

Mark Barker

Terence McCormack

Stone Soup

2nd April - 7th May 2023

Stone Soup

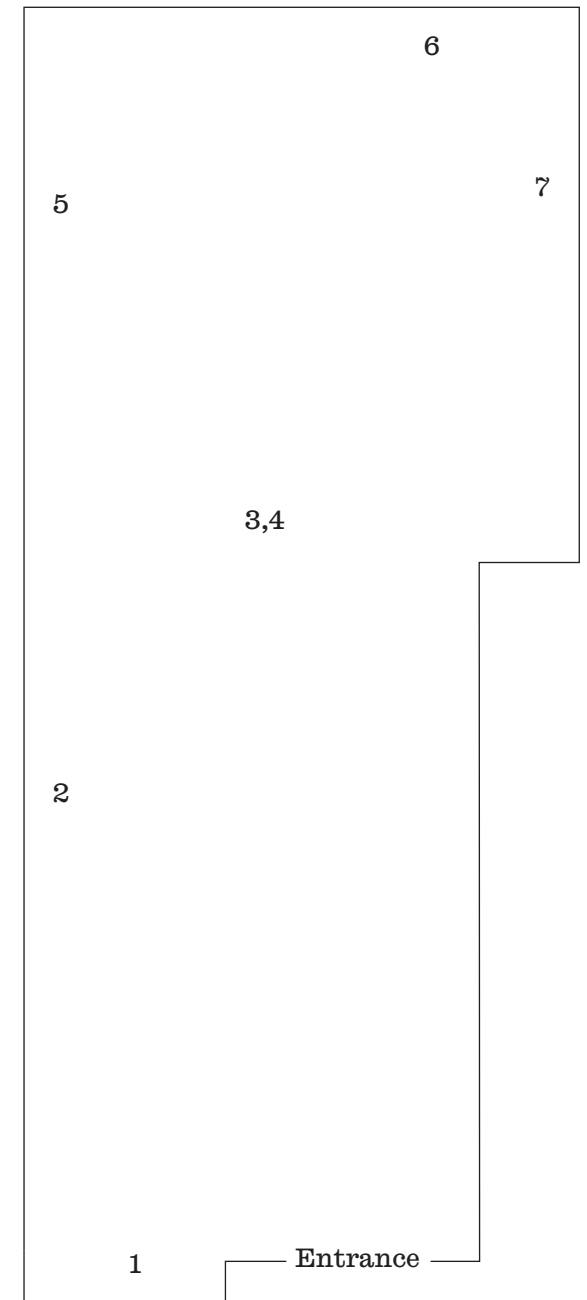
Mark Barker
Terence McCormack

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Photography: Ollie Harrop

List of works

1.
Mark Barker & Terence McCormack
Left to RR, 2023
Black vinyl paint, exterior door paint, collected dog hair
dimensions variable
2.
Terence McCormack
Family Zone, 2023
Three vertical synchronised 35mm slide projectors,
Colour & B&W slides, dimensions variable
3.
Mark Barker & Terence McCormack
Stone Soup, 2023
Wooden display cabinet, turnips
191 x 193.5 x 45
4.
Terence McCormack
Marriage, 2022
B&W photograph
50.3 x 50.3cm
5.
Mark Barker.
Untitled, 2023
Latex, food colouring
33 x 35.5 x 4
6.
Mark Barker
Olymp ventilation screen Berlin, b, 2022
Silver gelatin print, glass, pins
24 x 30
7.
Mark Barker
Dixi ventilation screen Berlin, a, 2022
Silver gelatin print, glass, pins
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The exhibition 'Stone Soup' stems from conversations, image sharing and notes exchanged between Mark Barker and Terence McCormack that began early last year. This exhibition seeks to understand what is shared or what might even become the same temporary concern – either by dint of need or feeling.

Left to r.r. 2023 is a work conceived during the installation of the exhibition in which the windows of the gallery space have been painted black. Dog hair has also been delicately applied using the same colour of exterior paint to various points on the window. The legibility of reading 'left to right' has been reframed or reduced to 'rr' – a stammer, hesitation or rolling sound in the mouth or the mind. The work also makes an oblique reference to the initials of Roland Ross.

Family Zone, 2023 is the third in a trilogy of 'double' slide projected works that Terence McCormack has made specially for this show. The work is a culmination of two framed works that have developed from his photographic practice that considers subtle shifts in the economics of sameness, desire and what is bearable. These photographs made across the fens and the estuaries, take the barren and un-dredgeable as both picturesque and alienated. Thinking across open landscapes as places of family life or into distinct zones that precludes other defined groups. These are woven with studio photography of snails and coloured film of London's West End toilets that have become well-known for soliciting, cruising and theft.

