

The spinning stops: *Pretty Vacant*, *Liverpool A-Z* and *Obscurer: tenantspin* 2006 Alan Dunn

2006 Resolusshhhhhhhions



Alan Dunn resolusshhhhhhhions, edition of 11 CDs, cantaudio016, 2006

Working on cantaudio016, which is called resolusshhhhhhhions. Quiet New Year resolusshhhhhhhions. It has Laurel & Hardy on the cover saying sshhhhhhhh and gathers together a year's worth of sounds from the cutting room floor. No need to explain anything. Sound has opened up the playful experimentation.

At primary school I make and sell Laurel & Hardy comics and even duet on *The Trail of the Lonesome Pine* in front of the class with another kid who turns out to be a cruel conniving motherfucking bastard. At FACT, Laura Sillars starts as our new Head of CP and we meet with the BBC Radio 4 *Archive Hour* team.

The Bluecoat are about to close to redevelop their whole building and invite a few of us to think about ideas. I contact Einstürzende Neubauten about doing a gig that destroys the building. Talks go well but in the end we go way way way over budget. Shame. Do I give up too easily at times on projects? I am tenacious and focused but there are always regrets.



Visit to the Bluecoat before closure, Liverpool, 2006

I am also approached by Bluecoat about curating a series of events to mark *The Big Dig*, the major upheavals across Liverpool city centre including the development of Liverpool One. I work with Kerenza on these and I devise the *GOOD DIVERSIONS* suite for July. I chat with Sophie Hope who requests a *tenantspin* text for an Arts Council publication. We do a really good webcast with the Irish Travelling Community and progress the conversations with Kelly Mark about A-Z and with Jit about our final Woolton project with Leila R. This is still January, a packed year already. We design a *tenantspin* insert to go out

with thousands of FACT brochures and get short-listed for an e-Well Being Award with the Independent. I plan the next round of billboards, thinking about the sublime and working only with artists whose names begin with A.

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COMING SOON

BBC Radio 4 Archive
Hour tenantspin special.
See www.bbc.co.uk.

AWARDS

'Excellence in Community Empowerment' finalist, UK Housing Awards 2005.

SustainIT e-Well Being Awards, 'Age & Disability' finalist, 2005 – 2006.

tenantspin is currently supported by NWDA Mersey Broadband and Arena Housing.

HOW AND WHAT TO WATCH

Every show on tenantspin is available to view at any time from the online archive. See www.tenantspin.org for details and show schedules. RealPlayer is required. Shows facilitated by Superchannel.org and Superflex.dk, with thanks to Sean Treadway.

FACT was founded in 1988 to support artists and citizens working with new and emerging technologies. Arena Housing is a Registered Social Landlord formed in 2001 and responsible for 13,000 houses and flats in the NW.





"This is no ordinary TV studio"
Times Educational Supplement, 2005








Alan Dunn, Arena Housing & FACT tenantspin insert, 2006



Populism, curated by Lars Bang Larsen, Cristina Ricupero and Nicolaus Schafhausen, featuring the Superflex tenantspin posters and Jeremy Deller, Dias & Riedweg, Henry VIII's Wives, Cildo Meireles and Erik van Lieshout, Amsterdam-Frankfurt-Oslo-Vilnius, 2005-6

Through to Warrington with Patrick and Spoons to give presentation to NWDA and meet ex-tenant spin volunteer Julia Salisbury, now working for Chester Council. Sit in LIPA while kids are dancing, compose the brilliant and funny little *Crass de Burgh* montage. I produce a 100-minute version of *Revolution 9* and back with Philip Jeck's remixes and it is all a bit big, bold and bonkers and called *9RPM-1*. Oh, and there's Dorsey Burnette slowed down too.



Alan Dunn Postcard with *9RPM-1* featuring Dorsey Burnette 1932 – 1979), edition of 19 CDs, cantaudio017, 2006



Uncle Kenny & Zak (in carefully chosen England kit), Hampden Park, Glasgow, 2006

Vacantspin

The *tenantspin* webcasts tick along smoothly, including the Welsh Streets one. I keep two halves an eye on them, throwing in the odd experimental spanner, but the project is picking up new tenants while maintaining those from four or five years ago. *Pretty Vacant*. I write: "a suite of four sublime billboards, each existing for two weeks, each one making its own looks, colours and textures priority. There is no theme imposed, superimposed or post-imposed. Make it beautiful. Make it work for Seel Street at the corner of Slater Street in February, March and April 2006. A DAM CLUB."



Pretty Vacant: Alan Dunn *Cotopaxi Volcano*, Seel St/Slater St, Liverpool (note plethora of new Hard Hat signs), 2006

I take Frederic Edwin Church's 1862 painting of the Cotopaxi volcano in Ecuador and blur it softly to heighten the heat and beauty of the reds and browns. I order some Jack Off Jill CDs (*My Cat!*) and start recording our *Park Life* CD at DeadFrog. We put artists into different communities across south Liverpool and draw out new compositions inspired by Sefton Park in winter. We include Chris Watson recordings and the CD has some classics on it, including *The Stoorry*. It evolves from a creative writing class between The Greenhouse Project and artist Shane Beales. The young people's tales are then re-worked by local punk band Walk The Plank. *Michael On The Roundabout* evolves from choir workshops run by Wibke Hoff at the Liverpool Womens' Hospital, 2006. Risky, forward-thinking collaborative community art.

Alma's billboard is an enlarged photograph of her *Peace* painting that is auctioned off. It snows in Liverpool and while the billboard printing colours are not exactly the same as it looks on other screens, it still looks stunning. It may be to do with an RGB-CMYK issue. We do a major webcast from Sefton Park with twenty-two tenants and, oh, yes, new line manager warns me against "letting non-FACT work interfere with *tenantspin*"! Having been through this before, I am now more diplomatic and thick-skinned and say "yes, I can hear what you are saying" and walk away. Welcome to the new Liverpool.



Pretty Vacant: Alma Tischler Wood Peace, Seel St/Slater St, Liverpool, 2006



Leila Romaya People in glass houses, Outhouse, 2006



H&Z (with new Scottish FA hat), Wales, 2006

We invite Leila to spend time in Woolton photographing various groups using *Outhouse*. Our kids meet the Director of the Biennial but are both scared and hide behind me. Hilarious. But at least Ben Parry gets in the spirit and stages a cardboard sword fight in the street outside PolishedT. Later, the pier at the Mersey Ferry sinks. Someone gets drunk and falls asleep on the fast forward button. Liverpool University do not get their proposed Knowledge Transfer Partnership with *tenantspin*. Meet with Metal Collette and Sorchia. Catch up with Kim Ryan about projects. End of February. Anu Pennanen's poster goes up. Liverpool city centre is awash with men in hi-vis jackets. Out of the blue, I apply for Head of Fine Art at Leeds Metropolitan University and do not get it but am invited through to give tutorials. I sit in H Block with Liz, Leontia, James and Theo's xeroxes of James Chinnecks' round glasses. The course, Contemporary Art Practices, is established by Chris Bloor and Derek Horton as a quasi-Environmental Art area of study and it has the same feel, the same tight staff team of Marion, Chris, Mike, Jim and Graham.

