since fascist times, dating back to the Prussian invention of ID cards. In Germany, *totale Erfassung* (total registration) is getting ever closer with topics such as the newly introduced central database of wages and earnings. On the other hand, public distrust of video surveillance has so far stopped video surveillance from becoming as widespread as in Britain.

Are these two different forms of the same process? Are both exemplars of the ever increasing ability of governmental and police institutions to monitor the movements and acts of the populace? Does the public collude in one form or another? We are posting freely and happily the most delicate details about our lives on social networking sites. In Britain information is collected and controlled by social networking sites and surveillance, whereas in Germany, forms of information collection and control take the shape of ID cards and central databases.

How do we, as individuals, and as artists, react to this? Are there answers and new questions on this topic in the artistic practise? What can we learn from each others quite different experiences in the our home countries for a pan-European debate?

Gallery artists include: Alexandra Valy / Anthony Priddle / Bonvin - Eden / Chris Burrell / Cissy B / Collen Hoad / David Harker / David Jones / Dominique Cournault / Elaine Huston / Fozizvi / Gary Kempston / Gavin Weston / Gemma Seedon / Gera Urkom / Geraldine Ryan / Geraldine Swayne / Graham Higgin / Gudrun Haraldsdottir / Gwen Bajon / Heather Niman / Henry MacKeith / Imogen Reid / Jackson D. Fergusson / James Self / Jan Maat / Jason Gibilaro / Jayne Taylor / Joe Dixon / John Breen / Jo Wonder / Juan Jose Bravo / Kai-Oi Jay Yung / Karen Eliot / Martin Lau / Melanie Forster / Michael Bucknell / Nita Karia / Pauline Hall / Paul Sibberberg / Perrine Lettstein / ReAssemble / Reinhard Schleining / Richard Niman / Steve Mallaghan / Steve Rushton / Tim Flitcroft / Ting-Ting Cheng / et al.