The central wooden cabinet, Stone Soup, 2023 was purchased from one of the many antique shops that are found on the same street as the gallery. Bought without a specific aim but to act as a repository for materials collected during the install. The cabinet now houses turnips in part inspired by the recent appearance of the turnip in the news but also of the found lack of imagery of the vegetable in the tradition of landscape, still life painting.

The cabinet also acts as a container for Terence McCormack's Marriage, 2022. A photographic facsimile of an article found among the pages of a Woman's Own magazine from 1987 while they were looking for another source material. The article introduces HIV/AIDS into the heterosexual sphere, which at the time was alien to the idea of monogamy and trust.

In Mark Barker's Untitled, 2023, a painted church on latex is rendered in food colouring; a digestible material typically reserved for dessert and other fancy concoctions. Olymp ventilation screen Berlin, b & Dixi ventilation screen Berlin, a, 2022 are part of a series of images that document Portaloo ventilation grids found by the artist around Berlin. They are poorly functioning, a visible record of the putrid and closed interior. Here in stark black and white, the images are both an instruction manual in the taxonomy of ventilation design but also the corporeal processes that are enclosed away from view.

SOLDIERS

BOYS & GIRLS

R



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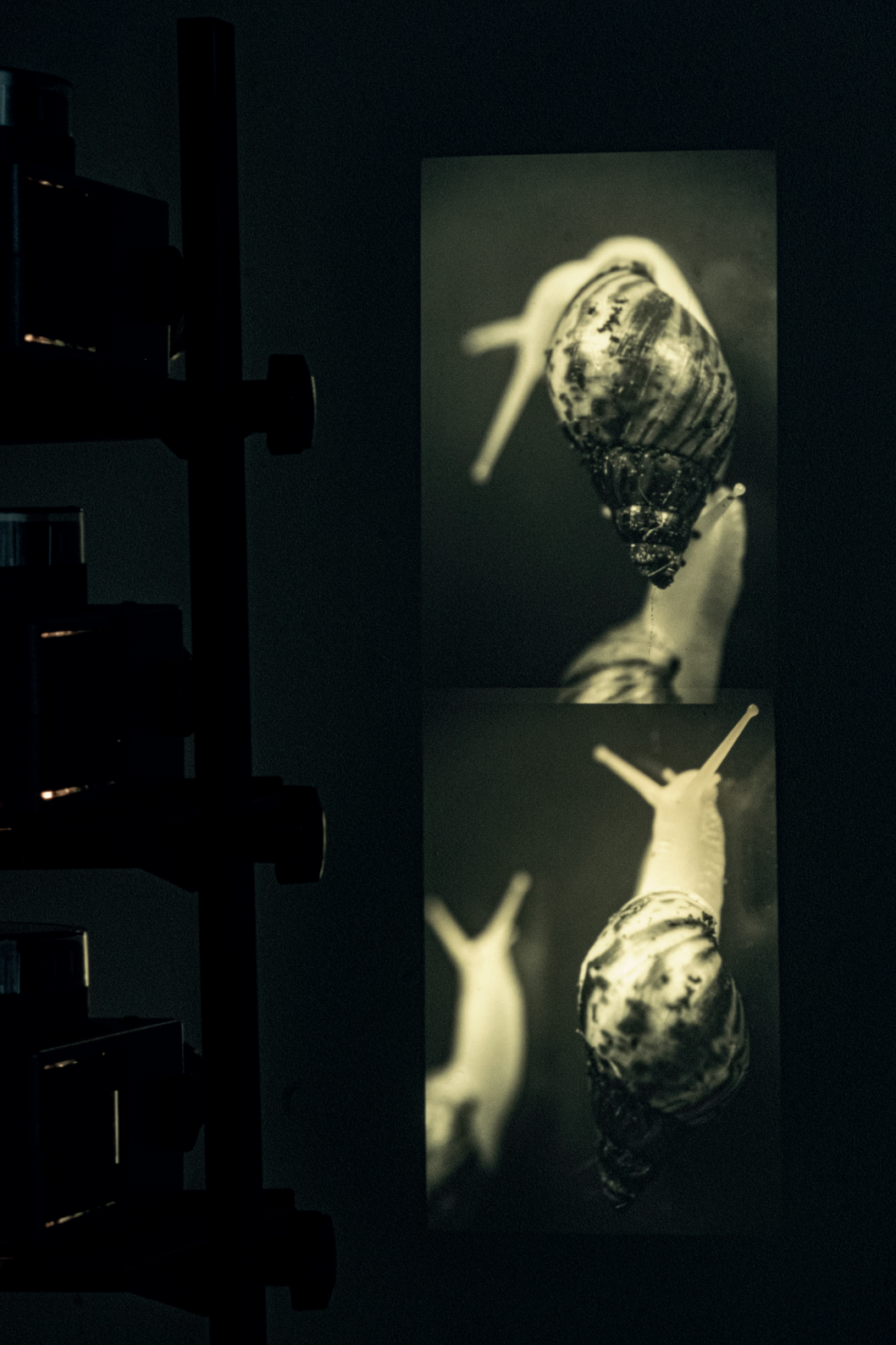
1.
Mark Barker & Terence McCormack
Left to RR, 2023
Black vinyl paint, exterior door paint, collected dog hair
dimensions variable







