DANCEHALL is a DIY journal of exploratory sound & music, produced since 2010. It was established to explore how we frame, discuss and come to understand our experiences of sound, and came out of a particular interest in underground experimental music. We are interested in opening up that discussion, thinking about our encounters with music in relation to our everyday sonic lives - how it arises from that experience, responds to it and intersects with it - across different contexts.

It is produced and edited by Psykick Dancehall, a collaboration between Hannah Ellul and Ben Knight. Initially based around a label and events it has subsequently expanded to incorporate other activities, often in collaboration with different artists along the way.

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MARIE THOMPSON

UK MUSIC VENUES AND THE AUDITORY POLITICS OF GENTRIFICATION

On New Year’s Day 2016, the Kazimier – one of Liverpool’s most popular independent music and arts spaces – closed. The venue was shut in order to make way for the ‘exciting’ £40 million redevelopment of the Wolstenholme Square area of the city. Instigated by property developers Elliot group, the development will see crumbling industrial warehouses replaced with a mixture of ‘commercial, residential leisure and retail spaces’, including more than 370 studio, 1 bed and 2 bed flats. In a public statement announcing the venue’s closure, it was stated that The Kazimier ‘support the proposed plans for the project – development of Wolstenholme Square has been expected for some time’. The club venue Nation (which hosts Liverpool’s infamous Cream clubnight) is also being closed due to the development – current plans suggest that it is to be relocated to a subterranean site within the development. The closure of these two venues follows that of MelloMello, a music venue, arts space and café that was located round the corner from the Nation and the Kazimier and which closed down in September 2014. MelloMello was founded by a small arts co-operative in July 2007, who ‘had a shared belief in the organic regeneration of an area through arts
and subculture'. In their parting statement, MelloMello said that they were no longer able to meet the huge increase in business rates that had been imposed on them.

In January 2013, developers Carillion Igloo were given council approval to build 76 residential properties in the Ouseburn Valley, Newcastle – a former industrial area of the city that has in more recent years been home to a number of creative businesses, arts spaces, bars and music venues. Since then, the area has seen the construction of The Malings: ‘a new sustainable community… consisting of low energy, eco-friendly homes with a choice of 1, 2, 3 and 4 bedrooms’. This is the first phase of a multi-stage regeneration project that will involve the construction of approximately 250 homes, offices and retail spaces in the area. The Malings has been built 50 yards away from the Tyne Bar – a pub that regularly hosts live music events. The bar raised concerns when plans were announced that its proximity to the new properties would lead to noise complaints from future residents. However, a spokesperson from the developers dismissed the concerns, claiming that they will ‘encourage live events to continue to take place’, since ‘one attraction for people living here is live music’.

When we talk about gentrification, we usually refer to the visible changes that have taken place in a neighbourhood. We see cafés, delis and restaurants opening. We see abandoned warehouses become galleries, studios and workshops. We see waterfront recreational developments spring up. As property prices rise and rise, the visual signifiers that mark out a neighbourhood as ‘working class’ fade from sight. ‘Before’ and ‘after’ pictures that illustrate blogposts and news articles document the transformation of an area.

Gentrification changes how a place looks. But it also changes how a place sounds. As the closing of the Kazimier highlights, gentrification can be heard as well as seen: it changes the urban soundscape as well as the urban landscape. Yet gentrification’s auditory politics goes way beyond music venues. As neighbourhoods are transformed, the audible presence of (working-class and/or
migrant) street culture is minimised. There are changes in the type and range of accents, dialects and languages that can be heard in a neighbourhood. As hip new bars and clubs sprout up, the late-night crowds that they attract bring with them chatter and noise. What was once public space comes to be policed using everyday sonic weapons – be it using the Mosquito device or weaponised classical music.\footnote{6}

The role of small, independent and DIY music venues in gentrification processes amplifies some of the many contradictions of these processes of ‘urban renewal’. On the one hand, building luxury flats next to a music venue seems absurd. The close proximity of housing to spaces dedicated to live music is likely to cause complaints about noise, particularly if events go on until late at night and audiences gather outside venues. It is no accident that music venues often inhabit parts of the city that are set apart from residential areas – the Audacious Art Experiment in Sheffield, for example, is based on an industrial estate; Wharf Chambers in Leeds lies between commercial properties, a busy road and a train line near the city centre; Bradford’s 1 in 12 Club is down a narrow cobbled street, next to offices, small shops and a car park. Given their inevitable noisiness, who would choose to live next to a music venue?