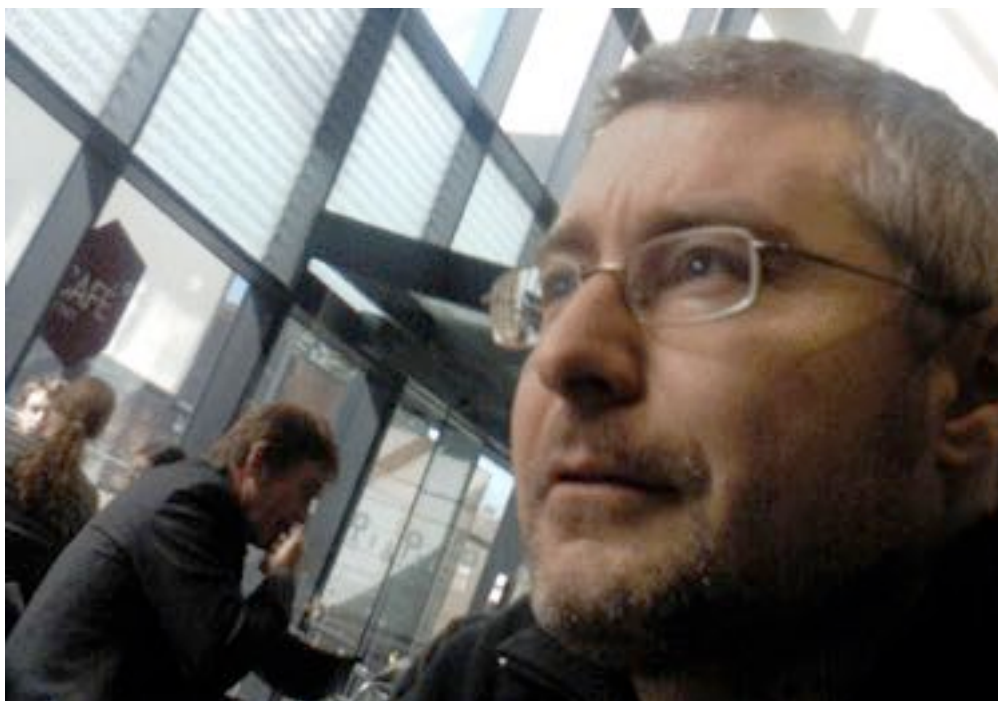


Pretty Vacant: Anu Pennanen FAST CLEAN CAPITAL CULTURE, Seel St/Slater St, Liverpool, 2006

Sometimes it snows in March. Down to London to collect an e-Well Being Certificate and sneer at BT at the neighbouring table. Try to play GTA but it is shit and I bin it. Too much driving for a non-driver. Andrew Bracey's poster goes up, another enlargement of a painting and we write: "Magpie. Andrew Bracey spends much of his travelling time on foot. Fascinated by what can be discarded along the roadside, he often arrives at his destination with pockets full of detritus. Like a magpie he finds a significance in and utilises what others have deemed worthless. A short walk around the billboard location on the Seel/Slater Street corner in January harvested a bounty of finds which the artist has returned to the original site via his studio in Manchester."



Pretty Vacant: Andrew Bracey migrate, Seel St/Slater St, Liverpool, 2006



Alan Dunn *Self-portrait with Kenny Dalglish*, Liverpool, 2006

All the billboards are at the corner by ADAMS CLUB. Jaki Florek gets in touch about a book on Erics and ADAMS she is researching. Email from Tate researcher Robert Knifton who is working on the *Avant-Garde* exhibition asking about re-installing works from the *Liverpool Billboard Project*. In the end, Tate mumble about having no budget for it (!). Leila starts to send over some absolutely stunning *Outhouse* images. I think back to Catherine David bemoaning the lack of the static image. More Leeds tutorials and meet Dave Lynch on the MA. Watch cheap DVDs on the train, *The boy in the bubble*. Sit in FACT café and Kenny Dalglish chats away at next table.

We take some of Leila's images and layer them on the *Outhouse* on acetate and stage a lovely launch day. Fly away. Düsseldorf. Der Rheinturm and the Rhine.



Leila Romaya *People in glass houses*, invitation image, *Outhouse*, 2006



Leila Romaya *People in glass houses*, launch, *Outhouse*, 2006

Liverpool beat Chelsea 2-1 in the FA Cup Semi. Through to Leeds to work with first years. Later, BBC Radio 4 broadcast their *tenantspin Archive Hour* but, like *SuperBlock*, it goes completely un-celebrated by FACT. The Guardian dedicate a full two-pages to the event with Mark Gould's *New perspectives on high-rise living*.



Leila Romaya People in glass houses, launch, Outhouse, 2006

Ronnie Ross sadly passes away and his funeral is a mixture of *tenantspin*, communists and ex-boxers and the line "Ronnie tried to leave the world a better place than when he arrived." We stage the legendary Elvis birthday party in our living room. Take Zak to his first Anfield game and we sit at the corner so close to Gerrard who thumps in two stunners to beat Villa 3-1.



Zak & Steven Gerrard, Liverpool 3 Aston Villa 1, Anfield, 2006



Zak & friends present *The Elvis Party under the Black Moon*, Martins Lane, 2006

Chat with Claudia and Jeff about the project that will become *Arnold Circus*. Yes, this all sounds busy as always but these projects are not nine-hours a day in the studio. I am part-time at FACT and the majority of time and headspace at the moment is taken up by the still settling H and Z. That said, I am already thinking about balance and taking a real career break. Invite from *BUREAU* to take part in their poster show and I work up the yellow and black revolution one and send off to the trusty Augustus Martin to print only as a proof.

9RPM

www.alandunn67.co.uk

BEATLES ROLLING STONES

BEASTIE BOYS UNK SUBS JIMI HENDRIX PLACEBO ROBBIE WILLIAMS JIGUE SPUTNIK N.E.A.L. THOMPSON TWIS DEEP PURPLE

KYLIE MINOGUE

CHOPIN PRIMAL SCREAM ELVIS COSTELLO STEEL PULSE WYNNONNA JUDO THE CLASH BILLIE PIPER

PETE SEEGER CATATONIA ELTON JOHN

PANTERA HOLE HUGGY BEAR M.I.A.