2.
Terence McCormack
Family Zone, 2023
Three vertical synchronised 35mm slide projectors,
Colour & B&W slides, dimensions variable



Terence McCormack
Family Zone, 2023
(Installation view)



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3.
Mark Barker & Terence McCormack
Stone Soup, 2023
Wooden display cabinet, turnips
191 x 193.5 x 45 cm



Mark Barker & Terence McCormack
Stone Soup, 2023
(Installation view)

What would you do if your husband got AIDS?

It's a question all of us hope we won't have to face. But how would you react? The problem is examined in a television drama starting next month. It stars Claire Bloom in the most surprising role she's ever played, as Jo Weedon reports. Photograph by Brian Noody

Ruth had it all. A happy marriage, two grown-up successful children, a smart home, a good social life. Yes, she had it all until one night, after a drunken business celebration in New York, her husband Clive slept with a prostitute. Eighteen months later he discovered he'd paid the ultimate price—AIDS.

This particular story is fiction—a gripping four-part drama entitled *Damage*, Contact, which starts on March 9 on ITV. But as this most terrifying disease takes its toll on both sides of the Atlantic, Ruth's dilemma is rapidly becoming all too real. Clive wasn't gay, he didn't take drugs, victims of the disease, once wrongly tagged the "Gay Plague," now include heterosexual couples and children.

The television saga tells how a brief sexual encounter for Clive, played by actor Daniel Massey, destroys his family. How Ruth manages to turn a deaf ear to village gossip, how she handles her husband's death and eventually uses her own medicine to help other AIDS victims.

It's a messy stuff. Ruth is a challenging part and one that many

'None of us believes AIDS will touch us'

actresses might have visualized as a campaigning role. But Claire Bloom, who stars as Ruth in the series, doesn't see it that way. "I'm just an actress in a television series. I'm doing the damn thing because I'm being paid and because it's a nice job," she announces breezily over lunch during filming.

From that, you might detect Miss Bloom is a cool woman, a cool English rose. She rarely gives interviews and, when she does, guards her conversation to the minimum.

We're here to talk about her part and the series. But she seems uncomfortable discussing either of those subjects or AIDS. Yes, she agrees very well that unless we follow certain guidelines we are all at risk. "Give the epidemic our family has found out our blood types so, if necessary,

we can give blood to each other, it's made us think of things we don't think about before. Did the series, which screenwriter Alma Cullen hopes will promote a greater understanding of the disease and a tolerance for AIDS victims, make the actress more aware of the dangers?

"Even actors aren't too dumb they have to wait for a television part before they think of things like that." Of course she is afraid of AIDS. "We're all like Ruth, an ordinary housewife who wouldn't believe in a million years her husband is going to come home with it. None of us believe AIDS will touch us."

"I really haven't much to say about AIDS except that it exists, doesn't it? It's terrifying but I'm not an AIDS specialist," she says, exasperated.

Quietly beautiful, amiably perky, with dark challenging eyes and neat, unfussy short hair swept off her face, she has no time for small talk. By nature, Claire Bloom is a very private woman. Yet, paradoxically, she seems most at ease more frankly when she's chatting about her life away from work.

After two divorces—the last from actor Rod Steiger, the second from producer Harold Evans—she now shares her life with American novelist Philip Roth, author of the best-selling *Portnoy's Complaint*. While he lives on a farm in the outback of Connecticut, her base is a flat in Chelsea, but she frequently packs her bags and heads west to be with him.

"They have been 'together' now for 11 years. He's the only man I've ever been happy with," she says with a smile that takes the chill off her lunch of meat and prawns. "I'm damn lucky to have found such happiness. I've waited for this a long time."

They've no plans to marry. Yet it isn't only a matter of twice-bitten thrice shy. "There's no point at our age, it seems to me," she explains. "You want to establish something permanent, although nothing is permanent, as far as I'm concerned."

"But Philip and I have a permanent relationship as far as I'm concerned. Anyway, I don't want to be Mrs. any more. I've had it and I don't want it."

But it didn't get her being angry either. "I would probably be able to

cope better now but I don't want to be in that position. I like to have a man in my life, to feel needed. Perhaps the success of the relationship with Philip is that they don't live in each other's pockets. I miss him terribly, and we spend a lot of time phoning each other when we're apart, but I couldn't live in the country permanently. It's wonderful for a while, I put on old clothes and take long walks, exercise a lot, treat the place as a health farm."