On the other hand, whilst they are by no means conducive to peaceful living conditions, music venues are frequently part of what makes an area appealing to prospective residents and, more importantly, property developers, investors and landlords (as is made explicit by Carillion Igloo’s spokesperson). In other words, music venues are key in transforming poor, ‘deteriorated’ or industrial urban areas into profitable neighbourhoods.

Gentrification occurs in many different ways and at different paces. However, at its crudest and most reductive, the ‘classic’ artist-led model of gentrification involves the following steps:

1. Artists, musicians and ‘creatives’ move into an ‘underused’ area of the city due to cheap rent and space available. Incentives such as rent and/or tax breaks might be offered by the council or private investors.
2. The area is imbued with symbolic value – it gains a reputation as ‘cool’, ‘vibrant’ and/or ‘authentic’. Other ‘creators’ and ‘participants’ are attracted to the area.
3. Rent prices increase as the area gains in popularity.
4. Artists and low-income residents are squeezed out by rent increases and changes to the area’s infrastructure; and move on to another area of the city.

To be clear: artists do not ‘lead’ gentrification: it is ultimately driven by capital. Nonetheless, artists are an important tool in gentrification processes, in that they help to create and circulate particular affects. Music venues, along with other arts spaces, cafes, street food vendors and ‘pop-ups’ contribute to a neighbourhood’s sense of ‘happeningness’. Artists also help to obscure the unaltered or worsening conditions that affect the urban majority as welfare is dismantled, public assets sold off and free spaces enclosed, by contributing to a illusion of societal and urban regeneration.\footnote{7} From the perspective of landlords, artists are a means of securitising empty buildings (they prevent them from being occupied by unauthorised parties, for example) as well as a source of rent.\footnote{8}

Gentrification ‘mastermind’, business consultant and pseudo-academic Richard Florida understands live music to add to the cultural ‘vibrancy’ and ‘authenticity’ of an area. In doing so, it helps to attract the ‘creative class’ to a neighbourhood. The creative class – a concept that has been a source of inspiration for planners, policymakers and local government – refers to a socio-economic group that Florida sees as the key driving force in the economic regeneration of post-industrial cities: they are integral to, catered for and exploited by processes of gentrification.
The creative class is composed of ‘innovators’, ‘thinkers’ and ‘creatives’ from a wide range of occupational roles, including science and engineering, education, healthcare, computing, arts, design and media. According to Florida, the creative class are attracted to an area by the variety of experiences on offer: hanging out at art show launches, browsing vintage boutiques, reading in coffee shops, attending indie film screenings and, crucially, going to live music shows.9

The presence of music venues, then, is part of what attracts developers and residents to a neighbourhood. Yet these residents – prospective or real – do not want to endure noise for long periods of time and late at night. Music venues both allure and inconvenience: they are both a source of cultural capital and a source of unwanted noise.

In January 2014 it was reported that the Manchester’s Night and Day café had received a statutory nuisance abatement notice following a noise complaint from a local resident, placing its future in jeopardy. Located in the city centre’s Northern Quarter, the venue is considered by many to be integral to the local music scene, having hosted shows for more than two decades. The complaint allegedly came from a resident who had lived in the area for less than a year and came in spite of efforts to soundproof the venue. To many, the complaint seemed completely unreasonable: nearly 75,000 people signed a petition in support of the venue that called for the notice to be dropped. The author of the petition questioned why anyone who didn’t want to be disturbed by noise would choose to move next door to a music venue. The majority of the comments by signatories echoed this sentiment: one commenter suggests that ‘anyone moving into the vicinity of an established club has no right to complain about the noise’. Another states that ‘if you make the decision to reside in the city centre, expect to experience noise. If you like the quiet, why move city centre and not a suburban area??? Utterly ridiculous’.10

In November 2014, a similar petition emerged that was addressed to the UK Government. Following the closure of a number of small UK music venues due to resident noise complaints, the petition called for the government to introduce mandatory noise complaints for anyone who buys or rents a property within a close distance of music venues. The petition states that if residents ‘do not wish to be bothered by something that was a fixture of the community long before they arrived, they should not move there in the first place’.11 It had received 43,423 signatories by March 2015.