TOTAL CHAOS BOB MARLEY

CRASS SPICE GIRLS CHRIS DE BURGH TOYAH

BOB DYLAN MARCEL DUCHAMP ALICE COOPER

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ROD STEWART TEARS FOR FEARS TINA TURNER U2 WYCLEF JEAN XTC

ARAB STRAP TOOTS & THE MAYTALS THE POLICE HELLOWEEN DAVID BOWIE

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**550 uses of the word
revolution in popular
music 1967 - 2006**

MAY 2006

REVILATION: the compilation

- 1 PAUL REVERE revolution radio advert
- 2 CHARLES BRONSON let's start a revolution
- 3 PETE SEEGER if a revolution comes to my country
- 4 CRASS bloody revolutions
- 5 NINA SIMONE revolution
- 6 BOB MARLEY revolution
- 7 DJ VADIM your revolution
- 8 GUIDED BY VOICES can't hear the revolution
- 9 ROTTERDAM TERROR CORPS gabber revolution
- 10 DANBERT NOBACON piggies in revolution 9
- 11 MBEANIS N. ALZIN revolution
- 12 PANTERA revolution is my name
- 13 PHIL OCHS ringing of revolution
- 14 RACHEL & THE REVOLVERS revolution
- 15 RICO GARCIA revolution (snippet)
- 16 SARAH MARLOWE revolution song
- 17 MR X AND MR Y viva la revolution
- 18 SCHOLASTIC DEATH revolution will not be posted
- 19 THE FAST SET children of the revolution
- 20 TOMORROW revolution
- 21 ROBYN HITCHCOCK revolution 9
- 22 TOTAL CHAOS revolution part 10

Alan Dunn 9RPM, A3 digital print, Liverpool, 2006

In Leeds, I am introduced to Lindeboom Pilsener in North Bar on New Briggate and so begins my education. Vicky Maguire starts helping out with *tenantspin* and ironically she too will end up working for Leeds Metropolitan/Beckett University.

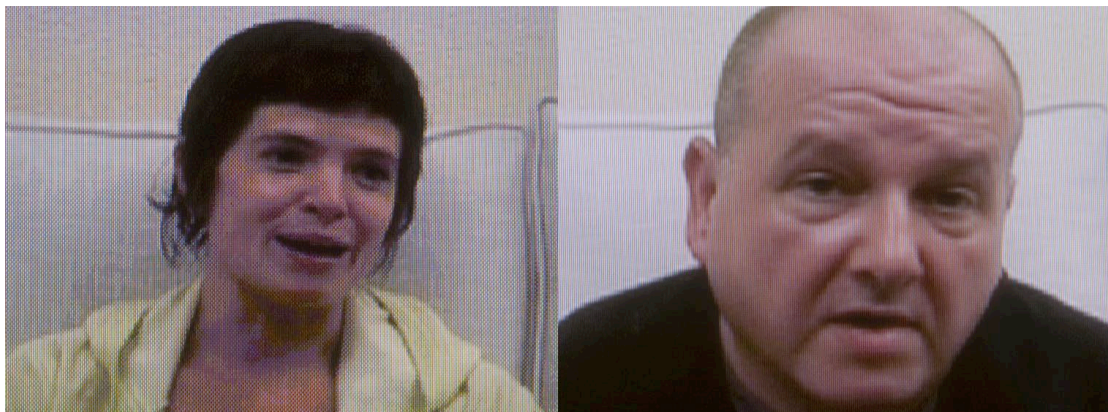


North Bar, New Briggate, Leeds, 2006-

The iconic design of the A-Z map lends itself perfectly to be reproduced anywhere, whether this be a creative piece of art or directions to the zoo!

New Arena tenant Mark is slightly younger but we are looking to branch out as the majority of the tower blocks are now down. *tenantspin* retains its pensioner-majority of course but participants like Mark bring some new energy and challenges to the project. Kelly Mark has developed *Liverpool A-Z* with us, interviewing 26 people whose names begin with A to Z to get a human entry into a new city. She creates a city identity by chatting with 26 people in a tower block room we secure at Mere Bank by Sefton Park. It evolves into a striking project although some criticize us for some of the 26 being FACT/*tenantspin*-connected folk (we are about to chat with Pete Wylie for example but his mum dies and we call in Paul Kelly instead).

We start by filming our S(teven) and it goes really well. Kelly is happy and we relax in the Dovedale Towers afterwards. My idea for *Obscurer* is to present four visually stunning billboards that are obscure in terms of being confusing, elusive, irrelevant or uncertain. I contact GBV's Robert Pollard and he agrees to me using one of his collages for a billboard. I have ACE funding and a huge amount of freedom to do what I like, where and when I like. It balances the overly sanctioned and tight Biennial and FACT work. In Liverpool on 13th May and with the kids at Maggie Mays and then LIPA listening to the radio as Gerrard claws LFC back against West Ham and there is a LIPA cheer as Ferdinand's missed penalty means another trophy.

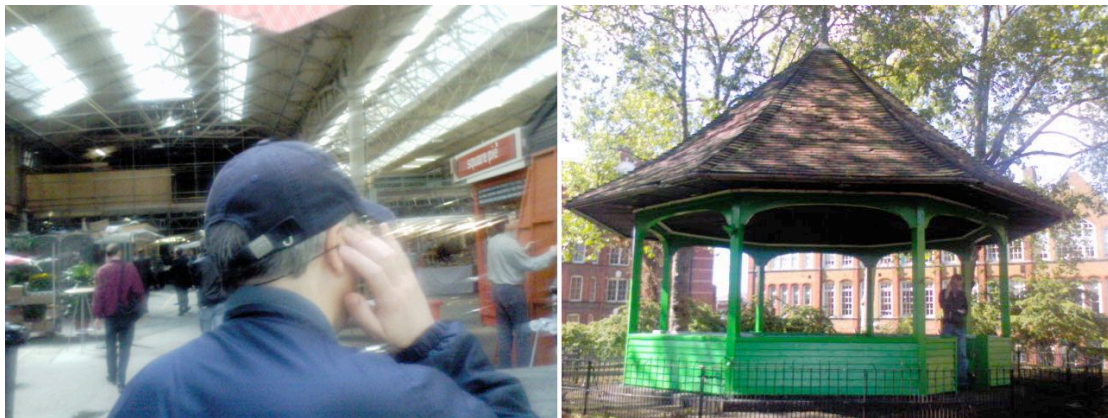


tenantspin & Kelly Mark, *Liverpool A-Z*, screen grabs with H(ilary) and Y(orkie), Liverpool Biennial, 2006

We do a webcast with Kelly and twenty-five students from Telford. We find our Q(ueenie), X(avier), (Prince) U(ka) and Patrick, Kat and Anghy do a power of work on this project. *Liverpool A-Z* will be appearing in the main Biennial, not

the education, community or engagement wing, and, again, that is something substantial for *tenantspin* to have achieved by 2006. We present it in the FACT Media Lounge and on the BBC Big Screen in the city centre.