"I play the housewife role—and enjoy it. But after a while I need to

'I like to have a man in my life'

get back to my work. And Philip understands that. Until recently Anna, her daughter from her marriage to Steiger, lived with her. Now the 26-year-old singer has her own London flat.

"We've always been close," says Claire. "When she was young I used to take her with me if I was working. Yes, there were times I felt guilty about working, but I couldn't help myself. It was what I had to do. Anyway, if I wasn't working she said I was boring!"

Max Bloom has always been fiercely ambitious. And when Charles Chaplin cast her in the now classic *Limelight*, when she was just 19, she had it made. "There is a lot of luck involved in this business and bigger luck than that you don't get," she admits.

Hollywood adored her. But the feeling wasn't mutual. "It isn't a place, it's just somewhere people make films and television. I like big cities with lots to do and see. I was bored to death. I enjoy working there but everyone is in the same business and the conversation is dead. All you talk is trade."

After her triumphant film debut with Chaplin she returned to England and missing "I want to be an actress in a film star. But instead of a warm welcome back, she received a frosty reception. This is a very funny country. It's changed a lot now, but people were usually so full of envy. They always were for anyone who succeeded outside Britain."

The press hounded her, reporting her every move. "I am a private

person. It was impossible for me. They printed lies about the ship. Maybe people don't like me," she shrugs, seemingly unperturbed. "I don't like the British, as proud as peacocks like Joan Collins. And Clive regards the Dynasty star's name—'Blood for her!'—as a joke over there is terrific."

But the suggestion of her supporting a part in an American soap is greeted with a raise of an eyebrow. "It's not what I have in mind," she says with a sly, sarcastic laugh.

"I could have been a sex symbol had I wanted to be. That wasn't the way I led my career. I was only cast in a pretty young girl—what was a pity because I was a girl. I think I'm still a very attractive woman. Am I wrong? Of course," says Miss Bloom, who for the record is 66, though she won't let you that.

The compensation for looking up the years "has been the best roles have got more challenging. The older you get the more complicated life becomes so the parts become more complicated, more challenging," she says.

Over the decades she's maintained her status as an international star with the likes of Richard Gere, Paul Scofield, Oliver Reed, and, of course, Chaplin as her leading men.

The classics feature heavily in her repertoire and her most notable recent years have included *Blanche du Bois* in Tennessee Williams' *A Streetcar Named Desire*, which acceded her best name—stage awards and Lady Margaret series *Brideshead Revisited*.

Rarely is she out of the spotlight for long. There are frequent television appearances. She's also made a film about the life of Alan Turing, the father of the computer, and the life of the Duke of Wellington (Clive Chaplin) and the Nicholas (Clive Chaplin) and the Edward in *Hold the Fire*, the latest to *A Woman of Substance*, which will be seen on Channel 4 in the spring.

"It's a privilege but I haven't got much to deserve it. I've been married after that 10-year marriage because of Anna. She sees each other when I am what does that mean? I don't know (showroom) or he is here. He has remarried, a very nice girl and I'm showing up at premises."

husband got AIDS?



Claire Bloom and as the Daniel Massey. The director they play is fortunate. Contact was filmed—but their tough story is bounding all too readily.

is a survivor. Yet unlike Ruth, who relies on her own loyalty to help others over them, Claire has no intention of being a crutch for the less fortunate in our society.

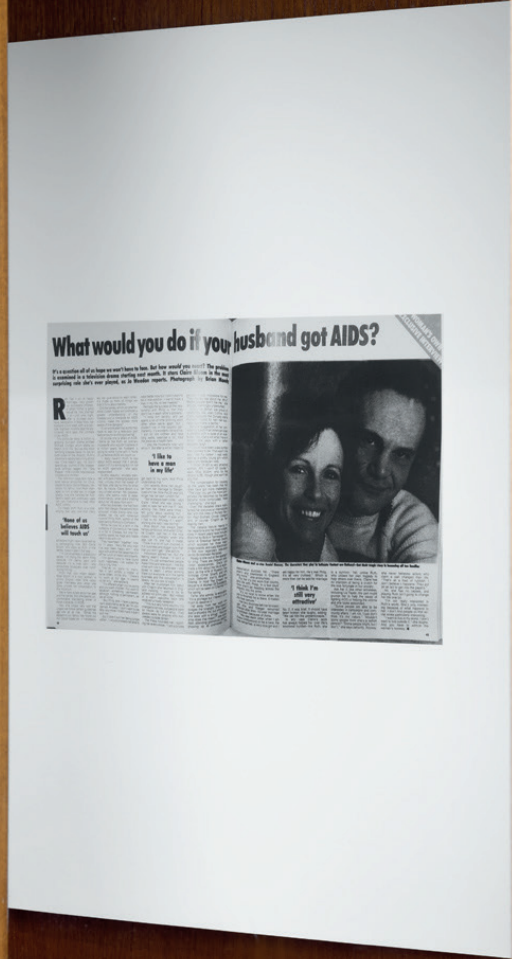
"Ask her if she other actresses, including Lu Taylor, the past night prompt her to help the cause of fighting AIDS or helping the victims and she looks astounded. Some people are able to be interested in campaigns and community affairs. I am not. I just don't think it's my nature. Wouldn't some people think she's a selfish person? 'Some people might, but I don't,'" she says defiantly. Anyway,

