

***The Sailor King* exhibition at the King William IV**

Artist Interview

Artist name: Rebecca Edwards

Title of piece(s) of work in the exhibition: A Conversation Between Melancholy and Raving Madness

How would you best describe your practice or way of working?

My practice is divided into different areas of interest, namely research processes, reading, experimental writing culminating in trying to find a discourse of links between narratives and fiction through these various platforms.

Where do you make your work?

In my tiny room in Hoxton. Also in the British Library where it's full of history.

What have you exhibited for *The Sailor King*?

Two text-based pieces which are part concrete poem, part conversation and part association through fiction.

How did you relate to or respond to the exhibition themes of sailing, ships, nautical, navigation, maps, voyage, astronomy, royalty, ale, the King Billy pub or the history of King William IV?

I'm currently working on a project with the concept loosely based on Bethlem Hospital and more specifically two Cibber statues that were at the gates.

I was doing some research into King William IV and I found that he visited Bethlem hospital and it was there that he was named Silly Billy.

I found it odd to stumble across this kind of connection and so the Sailor King exhibition acted as a sort of extension to a project I'm co-curating in London at the Royal College of Psychiatrists.

How does the setting of a pub differ from a traditional gallery space for you?

I think it's important to think about spaces other than the white cube as a way of showing work. This isn't a new concept - Hans Ulrich Obrist was known for putting on shows in his kitchen in the 90's - and with the economic climate in its current state, finding space to exhibit is becoming more difficult. Curators and artists are having to explore their surroundings and being able to make the best out of what they have at hand.

Some of the most interesting exhibitions are those that happen outside the white cube; while Brian O'Doherty talks of the gallery space as a historical construct, an object in itself as opposed to a neutral container, Marc Augé talks of the non-place as a space of transience. Any space for viewing art offers a question of inclusion and exclusion, not only of the audience but of territories and institutions. The pub setting allows those questions to be approached in a more informal manner; the work becoming part of the

already decorated walls, conversations ebbing and flowing in between the local's chatter and red walls with patterned carpets. For me it's about experience while viewing art and I think this kind of stage for art should be deeply considered and utilised more in our ever expanding cities.

Do you have any nautical stories from your family?

Unfortunately not.

Do you have any royal blood?

Not that I'm aware of....

How landlocked are you?

I found a liquid cure
For my landlocked blues
It will pass away like a slow parade
It's leaving but I don't know how soon

Sea legs or land legs?

Land legs

Do you know how to find your way home following the stars?

No, I believe City Mapper is the new thing.

What projects are you working on now?

A few. The exhibition at the Royal College of Psychiatrists I mentioned earlier will open on 9th April in London and included new commissioned works by Daniel Silver, Travis Jeppesen, Mikey Cook and Jeremie Magar.

I'm also part of a collection called CC.Eng and we are in the process of making a Zine about pop-culture and up-and-coming artists to coincide with screenings and events that will hopefully take place later in the year.

I'm also in the middle of curating an installation work at The Lewisham Art House for a sound artist.

Where else can we find your work?

<https://cassatrcp.wordpress.com/>-

This is the blog for the exhibition at RCPsych.