I think about rolling lots of stuff down a hill and not worrying how far it goes. I meet Tim Lambert and his *Rogue Wave* project. I have now collected around 700 sound snippets of the word *revolution* spliced out of punk, metal, folk, pop and reggae songs. His surround-sound system can let them fly and buzz around your head like mad revolutionary insects. We launch our *Park Life* CD to absolute silence. Perhaps Maria B is right. Perhaps CDs are not creative technology but, as I will explore over the next six years, they serve a purpose between vinyl and MP3 in terms of rooting sounds in everyday life. Everyday parklife. Down to London with Jeff to meet Claudia and the group at Crisis, including Sean, once of Arnold, and east end Dave. We wander with them. We think about using binaural microphones to only whisper in this loud city. We find Arnold Circus and sit there and whisper and the project comes to us as much as us conjuring it up.

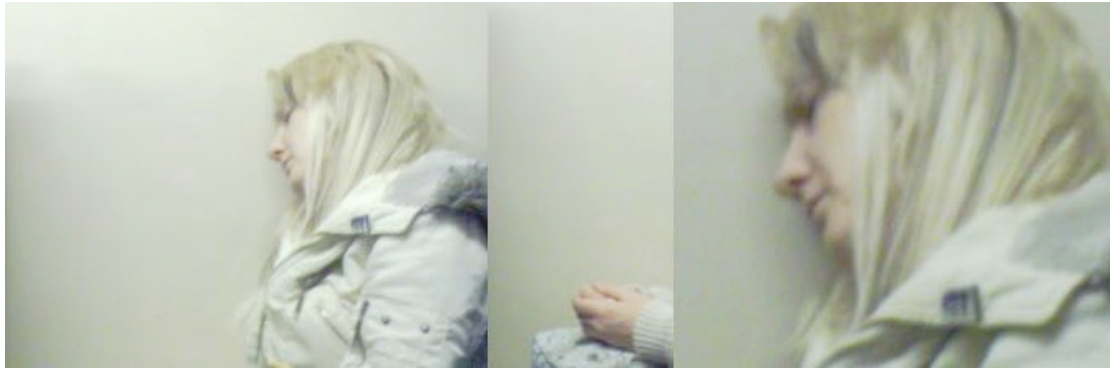


Alan Dunn & Jeff Young *Arnold Circus*, in collaboration with Claudia Wegener, CRISIS and Skylight, London, 2006



Robert Pollard *Moon* (Robert Pollard live), Merge Records, 2006

Robert Pollard gets in touch as he wants to use the mock-up of his collage as billboard for the back sleeve of an imminent CD release. Fuck your MP3s! The distances between buyers and producers, fans, bands, DIY, mock-ups, collages, releases, downloads, billboards, documentation, proposals, these gaps have been filled. The liquidity of sounds flows into every gap. Leeds. Woman falls asleep on train and I take a few snaps on what now looks like a prehistoric phone camera. Potential CD sleeve. Sketchbook voyeurism. Greys, greens. She reminds me of a Richter. *Betty*.



Alan Dunn *Trans-Pennine Woman*, Leeds-Liverpool, 2006

Roger Hill plays some of the new *revolution* stuff on his PMS show, BBC Radio Merseyside. Meet with police and billboard companies to plan the public realm *GOOD DIVERSIONS* projects with Leila Romaya, Roger Hill aka Mandy Queen of Culture and Foreign Investment.



Alan Dunn *cantaudio*, package for Valérie Vivancos' *Double Entendre* event, Paris, 2006

We finish *Arnold Circus*. It is beautiful. A day before the World Cup starts. No excitement. I know what will happen. Prepare work for Shanghai group show, a version of the great Lime Street wall image I am developing for *Obscure*.



Alan Dunn *Link*, found images, 2006

I find images of Chinese tower block explosions to make *Link*. Fifth of July: "Culture Company director Robyn Archer was forced to quit her post yesterday after a series of crisis talks about her role in the city's 08 celebrations." My tooth hurts every time I drink beer, but not one to complain. Our neighbour's daughter parties until 4am and we do complain. It does not ever happen again. Thanks, Old Bill. He used to be a travelling toy salesman.



Alan Dunn *GOOD DIVERSIONS*, invitation card (faked sign), 2006

I'm talking about *GOOD DIVERSIONS*

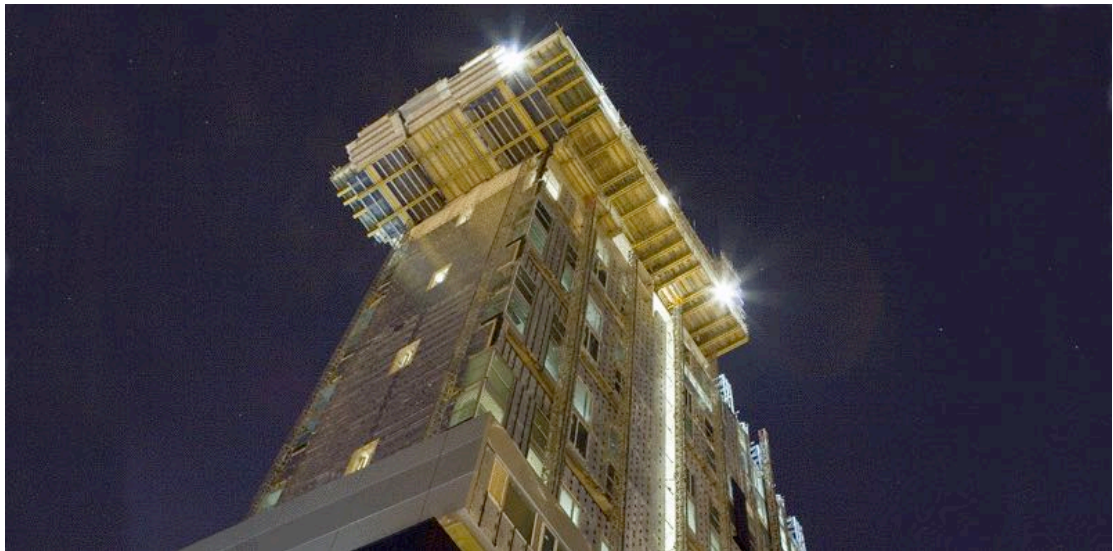
Leila works with Paul McCann to present three digital images capturing the essence of Liverpool's architectural transition. We put these up as a changing trilogy on the central rotating billboard of the 051 building on Brownlow Hill. Those toberone billboards are actually a technical nightmare and I will never work with them again.