an happy for him. He's met Philip. It's all very divided," which is more than can be said for marriage expansion puzzles her. "There aren't any promises in England for her it's the work that counts and she with Philip. In a few days she'll be heading across the Atlantic into his arms. It's so nice to know when the job is finished he is there it makes me feel secure."

Her two divorces left her bruised, yet she and Steiger remained friends after their 10-year marriage ended—because of Anna. "We see each other when I am what does that mean? I don't know (showroom) or he is here. He has remarried, a very nice girl and I'm showing up at premises."

'I think I'm still very attractive'

WOMAN'S OWN EXCLUSIVE INTERVIEW



4.
Terence McCormack
Marriage, 2022
B&W photograph
(Ed 1/2)
50.3 x 50.3 cm



Terence McCormack
Marriage, 2022
(Installation view)

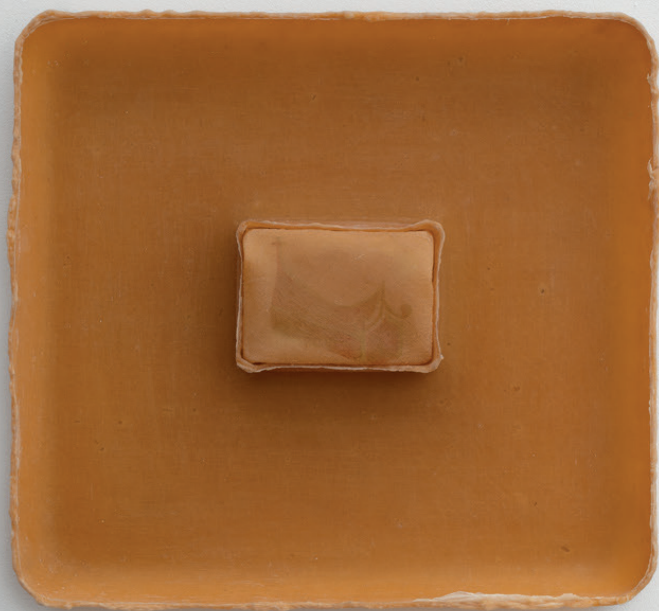
Terence McCormack
Marriage, 2022
(Installation view)



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5.
Mark Barker.
Untitled, 2023
Latex, food colouring
33 x 35.5 x 4 cm



