



GOOD FOR THE ~~GANDER~~ *goose*

A collaborative production between Outhouse Gallery and Crystal Kabinett presents two parallel exhibitions across South London.

These regeneration projects, both of who salvaged forgotten and disused social infrastructure, have more in common than not.

When confronted with seemingly binary characteristic differences, such as inside/outside, urban/secluded, small/smaller - we ask the question: Do these traits influence our capacity to rescue space, build community, and make art accessible?

At the end of the day, we share core tenets; bottom-up regeneration, intimate audience engagement, executing big ideas inside of small spaces, and not allowing material constraints to inhibit creative development.

The exhibition builds on the combination of established structures and new uses in order to facilitate unexpected encounters and critical reflection, particularly of the potential for space usage and the role artists take in influencing this use.

Working inside of small spaces is not only sustainable, but it is immediate, and allows for accessible transformation of the space from the inside out. Here the magic of curiosity and absurdity is found within the phenomenon of courage and creativity.

Experimenting with difference and repetition, a series of performances accompany the exhibition and demonstrate how all the contributing artists have adapted their practice to suit the space.

Featuring:

BETHLEM ARTIST COLLECTIVE

DADA

DIANA ZRNIC

HENRY TURNER

KAVITHA BALASINGHAM

NICHOLAS HOPKINS

NINA OLTARZEWSKA

TURBO JAMBON

Notes from the Curator

In the spring of 2024, Outhouse Gallery opened its doors. Half a mile away, the Camberwell Kabinett turned four months old and had started to grow. The formerly derelict public bathroom in Brunswick Park and the abandoned TFL shelter on Camberwell Road had more qualities in common than not: spaces that had fallen into disrepair...both destitute relics of public infrastructure, neglected by the council until someone decided to use them.

Small enough to be overlooked, the size of the spaces may have something to do with why they managed to endure. It made them not only manageable, but transformable. What ties the projects together is care-taking; not only of a space but of social and artistic relations and the idea to treat art as a mechanism of accessibility, community development, and tiny world building.

One of the most pressing question facing artists today is the question of space. The development of urban space and the effects of commercialisation and gentrification have a strong negative impact on creative communities and artist collectives who lose access to critical real estate.

In the midst of this crisis of space, we assert that space is there. Accompanying urban development is a parallel phenomenon of deterioration. The result is an abundance of overlooked spaces and unused corners in the city that can be activated, even if this forces new scaling. By saving and maintaining these (micro) spaces, we arouse opportunities where they already exist but lay dormant, and where the public can be found on a daily basis.

When the original Kabinett was removed by the council, they cited anti-social behaviour as the reason. As often occurs with unhoused, so-called anti-social behaviour is often used as a blanket concept to blanket the disintegration of modern social welfare: Modern social welfare and public space interact with curated spaces, or can it even. What is a cabinet?

A collaboration between two very different yet similar platforms challenging the binary conventions of the categories or sectors of art where the two venues do or don't overlap and rejecting the narrow parameters inside of which these usually operate: what is street art, what is white cube, what is a micro institution, what is an audience?

Street art is art in public space, but it usually excludes many other artistic disciplines, perhaps because it lacks institutionalised parameters. Save for a generously-backed statue or a mural, the discipline is associated with an underground world. Rather than to see this as a disadvantage, it is an opportunity and a challenge to expand the use capacity of public space.

GOOD FOR THE GANDER and GOOD FOR THE GOOSE invite the artists to consider public space as an exhibition platform that can be used and refined just like any other. They are encouraged to re-conceptualise their gallery practice for a public environment whilst retaining the essential quality of their work.

Curatorial work is care-taking: of social and artistic relations. It builds on the combination of established structures and new uses in order to facilitate unexpected encounters and critical reflections. In this respect, the curator is rather a gardener or janitor, and sets themselves apart from the decider of social norms or values.

text by Camille Moreno

The Kabinett at outhouse

Working from the tradition of cabinet rooms, outhouse's small wing was transformed into a wonder cabinet; a space dedicated to intimate works, curiosity, & study.

The space has been fitted in a mustard yellow wallpaper named *Fuggerhaus*, after the Fuggers of Augsburg, Germany - a historically prominent family, group of European bankers, and members of the fifteenth- and sixteenth-century mercantile patriciate of Augsburg.