GOOD DIVERSIONS: Leila Romaya & Paul McCann, billboard proposal 1, Liverpool, 2006



GOOD DIVERSIONS: Leila Romaya & Paul McCann, billboard proposal 2, Liverpool, 2006



GOOD DIVERSIONS: Leila Romaya & Paul McCann, billboard proposal 3, Liverpool, 2006

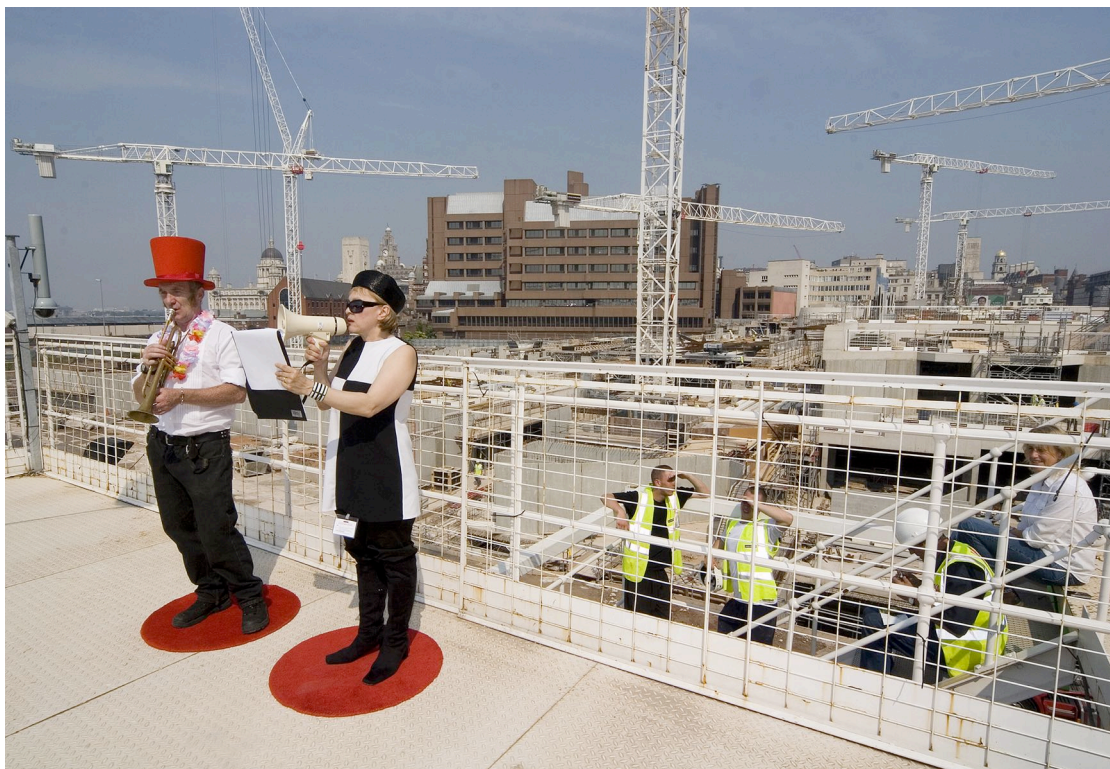


GOOD DIVERSIONS: Leila Romaya & Paul McCann, billboard being installed, former 051 cinema, Liverpool, 2006



GOOD DIVERSIONS: Leila Romaya & Paul McCann, billboard being installed, former 051 cinema, Liverpool, 2006

Foreign Investment arrive for their *TUNING-IN OP.3*. The idea is for them to work with some of Liverpool's best-known street musicians, including Bold Street Barry, and to tour them through the streets on a horse and cart. The musicians will then be taken into the Liverpool One building site to play for the workers as Foreign Investment read out megaphone statements about common land. We also pay some dodgy company to flypost the city with *TUNING-IN* graphics.



GOOD DIVERSIONS: Foreign Investment *TUNING-IN OP.3*, Liverpool One development, Liverpool, 2006



GOOD DIVERSIONS: Foreign Investment TUNING-IN OP.3, Liverpool One development, Liverpool, 2006

Never mind the bollards

Day two of Foreign Investment is bubbly and glorious except for the city centre bollards that are meant to be weight-activated. Our horse is too light. Suddenly we have three musicians stuck in the middle of Church Street on a horse and cart and surrounded by scallies and Constable Vicky Steele trying to radio someone to lower the effing bollards. Social engagement.



GOOD DIVERSIONS: Foreign Investment TUNING-IN OP.3, Church Street, Liverpool, 2006



GOOD DIVERSIONS: Foreign Investment TUNING-IN OP.3, Bold Street, Liverpool, 2006



Heidi Pirate Party, Wirral, 2006

More *tenantspin* webcasts, in FACT and out at Sefton Park as FACT's recently appointed director, Gill Henderson, resigns. We will be headless for the next two years basically. Get in the van. Roger Hill aka Mandy Queen of Culture creates a beautiful book of images and texts from visits to Paradise (Street), under demolition to make way for the Duke of Westminster's private Liverpool One project.



tenantspin On the couch with Gill Henderson, with Dolly Lloyd, 2006



GOOD DIVERSIONS: Roger Hill aka Mandy Queen of Culture *THE GREAT MAKE-OVER*, Paradise Street, Liverpool, 2006

Post-GOOD *DIVERSIONS*, fly away, Carcassonne, to our lovely little French farmhouse with chickens and crickets and a private lake. We treasure and revisit these warm days and thundery nights.



France, 2006



Self-portrait in dingy, France, 2006

We work up our little A-Z booklet and take advice from the Biennial, that advice being that as long as we are not trying to fool the public into thinking they are buying an A-Z map, we can pay homage to it in our design. After I leave FACT, I hear that the A-Z company do try to sue for copyright

infringement and I believe there is an out of court settlement. Claudia sends copies of the *Street Writing* CD that includes our *Arnold Circus* and also features Charles *This Heat* Hayward and Valérie Vivancos. *tenantspin* are invited to take part in *Light Signatures*, a kind of precursor to *Light Night*. On reflection, we are at the beginning of so much and it really takes "the art world" at least ten years to catch up with what we are doing. But I enjoy this exploratory space out of the limelight. We have an idea of holding an election to vote for the most important Liverpool cultural characters and projecting their huge signatures across the tower blocks. Turn 39, clock ticking. The tenants choose John Moores and Bill Shankly.

