

Paul Chaney

Encampment Supreme

2015 / 2016

Kestle Barton Rural Centre for Contemporary Arts is delighted to announce the opening of Paul Chaney's *Encampment Supreme*, a temporary pavilion built by the artist within the grounds and which will house Kestle Barton's public programme for the forthcoming season.

The pavilion is an architectural dramatization of Chaney's research work for *Lizard Exit Plan*, his 2014 show at Kestle Barton. Unfolding a speculative scenario in which an unspecified apocalyptic event cuts off Cornwall's Lizard peninsula from the global economy, Chaney conferred with local landowners, farmers, and other experts to compile a strategic plan for survival based on topographical, geological, and agricultural surveys, an inventory of local resources, and analysis of defence requirements. *Lizard Exit Plan* specifies guidelines for food and fuel provision, management of social systems, and technological adaptation in the post-apocalyptic environment; works in the show visualized the process of preparation and the remodeled landscape.

The 775 sq.ft. *Encampment Supreme* pavilion, partially constructed by volunteers during public workshops, adheres to what Chaney has called the 'apocalyptic vernacular'—an architectural fusion of post-consumer waste products and locally found natural elements. It features scavenged materials including old sailcloth, building waste, reclaimed doors, sash windows, and wooden pallets, the main body of the pavilion is built on a skeleton of locally-harvested willow and sycamore, and uses a 'bender' style construction based on an ancient northern European structure common among nomadic workers. This is complemented by an integral south-facing grain-drying tower, in total providing a suitable encampment for seasonal agricultural workers who would move up from the south of the peninsula to bring in and store the harvest as part of the *Lizard Exit Plan* scenario.

'*Encampment Supreme* is not the result of aesthetic choices, it's a product of necessity,' says Chaney, whose travels in South America and Eastern Europe informed his interest in the use of limited resources under duress. The work, he explains, emerged from a longstanding concern with 'the predicament of humans under ecological pressure, and the need to consider the human within an overarching general ecology.' But Chaney is keen to distance himself from 'eco-art': 'I'm not interested in comforting people with a romantic notion of self-sufficiency,' he explains. 'By using the device of the apocalypse, you shift the perspective away from idealism about living in harmony with nature, and toward a consideration of what happens when the global infrastructure falters, and the ecological niche of the human comes under pressure as we have to engage more with our immediate environs. It's an aesthetics of necessity, an



Encampment Supreme, 2015 by Paul Chaney at Kestle Barton, Cornwall UK



Encampment Supreme (interior), 2015 by Paul Chaney at Kestle Barton, Cornwall UK

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exploration of the kinds of design and culture that might emerge if life were shaped entirely by the contingent realities of the local surroundings. In a sense *Lizard Exit Plan* is raising the stakes of site-specific work and the way it meshes with ecological problematics: What would living “site-specifically” really involve?

Among *Lizard Exit Plan*'s strategic directives for the 'Realm of New Lizard' are a takeover of Culdrose Air Force Base, reclassification of wild ponies as foodstuff, supplementation of biofuels with existing wind farms and renovated watermills, and repurposing of the satellite discs of communication centre Goonhilly Earth Station as 'Solar Concentrators' for the smelting of salvaged metals. Chaney analysed the nutritional needs of the marooned Lizard population using *Fieldmachine*, software developed during his earlier project *Fieldclub*, a six-year-long experiment in low-impact self-provision based on a nearby smallholding.

At the inauguration of *Encampment Supreme*, guests were treated to a taste of this imagined future during 'The Second Last Supper', a post-apocalyptic locally sourced and foraged menu cooked by collaborator Dominic Bailey. Participants helped in setting fires and gathering ingredients, with the menu running from seaweed and samphire harvested from the nearby coast, to tins of pineapple and condensed milk that would be looted during pre-emptive raids on the local supermarket as apocalypse loomed.

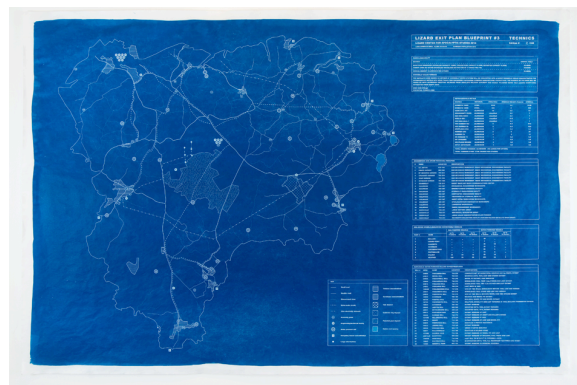
Chaney will exhibit further work stemming from *Lizard Exit Plan* project at Kestle Barton in 2016, and is currently exploring opportunities to bring the apocalyptic vernacular concept to other sites.

Kestle Barton is situated above the Helford River, near the village of Manaccan. *Encampment Supreme* is open to the public during opening hours, 'for as long as the forces of entropy allow.'

For further details contact Kestle Barton (see contact details below)

Biography

Paul Chaney b. 1974, lives and works in Prague, Czech Republic. Recent solo shows and projects include: *The Sun is Black*, Museum of Art and Design (Beneshov, 2012), and *Divus* (Prague, 2011); *The Lonely Now*, Goldfish (Penzance, 2008). Selected Group Shows: *Islands*, g39 (Cardiff, 2015); *Second Autumn*, Art Stations Poznan, (Poland, 2015); *TURBOREALISM – Breaking Ground*, IZOLYATSIA Center for Cultural Initiatives (Ukraine 2013); *FIELDCLUB and Friends – Late* at Tate St Ives (Cornwall, 2011); *In Abundance*, Kestle Barton (Cornwall, 2011); *Garden Marathon*, Serpentine Gallery (London, 2011), *Art and War in the Last Resort*, Kettle's Yard (Cambridge, 2011), and *PEER* (London). Curatorial work includes delivering a programme of art events with philosophy publisher Urbanomic 2009-2010 and *FIELDCLUB* 2004 - 2012. Paul was a runner up in the 2015 Arts Foundation Prize.
www.paulchaney.co.uk



Paul Chaney
Lizard Exit Plan Blueprint #3: Technics,
cyanotype blueprint, 69.5cm x 105cm

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