The family funds the *Fuggerei*, world's oldest public housing complex still in use. A walled enclave within the city of Augsburg, Bavaria as founded in 1516 by Jakob Fugger Junior (known as "Jakob Fugger the Rich") as a place where the needy citizens of Augsburg could be housed. The rent was and still is approximately 88 euro cents per year. The contrast between a social house and what is essentially the German equivalent to the Rothschilds presents a quietly humorous and playful foray into the exhibition's interest in binary relationships.

Vertical stripes and delicate mosaic shapes, adorned with lustre and glitter, give the space a precious, ornate, and homey feeling. On closer inspection, the paper has been installed perfectly imperfect, its methodical pattern interrupted by a glitch.

Artwork Synopses

BETHLEM ARTIST COLLECTIVE

Opening and closing performances at outhouse and Crystal Kabinett

Performances include spoken word, dancing heads to the sounds of the park, and original music & poetry. The collective opens and closes the double exhibition with a performance at outhouse on the 8th and at Crystal Kabinett on the 19th.

DADA

?

Acrylic on carpet swatch
2024

CUNT FUCK KLASSIK
Acrylic on chair
2024

Flow
Acrylic on box lid
2024

Dada's unique employment of found materials is exemplified in three paintings. While they have been titled for the show, he does not generally title his pieces, yet his pervasive use of text lends itself to a self-referential system of identification.

Spending a large majority of his time studying mental illness and getting to know Berlin's homeless population, *CUNT FUCK KLASSIK* belongs to a series of works where dada advocates for "more blow jobs for the homeless" as a greater mission to humanise the unhoused.

DIANA ZRNIC

Kabinett:

There are no known ways

Clay
2024

Main space:

Ancient Fears

Acrylic on canvas
2024

The Leg Blower's Legs

Clay
2024

Zrnic's artworks are scattered throughout the space, including a Kabinett sculpture and painting & sculpture installation in the main space. Having been trained in paintings, Zrnic began making sculptures ahead of her degree show in 2022 despite formal sculptural training. Her sculptures are fantastical iterations of paintings come to life, and embody a sense of unapologetic curiosity.

The sculptures are made with a no-bake clay that allows the artist to work on an extremely small scale, however some of the sculptures are larger than would fit into outhouse gallery. For that reason, the legs located underneath the painting are a component to a larger figure who is absent from the show.

HENRY TURNER

107 Figures

Gouache on gesso panel
2023-24

159 Figures

Gouache on gesso panel
2023-24

"Half of them are in drag and the other half are dead."

Henry Turner's crowded portraits are named after the amount of figures in each scene. Two panels on view at outhouse contrast a third, which has been replicated and printed for installation at Crystal Kabinett.

Turner confronts the role of modern social welfare having been inspired by the Fuggerei — the oldest social housing project in the world. The dichotomy between its high enabling nature but limited availability and strict, catholic guidelines embodies the self-conflicting and binary nature.

KAVITHA BALASINGHAM

sweet boys // haunting me // positivity

Paperclay, baked beans lustre, headphones, mp3 player, mum's fabric offcuts.
January 2025

This multi media sculpture is a soundscape of Sri Lanka in the upcountry where the language begins to transition from Sinhala to Tamil. The objects act as listening pods where the soundscape field recordings come in and out of all three locations, as though they are echoing between each chamber, possibly even all the way from Sri Lanka. Their liminality suggests that the field recordings are not meant for these spaces yet simultaneously do exist through these objects.

There is a feeling that the sounds are being transformed and processed through the artist's ears as she encounters a language and culture that feels familiar to 'home', growing up in Kent as a second-generation Brit. The audio wires act as leads to an 'othered' portal, encapsulated and hugged by fabrics held in her mother's attic, vacuum sealed in a plastic box for decades.

This research is on-going and these listening pods are one small iteration.

NICHOLAS HOPKINS

that's a wrap

Cellulose foil
2025

Hopkin's architectural employs an extremely delicate, thinner-than-paper cellulose foil which has been applied to the wall as a "wrap". Fixed only at one point, the foil adheres itself to the wall through static and transforms with the environment like glass, reflecting changes in temperature and humidity. The wrap leaves the wall naked yet veiled, almost to the degree of suffocation.

NINA OLTARZEWSKA

Performances at outhouse & Crystal Kabinett

"My face and words will never find themselves uttered in the direction of my intended public."

Performances comprise singing phrases while footage plays on a mobile phone in the corner.

TURBO JAMBON

Busan performance
2019

In this video documentation of a live performance in Busan, Jambon invites people to play a game / app called "Spin For It" on the tablet in his hand. When they touch the screen, an arrow rotates. Once it stops, it indicates the direction he is going to go. Jambon's game demonstrates how can the strategic occupation of spaces, in this case playful, bizarre, and engaging, serves the public. Jambon's site-specific interventions enable the audience to take an active role in their urban environment.