I listen to Minor Threat and Bow Wow Wow and read James Kelman. Begin work on an interpretation of *Metal Machine Music* that will become *ManicHe*. Meet with Dean Sullivan's ITV researchers. Damn, are they young! Maggie Mays lunch with the usual spinners and we interview the Panamanian bus painters as part of our latest *Ways of seeing* series. Twenty French students sit in the audience with tenants. Finish off *Great Wall* and pack off to China. FURNITURE 75% OFF! Weird goings on at RAY + JULIE as always. EVERYTHING MUST GO.



RAY + JULIE, 2006

Obscurer

GOOD DIVERSIONS. At the last minute, developers move onto Seel Street/Slater Street with the building in danger of collapse and in urgent need of structural support, they obscure the billboard with scaffolding. The ADAMS CLUB sign is also removed. The four *Obscurer* billboards are quickly relocated 100 yards further along at 48 Seel Street. First up is Robert Pollard's glorious *Normals In Tight West*, slightly cropped (I remove the 67¢) to fit the 48-sheet format.



OBSCURER: Robert Pollard *Normals In Tight West*, Seel Street, Liverpool, 2006

Next up is my *A touch of the Cascarinos*. It is that attractive piece of yellow wall you see arriving at Lime Street. Yes, trainspotting with a difference. It is switching on and being visual before you alight, it is recognizing the obscure and unobvious in this city. I write: "the eroding yellow wall at the end of Platform 9: *Kill Bill*, Borussia Dortmund and Caterpillar. Welcome to Liverpool."



OBSCURER: Alan Dunn *A touch of the Cascarinos*, Seel Street, Liverpool, 2006

Third is Eva Stenram's *The Royal Estate* (2003), constructed from photographs taken of all the official royal residences. Each palace is subsequently reshaped and transformed into a high-rise.



OBSCURER: Eva Stenram *The Royal Estate*, Seel Street, Liverpool, 2006

Finally, an artist recommended by Marie-Anne, James Ireland, who presents *Fine Time*. It fades from deep blue to white and vice versa.



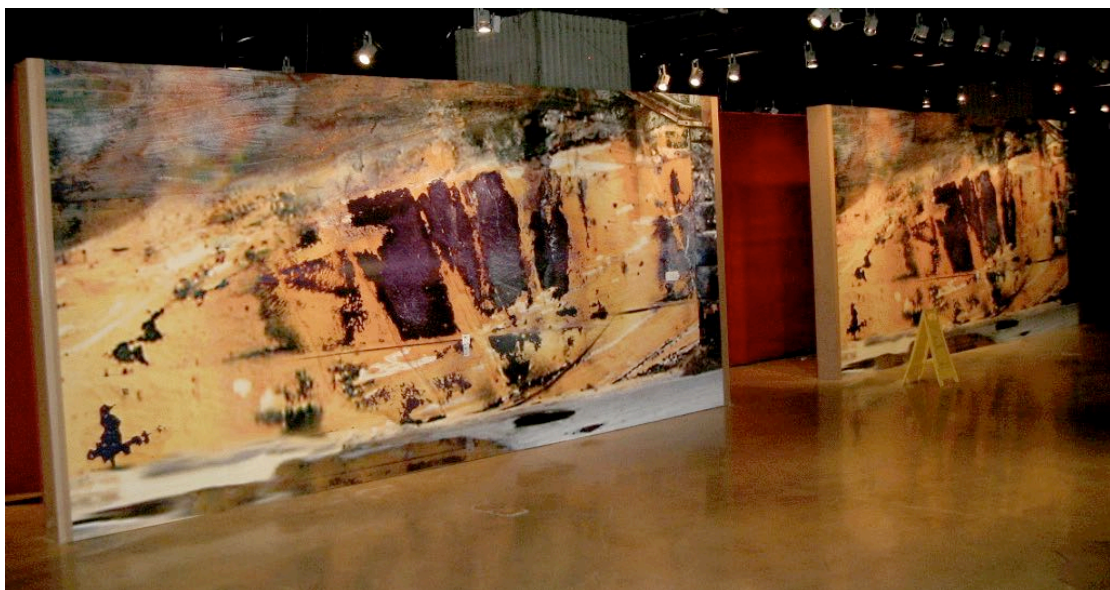
OBSCURER: James Ireland *Fine Time*, Seel Street, Liverpool, 2006

The estimated viewing figures from TITAN for *Obscurer* are 134,000. We work with Kim Ryan on her *Gente Hermosa* film and fifty-five folk attend the screening. The project involves taking tenants to find out about new beliefs, religions and lifestyles. We find strategies for engaging large new audiences while keeping things intriguing and often obscure and sublime. We stay as far away from dumbing down as possible.



tenantspin & Kim Ryan *Gente Hermosa*, film stills, 2006

I meet John O'Shea as he comes in to chat about "decommissioning" old cameras with cement. The Shanghai show opens.



Alan Dunn *Great Wall*, from the *Walk On* group exhibition curated by Bryan Biggs and Paul Domela, Shanghai, 2006

I head up to Glasgow and collect a few photographs from the archive of thousands from when my dad photographs us while growing up. I find an image of myself in adidas. I film it, add a *revolution* soundtrack and title it: *The last moment for the boy when football was pure, before it became about winning, the money, the shouting, the aggression, the contracts, the scouts, the tears, the hatred, the rumours, the trials, the decisions, the expectations.*



Alan Dunn title as above, 2006

Our contact at Arena, Nikki Cullen, leaves. Jim North resigns. Flux. Biennial opening. *Liverpool A-Z. tenantspin* are invited to webcast by Grizedale and we spend a day with Jesse Rae before John plays dub spoons with Skip McDonald and Doug Wimbish. That is John with the guys from Sugarhill Gang, *The Message*, Madonna, Adrian Sherwood, Tackhead and Mark Stewart. Ricky Demarco pops by and John shows him how to play the spoons too.



tenantspin & Grizedale, Jesse Rae, Skip McDonald and Ricky Demarco, A Foundation, Liverpool Biennial, 2006



tenantspin & Kelly Mark, *Liverpool A-Z*, Media Lounge installation, Liverpool Biennial, 2006