There is no doubt that the luxury flats in Manchester’s Northern Quarter, or the housing being built in Liverpool’s Wolstenholme square and Newcastle’s Ouseburn, are aimed at the affluent – that is, those who have a degree of choice as to where they live. Yet there is a need for nuance here: who is it, precisely, that can afford to ‘choose’ where they live and are they the same people who end up living next to live music venues? Gerret Keizer describes noise as a ‘weak issue’ in that it disproportionately affects those who lack political power. While the shiny new properties of a city’s latest gentrified area are intended to appeal to the well-off, as buy-to-let landlords snap up properties and as the sheen rubs off over time, those who end up living there are often not wealthy yuppy killjoys but those who have comparatively little ‘choice’ as to where they live. You only need to think about who typically ends up renting accommodation above or alongside nightclubs and noisy bars: it is often the poor and the precarious. When the Islington Mill in Salford (a venue about a mile and a half from the Night and Day) received a noise nuisance notice following complaints from local residents about patron noise in August 2014, many of the complainants were hardly archetypal members of Florida’s ‘creative class’: one local resident, commenting on a Wire Magazine article about the incident, identified himself as an ‘ex-squaddie’ and described his neighbours as ‘drivers, engineers and the like’.12 He also noted that there were many families with children living nearby. A mix of residential properties surround
If we want our small, independent and DIY music venues to stay open, then we need to position ourselves in relation to and work with other anti-gentrification struggles. We need to work with our communities to resist gentrification and its effects. We need to acknowledge that gentrification disproportionately targets and displaces the poor, working-class and precarious; and take this into account when trying to resist these attempts to transform our neighbourhoods – who is it that our noise risks displacing? We need to offer our solidarity to local housing, workplace and social reproduction struggles: these are spheres that gentrification affects too. Finally, we need to fully recognize how music venues have been complicit in their own demise: the ways in which music venues have been integral to the gentrification processes that threaten their continued existence.¹³ Music venues and their supporters need to think carefully and critically about the ways in which their creative labour is exploited by gentrification: what is given through rent and tax breaks can so easily be taken away.
NOTES

2. http://mellomello.co.uk/about-mellomello
4. http://www.themalings.co.uk/
7. Josephine Berry Slater and Anthony Illes, No Room to Move: Radical Art and the Regenerate City (London: Mute, 2010.)
8. Ibid.
13. This is not to suggest that Islington Mill reacted in such a manner. Indeed, Islington Mill have made efforts to work with local residents, by for example, hosting and participating in community events.
No harm in looking
Superior setting
There’s no better place to be
Made for daydreaming
An unrivalled location
A new way of life is emerging
Secret to our excess
Welcome to the best of all worlds
Welcome to the best of all worlds

Your new canvas
High tech
High spec
Feeding your soul
to what you need to imagine is that this is scored with a very 'acoustic' version of La Bamba throughout and the video edit might well be in a different order so I am doing something in the moment...
The Shake/La Bamba
Screenplay for filming 6/8/15
Cast - John McKeown, Kathryn Elkin
Music - John McKeown
Spanish voice: Mucheto Fernandez
Camera - Martin Clark
Sound - Martin Clark and Joe Howe
by Kathryn Elkin

Black box theatre space, empty apart from a few scattered chairs, recycling bins, stray bottles of water, cables etc. We will warm up by listening to La Bamba by Ritchie Valens at high volume several times. John will play a rendition on his guitar and we will collaborate on a pared back version that will be used to score the video. I will sing and play the woodblock and the skipping rope. We will come back to this later in the shoot. Martin will make a few close up shots of John and I playing - i.e. our hands, our instruments.