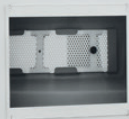


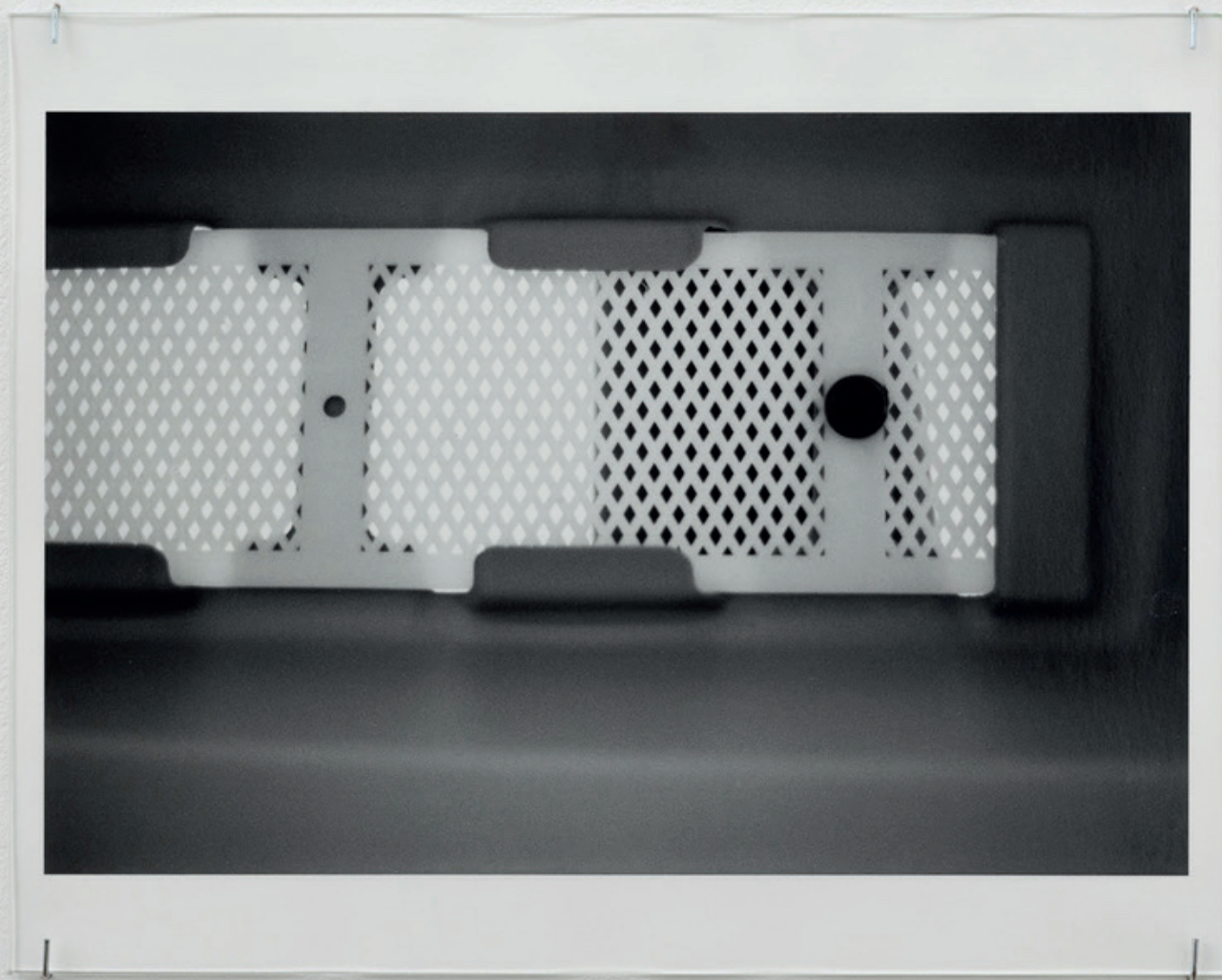
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Untitled, 2023
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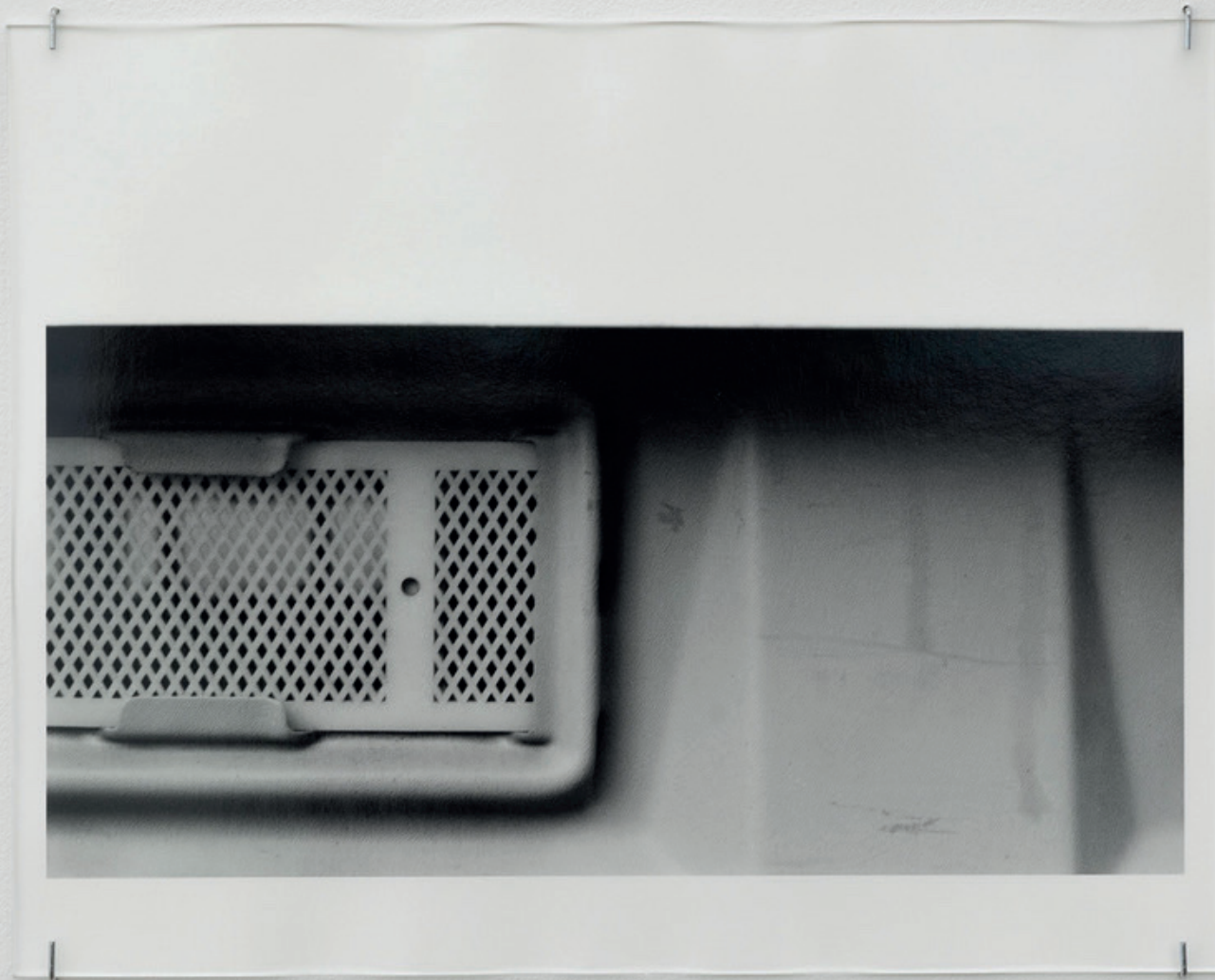