Accompanying the performance is a small Kabinett-style installation on the exterior of the gallery with a similar tent as featured in the performance. The tent is a rest area for visitors to enter and relax or get a sense of the size and scale. Please feel free to sit on the straw bale, which will remain accessible 24/7.

Artist bios

DADA

"My main messages are anyway "Lick balls for democracy" and "More blowjobs for the homeless"

Berlin-based Polish artist, mathematician, and social scientist Marek redefines the parameters of street art, performance, and public art. Having left a life of IT development to pursue his social engagement practice, he stages pop-up style, open-air exhibitions that include painting and found objects. His current practice is a research-based mental health study and social intervention in Berlin, where he has studied the cycle of mental illness, drug addiction, and homelessness by spending his time with people living on the street, getting to know their stories, and living with as few creature comforts as possible, including no electricity or hot water in his studio apartment over the winter.

Creating installations in an open area next to the bridge that connects the Berlin districts of Kreuzberg and Friedrichshain, Marek creates paintings on found objects. The result is a witty transformation of detritus into canvas and a parabolic wordplay that advocates for the humanisation of the homeless.

He goes on to say "formally speaking the biggest accolades for me are real homeless persons (I'm a little bit fake here, like a borderline on the borderline of borderland) who decorate their "homes" with my work or the simple fact that people like you (I mean art historians, gallery rats and other artists) appreciate my work. My visible work is for me only the blinking cherry on top of a huge iceberg of psychotic-philosophical considerations and a bizarre and sometimes dangerous lifestyle."

HENRY TURNER

Born 2000, Papatahoro (NZ). Lives and works in Frankfurt (GER) and Ka Pākihi Whakatekateka a Waitaha (NZ).

Henry Turner is a New Zealand artist based in Frankfurt. Founding member of the Society of Four Stars¹. Cutting savagely across multiple genres and means of production, Turner's work examines and dissects ideas of disaster, change, fear, death and seduction, while embracing a growing bifurcation into two separate practices continued in different parts of the world with different characteristics, Oulipian procedural techniques rituals etc., in each.

NICHOLAS HOPKINS

Nicholas Hopkins is a London-based photographer and installation artist pictured here in his studio.

Interdisciplinary and self-taught, Hopkins' practice distills overlooked cultural tokens to create striking interpretations of "everyday" experiences. Using minimal equipment, his primary materials are natural light and societal observation.

The product is a meditation on stillness inside the busy, urban environment. His work incites a moment of focus that enables the viewer to equally consider the subject and its surroundings, thus highlighting the minutiae of a city's quotidian rhythm.

Amongst his influences he cites German photographers August Sander (1876 – 1964) and Albert Renger Patzsch (1897 – 1966).

He has worked in New York, California, Estonia, Latvia, London, Suffolk, Poland, Ukraine, Andalusia, Germany, Portugal, Italy and Vienna.

DIANA ZRNIC

Diana Zrnic (1995, Zagreb) is an emerging London-based artist. She graduated with Distinction from the MFA Fine Art at Goldsmiths, University of London, in 2021 and from BA in Painting at The Academy of Fine Arts in Zagreb, in 2018.

Her artworks have been shown in group and solo exhibitions internationally, including Saatchi Gallery (London), Mestrovic Pavilion (Zagreb), coGalleries (Berlin) and House of Ebata (Tokyo). In 2022, among ten group exhibitions, she had a solo show at The Stone Space in London and was an artist in residence at Unit 1 Gallery/Workshop. In 2023, she showed with Lariot Collective at UVNT Art Fair in Madrid and Southwark Council commissioned her to create a permanent public artwork for the Camberwell train station. In 2024, she exhibited at Liliya art gallery (London), BayArt (Cardiff) and Phantasmal gallery (Bath) among others. Upcoming solo show at Somers gallery.

KAVITHA BALASINGHAM

(b. 1994, Kent) is a London based artist. Her recent group shows include with Palmer Gallery (2024), Turner Contemporary (2023-24), Plop Residency (2023), Sadie Coles Shop HQ (2022), and duo show at Indigo Plus Madder (2022). She has gained international recognition in L.U.P.O, Milan (2022) and Hasch, Marseille (2022) and has been recognised by the Goldsmiths Junior Fellowship (2022-23), Gilbert Bayes Sculpture Grant (2022), and Arts Council England Funding (2022) which supported her co-curation and art direction in a large scaled immersive show called 'Ghost Show'. She has recently received DYCP funding from Arts Council England for an on-going research project, 'Navigating Diaspora Identity'.