Martin will film in standard definition and using 4:3 cropping. I will have set an HD camera on a tripod at the back of the room to include the 'crew' in a long shot.

PART ONE - John is sitting in a chair on stage. The chair is black - a late 1990’s meeting-room style in black fabric. He is lit by a dim spotlight. I am sitting to his side off-camera.

Martin begins shots 1-5 with a close cropped portrait of John’s face, and pans out slowly as John begins to speak.

I ‘feed’ John his lines - he has no script for the most part and repeats after me. I will remove my voice in the edit, but there will be a clear sense of John listening and repeating, and a sense of my proximity. I will occasionally be in shot as Martin pans out. The conceit is that John does not know where each anecdote is going etc, until just prior to voicing it himself. It is hoped that this will be comic.
Shot one - slow pan out from close-up

*John looks at me as he listens, then repeats back to the camera, and smiling after each name

KE: Clare Booth Luce
JM: Clare Booth Luce

KE: Dustin Hoffman
JM: Dustin Hoffman

KE: John McKeown
JM: John McKeown

KE: John Wayne
JM: John Wayne

KE: Marion Robert Morrison
JM: Marion Robert Morrison

*It can be understood that the rest of John's monologue is delivered to him like this, with me saying each line just prior to him.

Shot 2 - slow pan out from close-up
JM (To camera): Dustin Farnham was a silent movie cowboy actor, and I think my mother was having an affair with him.

Shot 3 - slow pan out from close-up
JM (To camera): It makes me tighten up in my throat and it makes my heart beat and I feel like there's people, over in this area...

Shot 4 - slow pan out from close-up
JM (To camera): I fear it's not going to work out very well. I feel that if we start badly enough...
Shot 5 - slow pan out from close-up
JM (To me) That’s the 1st truthful thing I’ve said.

KE HANDS JM A DRINK FROM OFF SCREEN - HER HANDS AND THE GLASS ARE IN SHOT.

JM (After accepting drink, to camera): When you say 1st sexual experience, what kind do you mean?

JM (To me): Well, I think that in the film, it wasn’t necessarily... though everyone seemed to think he was a virgin, I never thought of him as that.

(To camera)
You most always be most close to yourself, in the most personal way, to convey not only truth, but, in fact, (humour).

Shot 6 - static shot of John in profile, close up
*John is given each line one at a time as it is written below.

JM (looking straight ahead): There’s a scene where we go up into the room,

and she starts to undress and I went up and put my hand on...

one hand on one breast.

And I just stood there, holding it.

With absolutely no hint of a massage.

And that came about from rehearsal.
From improvisation.

And he had asked me what you asked me about my first sexual encounter and the very first one...

There are 6 more pages
And the next time, from improvisation.
And he had asked him to try his first one.
I do not know how it is for you right now, I am sure I do not know.

If there’s one thing for me I know now, it is that what we have here is that:

⇒ A pigeon that is a stand-in for a better bird opens the door and enters the room

⇒ A woman in the room speaks into a wireless handheld microphone

⇒ Her name is Julie London, Julie is her name. Not Judy Chicago, not Miranda July. Whatever Julie wants, Julie gets

⇒ The amplifier that amplifies her voice is perched atop a room within the room

⇒ The room within the room is made of gypsum sheathing, covered in watermarks rated a certain amount of sturdy

First things first that she says to the pigeon right now, is

hey family i be in Freiburg Germany, if there is any one how wants to take me on board, welcome. ... which direction ever.... would be nice in direction circle ... big love
And the pigeon takes that in and has a think. The pigeon watches her for a while. There is no answer anywhere to her microphone request. You know now because I said it see, that the room within the room is enclosed by opaque walls that you cannot see through, with watermarks on. The pigeon listens to what she is speaking into a microphone at room temperature. This is because the microphone is wirelessly connected to an amp on top of the room within the room. The pigeon knows this. Well I’ll take you on board, surely, thinks the pigeon. Julie circles the room within the room twice, while the pigeon watches. She’s trying to get in? She’s trying to get in, if there’s one thing for me, I know now.