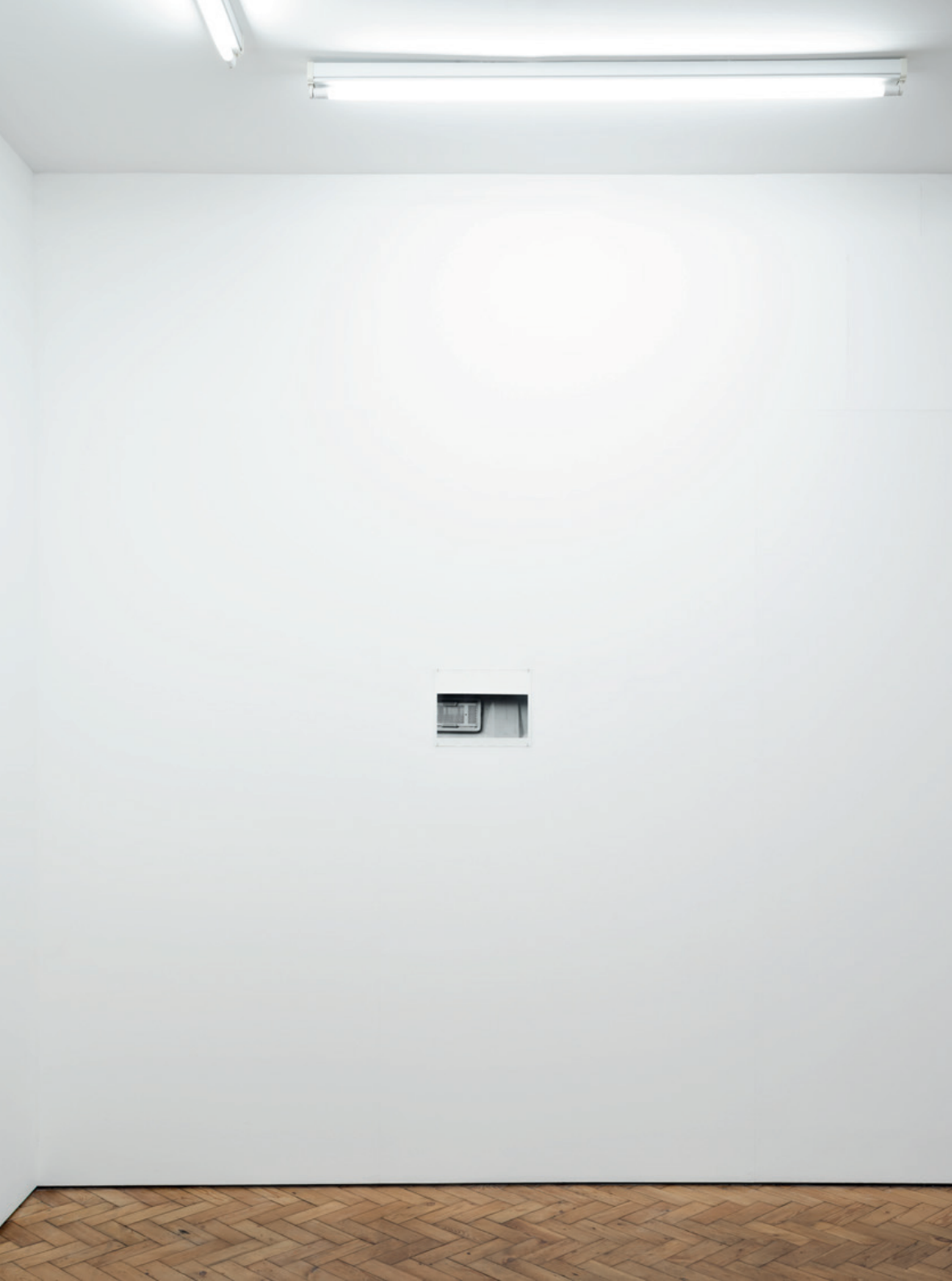
6.
Mark Barker
Olymp ventilation screen Berlin, b, 2022
Silver gelatin print, glass, pins
(Ed 1/3 + 2AP)
24 x 30 cm