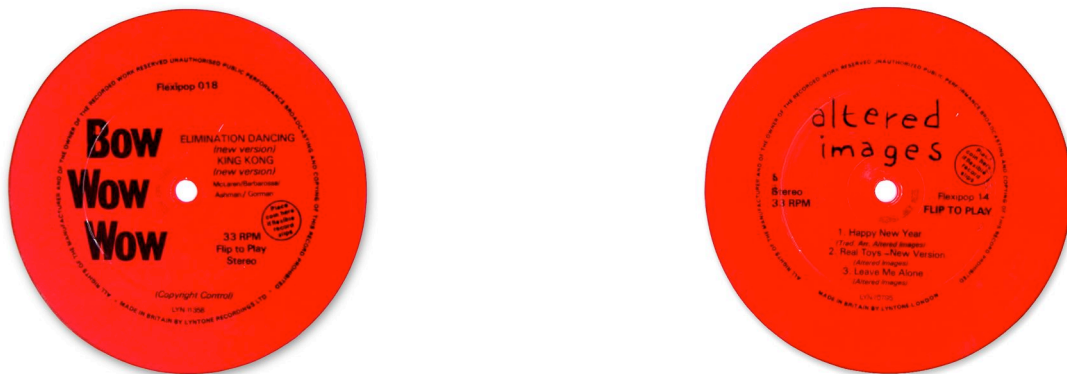


tenantspin & Kelly Mark, *Liverpool A-Z*, BBC Big Screen installation, Liverpool Biennial, 2006



tenantspin & Kelly Mark, Liverpool A-Z, BBC Big Screen installation, Liverpool Biennial, 2006

Biennial. Brigitte's architectures in Arena. Rooftop champagne with Sarah Fisher in A Foundation, looking over the city. Butler on the ACE book *The Art of Negotiation*. Work up nice little piece for the Redwire show, part-curated by Vicki M, cutting old red flexidisks from Bow Wow Wow and Altered Images to the exact size of a CD. Skipping between formats as it were. I call it *no beginnings* because, well, I remove the beginnings of the tracks.



Alan Dunn *no beginnings*, Redwire, Liverpool, 2006

LIFE'S SHORT, TWO

I am working on one of the cantaudio pieces within *ManicHe* and wonder about putting out an open call but with a really short deadline. I call it *LIFE'S SHORT TOO* and ask the world to send me 16-seconds of sounds within four hours. I write that: "it is an experiment in cutting out the bureaucracy of process, the grind of creativity, the waiting, the u-turns, the proposing, considering, touting, funding, researching and making; a kind of micro-curating. I put out two calls by email to known and unknown groupings for 16-second audio submissions in and around the themes of *Metal Machine Music*." I get eight submissions and use them all and I repeat the experiment with the *Revolution* CD in 2009. Folk are online, waiting to respond spontaneously. It is more like a conversation than a protracted exchange.

Wander to New Brighton for the *Elvis meets the Beatles* exhibition at Perch Fort, downright weird all round. Leeds Contemporary Art Graduate Phil McHugh is perhaps behind it all, *The Secret History of Intent*.



Phil McHugh *The Secret History of Intent*, Fort Perch Rock, New Brighton, Wirral, 2006

tenantspin's Ed Pink reveals that the drummer in his band Marlowe is the kisser in the Huyghe billboard from 1999! Connections. *tenantspin* films all day with Dean Sullivan, forever known as Brookside's Jimmy Corkhill. I score my first competitive goal in ages, albeit only the opener in the end-of-training Dads vs Lads match, stretching to steer a left footer into the top corner from Andy's cross. It finishes 3-3 in the rain. Months later, I remember that Zidane loses his head in the final and Italy win the World Cup. Somebody (new) at FACT says "Don't move to the Wirral, it's a shithole over there." Fuck you, we know who you are.



tenantspin On the couch with Dean Sullivan, Sefton Park Community Studio, 2006



Seel Street at Slater Street, billboard removed, 2006

Big tiredness = big drop in confidence. Can't lose hope or faith. Slightly mad (Cato) Crane webcast about auctioneering, but all researched, developed and hosted by tenants. Take tenants to see Al Gore's *An Inconvenient Truth*. Some webcasts at FACT, some at Sefton Park.



tenantspin Auctioneering with Cato Crane, 2006

Down to Betws-y-Coed for a BLOC event featuring *theyworkforyou*. Pint with Emma Posey and Nick and head back next day for really engaging webcast on global warming. Thinking about the future. I can't stress how important it is to avoid overt nostalgia and backwards vision with *tenantspin*. Times changes of course, but today (30th October 2015) I am in FACT and pick up the latest leaflet. It is page 35 (of 40) before you reach "Community & Learning" and on pages 35, 36 and 37, we see the following phrases: "alternative history", "digital history group", "heritage" and "historical figures." Why can't community and learning also consider the present and future?

Out to Sefton Park for our first broadcast from the new pod/studio direct into TV sets above. Kids all over the place in every sense of that phrase. Neighbour Roger C-T helps facilitate the *tenantspin* webcast with Mike McCartney, a very real link to that period, that world, that lifestyle and that phenomenon.



tenantspin On the couch with Mike McCartney (performing Lily the Pink with Spoons). 2006

Our Marketing Department should really be piping all these *tenantspin* images around the globe, the *Sunday Matinee*, *Winter's Tale*, McCartney and EAST images. Sadly, they do not. At times, it feels like they are simply still in bed with Exhibitions and Films. Start Time? Check! End time? Check! Promote! Back to Leeds to chat with Derek and Chris about the writing panel for their proposed MA Curating, about doing something for /seconds and something with the students for the BBC Big Screen. *Gold Star for Robot Boy*. *ManicHe* packed up, ready to re-enter problem-filled socially engaged art practice.



Alan Dunn *ManicHe*, edition of 16 CDs, cantaudio020, 2006

Ideas for the future

It is BBC *Free Thinking*: A festive of ideas for the future. Jeff collaborates again with Paul Simpson for the excellent soul transplant event *Complications*. Wander up to Cornerstone for Brian Eno talk about counter-intuition and, I think, a Dutch town that removes all road signs for a period and survives without a single casualty or incident. *tenantspin* are of course part of the *Free Thinking* festival and the BBC work with both Spoons and Margo to get them blogging their thoughts and interviews on *NightWaves*.