Kavitha's practice uses the whimsical and the extraordinary such as the illogical rules of cartoon physics and the idea of portals to transport you into a world that's both strange and captivating. It's like stepping through an existential black hole into a space that's safe yet eerie, where elements of nostalgia and technology blend to create a unique atmosphere. Her work balances humour, grotesque elements, sensuality, and playfulness while evoking a sense of the past and a longing for it.

The materials used are transformed into ambiguous forms, offering a touch of absurdity and leaving them open to interpretation giving the work a sense of being both provisional and unclassifiable. Referencing Pleasure Activist, Adrienne Maree Brown, Kavitha reconnects with the earth as a means of rediscovering a sense of belonging. Brown's philosophy reminds us that the ground beneath our feet, wherever we may be, is constant and unchanging.

Home, she asserts, is defined by the associations of safety and love, rather than the displaced land it occupies. This concept of displaced earth and the connection between sense of place and personal belonging form a rich thematic underpinning in Kavitha's work. Kavitha celebrates the transformative power of desire, the erotic, and pleasure as a tool to making. Her work invites us on a captivating journey that challenges preconceived notions, exploring the intricate tapestry of human experiences.

Currently, Kavitha has been working on a 6-month research project 'Navigating Diaspora Identity' with the kind support of Arts Council England. The work exhibited at the 3 spaces with Outhouse Gallery, Kabinett Gallery and Kabinett X Gallery explores some of her findings on her research trip to Sri Lanka.

The work consists of castings of objects gifted to her as well as 'trash' collected in Jaffna plus other ceramic objects in response to them. 'Sweet boys // haunting me // positivity' is a soundscape in the upcountry where the language begins to transition to Tamil.

The objects act as listening pods where the soundscape field recordings come in and out of all three locations, as though they are echoing between each chamber, possibly even all the way from Sri Lanka. Their liminality suggests that the field recordings are not meant for these spaces yet simultaneously do exist through these objects.

There is a feeling that the sounds are being transformed and processed through the artists' ears as they encounter a language and culture that feels familiar to 'home', being Kent and her family. This research is on-going and these listening pods are one small iteration.

PATRICK JAMBON AKA TURBO JAMBON

Turbo Jambon, the alias of Patrick Jambon, is a performance artist who explores the playful interaction between people and props. His work is related to intervention and presence. At public events, he dresses up in portable structures made from ready-made objects. He becomes a passive spectator, interacting with passersby and audiences by inviting them to play video games attached to his body.

BETHLEM ARTISTS: JULES CUNNINGHAM, ED OAKS, DOROTHY DUNN, KATRINA AND LUCA DAYANC, MARK MCGOWAN

A group of artists who got together in 2024 at the Bethlem hospital. Who through dance performance spoken word music poetry singing song writing decided to join forces and take part in the spectacle through the knowledge that the ties that bind us together are stronger than those that would tear us apart and tried to get better.

NINA OŁTARZEWSKA

Nina Ołtarzewska (*b.1998*) is a French artist based in London.

She briefly attended the Panthéon Sorbonne's Fine Art course before moving to Northern Ireland where she graduated with a BFA in 2021 from the Belfast School of Art. She received graduate awards from Pollen Studios, PS², Platform Arts, the University of Atypical and Bbeyond.

After being based in Flax Art Studios for a year, she moved to London to pursue an MA Fine Art at the Chelsea College of Art, which she graduated from with distinction in 2024. As well as practicing individually in London, she is one fifth of **SUCCESSFUL ARTISTS** collective. She will be starting her residency at Blackhorse workshop in January 2025.

Her practice relies on a heavy, almost tar-like awareness of our human and socio-political condition. I attempt primarily to identify and digest interpersonal communication tools and platforms that have newly been introduced into our society. I am particularly drawn to the sensation of online discourse and how it is reshaping fundamental aspects of human interaction.

It is an itch that, in a world attached more than ever to its consumption, fear and ability to scare, can never be scratched. Sound pieces, metal objects, contracts on pieces of A4 paper, casts of skin, bones and other organic matter tend to be the form of the work I produce, each speaking to an aspect of the human condition which in conjunction with its surroundings, identifies the consequences of a life interconnected, whilst disconnected from each other.