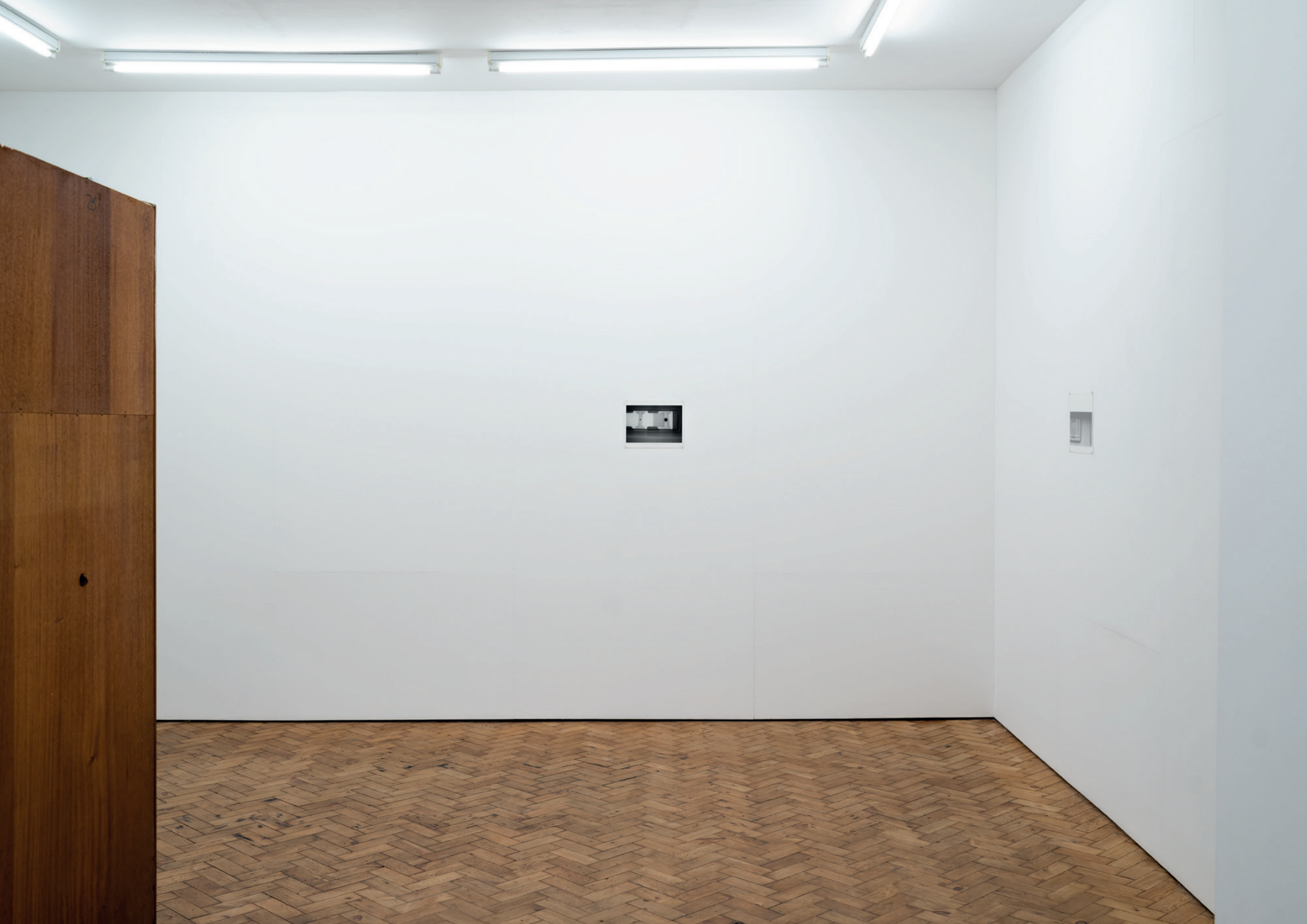
Mark Barker
Olymp ventilation screen Berlin, b, 2022
(Installation view)



7.
Mark Barker
Dixi ventilation screen Berlin, a, 2022
Silver gelatin print, glass, pins
(Ed 1/3 + 2 AP)
24 x 30 cm



Mark Barker
Dixi ventilation screen Berlin, a, 2022
(Installation view)





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