B & Z, visit to Victorian School, Glasgow, 2006

I take that previous idea and start to slow down slow cover versions, finding that slowing to between 65-90% of the original creates the haunting feel that

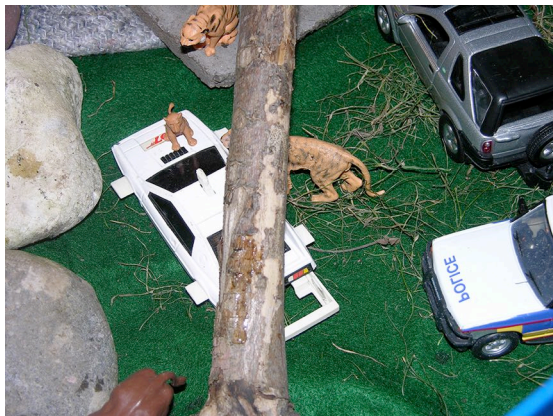
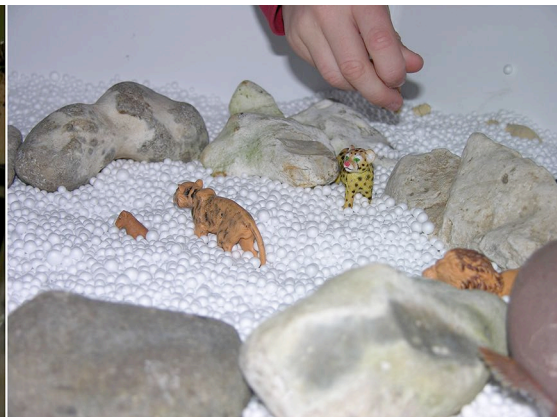
is neither comical nor gimmicky. It deepens the voice. Jimmy Witherspoon's *Gloomy Sunday* at 90% becomes Nick Cave singing Tom Jones covering Elvis. I add live applause at the beginning and end of each to further the illusion. Buffalo Tom's *Going Underground* at 80% and Nina Gordon's *Straight Out Of Compton* at 75% sound eerily superb. Ricardo Basbaum's object arrives. The idea is that you live with it for a week, using it for whatever function you deem fit and then transport it to the next person. All the documentation is then shown in Documenta. We decide to transform it into a mini safari wildlife centre and it quickly becomes addictive/relaxing.



Ricardo Basbaum NBP, Wirral-Kassel, 2006-7



Ricardo Basbaum & AD/H&Z NBP, Wirral-Kassel, 2006-7



Ricardo Basbaum & AD/H&Z NBP, Wirral-Kassel, 2006-7



Go to see *The End of Cinematics* at the Royal Court and catch up with the JumpShipRat team. Back down to Conwy for some dull new media networking event. Should not have gone. Kat and Angharad announce they are also leaving CP, leaving FACT. I gather up 800 little uses of the word

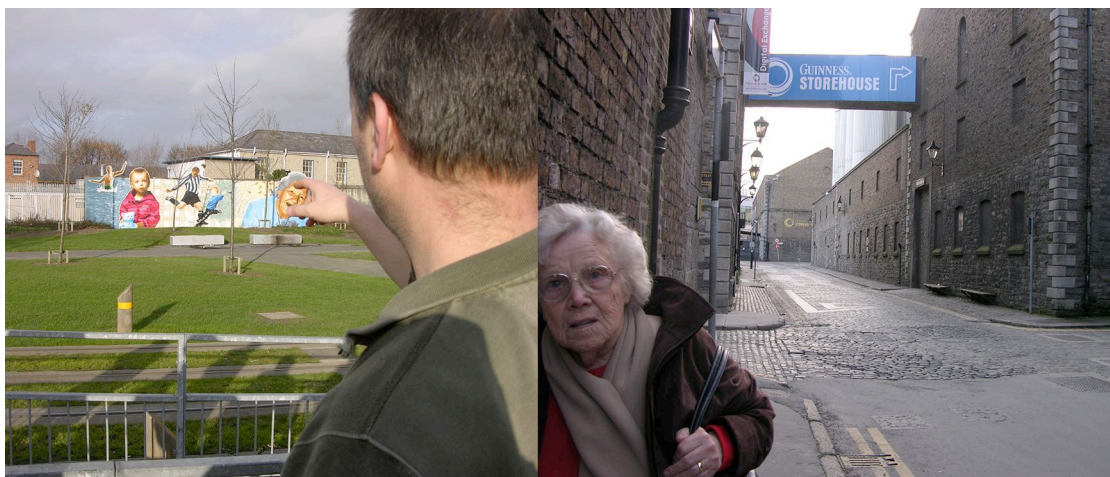
revolution and string them together to make a single 12" dubplate. It includes the predictables such as the Beatles, Rolling Stones, Eminem, Crass, Bob Marley, Gil Scott Heron, Billy Bragg, U2, Phil Ochs, Bikini Kill, Bob Dylan alongside numerous more surprising entries such as the Spice Girls, Elton John, Chris de Burgh, Barry Manilow, Diana Ross, Duran Duran, Shirley Bassey, Michael Ball and Norah Jones. The label is a collage of authentic autographs from six male cultural figures that dramatically impact upon my perception of the city of Liverpool as a young boy. I buy signatures from Kenny Dalglish, Bill Drummond, Ian McCulloch, Bill Shankly, Ricky Tomlinson and John Peel. I show this at the Royal Standard end of year show and will later sell it (!) to Ian at *Art in Liverpool* (for less than it costs me to make).



Alan Dunn 800RPM, 12" & autographs, shown at Royal Standard, 2006

tenantspin on tour (lost count): Dublin

We are invited to meet, inspire and present. John, Dolly, Kath, Patrick and myself. Stay at Stauntons on the Green. Cityarts, APG researcher, panel discussion in Town Hall with the Mayor, singing from Fatima Mansion young people, smallest pub in Dublin, Digital Hub, IMMA, shit *All Hawaii Entrées* - Lunar Reggae "relational" show, open top bus tour, see poor cyclist hit by car and blood trickling from her head and spot Sorcha wandering along and try to text her. Storms cancel our flight back so we have to check in to the Carlton for the night.



tenantspin on tour – Dublin, 2006



tenantspin on tour – Town Hall presentation, Dublin, 2006

I think about doing a *BLACK ALBUM*. A big one, six CDs. I start missing a few *tenantspin* webcasts and let them get on with it. My role has shifted of course and I am developing big ideas for 2007. I write: "Rumours that Dias & Riedweg sell some little video work for 14k – that world is not mine and it must be time for an alternative." The BBC website has a *Divine Art* webpage as part of the *Year of Faith* and someone very eloquently writes about the impact RAY + JULIE makes on them: "When I first saw this piece I was in an in/off long term relationship. It reminds me of how we would meet in a café and sit opposite each other and chat whilst eating big slabs of toast and drinking coffee."



Alan Dunn Studio, 2006

Not a bad end to a decent year. Lots of DIY cantaudio experimenting, *Pretty Vacant* and *Obscurer* billboards, *GOOD DIVERSIONS* and people in Woolton glass houses, first steps in Leeds and *Arnold Circus*. My focus is on one more

big *tenantspin* project and then a career break and my mind is on possibilities in Leeds. As for my head



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