Easy, delicious, thinks the pigeon, that is a stand-in for a wonderful bird. And the pigeon walks right up to the room within the room, and does a circle too. But they see what Julie London has known longest, that the walls are too thick and too opaque and too soundproof.

And Julie London knows just what to say into the microphone, being

> It's probably not a joke. I've heard that it's really full. The place is for something like 600 people, and last time I heard, there were around 1400 there already.

As to the surroundings, this is the information I got from friends who were there:

> There's a nice river nearby, and some water falls a little further away (though there was already trouble with the police because they didn't like how everyone went there naked).

No houses in the direct vicinity, but not much open ground either. I imagine it's very hilly terrain with lots of trees.
And well now they see that sounds just about great, does the pigeon. Now they know what needs to be seen! They do a lap of the room within the room too just for the good times. Julie has not noticed the pigeon looking and involving themselves so she says another one into the microphone that says

---Family it's a heart call.
I go tomorrow to Udine in Italy and pass the night there.
I'm so tired in my mind and scared a little bit. Feel really alone now.

Please tell me something beautiful and full of hope.. I need it.
Wanna join you.
Amour.

Pigeon thinks well now this is serious business, this woman will surely need to get in soon, join in and stuff. Why can't the family just hear her? It's too thick and too tightly knit and whatever can Julie do. Julie plunges her hand into a pile of dirt and pulls out a small ring, glow in the dark.

That was quick for the conclusion and now the pigeon falters about when to ask about everything. It's not done surely! The pigeon sees Julie rub slowly, slowly at first, then furiously. She rubs the ring and it doesn't glow but it would in darkness, but it does move about in her rubbing hands. She has not put down the microphone while rubbing, and while rubbing, she says now
Probably this is a nice situation
to come closer to the essence
and understand how it might be . . . .
to circle wherever you are,
and arrive wherever you are,
to feel home wherever you are,
not moving by any car,
not taking the plane so far,
not long to go where others go,
LIVING the rainbow spirit,
wherever you are or use to be,
with those humen surrounding you,
humen who same do long for peace,
who do not know where to go,
where to come home . . .

She rubs and the room within the room starts to change,
jiggle at the corners, flicker on TV. The MDF boards it is all
made up of change and so rightly the watermark has
changed to this thinner MDF board watermark – still rated
sturdy. The ceiling is starry and close by. The pigeon
wishes to just leave but they thank Julie for rubbing and
they go into the room within the room. They smell
something and look in the gloom and see a candle that
smells of a pain-au-raison, dancing jollily. The pigeon hears
Julie’s voice saying that what she’s wanted is a glow in the
dark ring to see what’s inside, and thank god. She sees that
inside the room within the room is a cardboard box. She
sees that within the cardboard box, plain grey, is a
hedgehog, hibernating. The pigeon checks its watch. Julie
says all she wanted was a box with a hibernating hedgehog
not the glare of the day, and she gets to keep it under her
bed. The hedgehog hears her deep snuffle microphone
breath through its cardboard carrier. It doesn’t wake up but
Julie stands right by. The pigeon checks its watch again
and leaves the whole scene and both rooms to themselves.
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Brave
sleeve
face

cute
capo
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Her performance and video works concern roleplaying and improvising, alongside an ongoing interest in the ‘out-take’ and clowning on set. The videos often resemble simplified versions of music videos and TV talk shows. Elkin’s works typically manifest through citing a referent—such as an artist, a song, a writer, or performer—upon which she applies personal methods of translation, transcription, and representation. She has an ongoing interest in shared ‘cultural’ memory (e.g. those produced by popular music, television and cinema) and the melding of this information to biographical memory.

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Recent group exhibitions at IMT Gallery London & Castlefield Gallery Manchester, DANCEHALL 11 launch Pad. Performance credits include appearances at NZZN Festival, Rotterdam; Colour out of Space Festival, Brighton; Ende Tymes Festival, New York; Poesia Carnosa Festival, Rome; Spoken Weird, Whitechapel Gallery; MK Gallery; South London Gallery & Café OTO.