



## Modern History Vol. III

Derek Tyman

The exhibition *Modern History Vol. III* was one of three related group exhibitions realised at different venues across the North West in 2015.

The exhibitions were curated by Lynda Morris, Professor of Art History and Curation at Norwich University of the Art. Artists featured included: Pavel Buchler, Rosalind Nashabibi & Lucy Skaer, David Osbaldeston, Conrad Atkinson, Lubaina Himid, Magda Stawarska-Bevan.

The purpose of the exhibitions was to offer alternative perspectives on cultural, social, and political change, from different generations of artists based in the North West of England. To present a microcosm of dialogues occurring, articulating how these are intertwined with the world today. The guiding principle behind the exhibitions was that history is easily forgotten, and efforts should be made to remember it.

*Modern History Vol III* addressed national and international, social and political issues post-1969. I presented a work, produced with artist Emma Rushton, which had previously been shown in solo exhibitions in the Netherlands (2007) and Germany (2009). The film work *Will Someone Stop You...?* consisted of edited archival footage (colour, 17mins) and a wall text, addressing the illegal flight of West German Mathias Rust in to Moscow's Red Square in May 1987.

A publication was produced, featuring documentation of work in the exhibition along with an introductory essay *Modern History* by Lynda Morris and exhibition essay *The Owl of Minerva* by Richard Parry, Curator, Grundy Art Gallery.

The exhibitions were funded by Arts Council England, with support from Lancashire City Council and Manchester School of Art and took place between April and November 2015. *Modern History Vol. 1*, Grundy Gallery, Blackpool, (25 April - Saturday 13 June 2015); *Modern History Vol. 2*, The Atkinson, Southport (18 August-8 November 2015); *Modern History Vol. 3*, at Bury Art Museum & Sculpture Centre ((19 September-21 November 2015).

### Exhibition

**Modern History Vol. III**, Bury Art Museum and Sculpture Centre, Bury, 19 September - 21 November 2015.



**Modern History Vol. III**

**Derek Tyman**

**Film Stills**

Will Someone Stop You...? film stills.  
(Colour, sound, subtitles, 17mins)

Dr Robin Stott took the following video-camera footage  
of Mathias Rust in Red Square, Moscow, on Thursday 28th May 1987.

Stott, who lived in London, went to Moscow to attend the seventh world congress  
of 'International Physicians for the Prevention of Nuclear War'.

Staying at the Rossia Hotel just off Red Square, he was in the square  
taking home-movie footage when Rust's plane appeared.

Stott had no prior knowledge of Rust, or his intentions  
and Rust was unaware of Stott and the international congress taking place in Moscow.  
In the days following the landing, film of Mathias Rust in Red Square was shown  
on news channels worldwide. The footage shown, consisted of edited clips  
from Robin Stott's home-movie footage  
syndicated by the American television network NBC.

The network's journalists had easily tracked Stott down,  
however he deliberately delayed selling his footage to them until after members  
from the congress had held discussions with representatives of the Soviet government.  
The following video-camera footage has not been edited  
and is presented in its entirety as filmed by Robin Stott  
on Thursday 28th May 1987.

Rushton and Tyman added the subtitles,  
translating comments made in Russian into English, in September 2007.







**Modern History Vol. III**

**Derek Tyman**

**Accompanying Text**

## Will Someone Stop You... ? <sup>(1)</sup>

On Thursday 28th May 1987, a crowd of onlookers congregated around a small Cessna aircraft that had appeared unexpectedly in Red Square, Moscow. To general disbelief, a 19 year-old West German, Mathias Rust had flown from Helsinki in the West across Soviet territory, without permission, to land near Red Square and taxi to the walls of the Kremlin. Four months later, when he appeared before the Soviet Supreme Court, Rust defended his flight as a 'peace mission' to see the then General Secretary of the Soviet Communist party Mikhail Gorbachev. Some years later, Rust would explain: "I was interested in relations between East and West, particularly the Reykjavik meeting between Gorbachev and Reagan. I realised that the aircraft was the key to peace. I could use it to build an imaginary bridge between East and West". <sup>(2)</sup>

With the election of President Reagan in 1981, came a new era in far right politics. Reagan would refer to the U.S.S.R. as the "Evil Empire". The United States Republican government would also support various anti-communist governments and guerillas in Central America. At the same time tensions were increasing between the West and the U.S.S.R. as political dissent in the 'Eastern-Bloc' continued to grow. A series of summits between 1985-88 held the world's attention, as Gorbachev and Reagan attempted to negotiate arms reductions and an easing of hostility between the two superpowers.

In the days immediately following Mathias Rust's landing, film of his Cessna plane buzzing above Red Square, and the curious crowd who gathered around his plane were beamed around the globe. These images were the only footage of the event, taken by Dr. Robin Stott, a Briton who was by coincidence, in Moscow to attend the seventh world congress of "International Physicians for the Prevention of Nuclear War". Stott was in Red Square shooting home-movie footage when, purely by chance, Rust's plane appeared and although he got close to Rust as part of the crowd, they did not speak. <sup>(3)</sup>

Mikhail Gorbachev who became General Secretary in 1985 was younger and more reform-minded than his predecessors. Despite political opposition, Gorbachev advocated *glasnost* (a policy of openness and accountability) and *perestroika* (a policy of restructuring the economy and political system). Gorbachev took advantage of the Rust episode, using it as an opportunity to remove opponents of his reforms in the military, and replacing them with men who were more supportive of his policies.

Mathias Rust's flight into Moscow was actually the final journey of a series of border crossing flights that had commenced, more than two weeks earlier, at Utersen Airfield just outside Hamburg, Germany. Leaving Utersen on 13<sup>th</sup> May, he first flew to the Faroe Isles, then on to the Shetland Islands, before spending a week in Iceland. On 22<sup>nd</sup> May, he flew from Reykjavik and during the next three days called at Hofn on the southern coast of Iceland, the Shetlands (once again) and arrived at Bergen, Norway on the 24<sup>th</sup> May. The next day he flew direct from Bergen to Malmi Airport in Helsinki, Finland, where he remained until the morning of 28<sup>th</sup> May. <sup>(4)</sup>

In September 1987, Rust was tried in a three-day hearing at the Supreme Soviet Court in Moscow. He gave an eighty-minute speech during which he apologised for his actions and said they were done for the best of intentions. He described how during an early stage of his flight he had visited the Hofdi house in Reykjavik, the site of the Gorbachev/Reagan summit the previous October. <sup>(5)</sup> Rust was described by the judge as an "adventurer guilty of malicious hooliganism" and was sentenced to four years in Lefortova Prison in Moscow, a special prison used for the detention of inmates arrested for matters such as espionage, terrorism or serious economic offenses. On 3<sup>rd</sup> August 1988, after serving 432 days, Rust was released and returned to West Germany.

During his stop in Reykjavik, Rust attached new insignia he had designed to his aircraft. Made from gold foil the insignia's form, a circular shape, topped by a pyramid, with three crescent



shaped legs on the underside of the circle were intended to be symbolic: the circle representing a globe, the pyramid pointing to the sky/heaven and the three legs symbolising *Liberté, égalité, fraternité*.<sup>(10)</sup> The insignia were attached to the plane in four places: on the top of the left wing, the underside of the right wing and both sides of the aircraft's upper tail. The symbols are clearly visible on images of the aircraft taken in Red Square. Rust's Hamburg flying club, to whom the Cessna belonged were allowed to retrieve the plane. In October 1987 it was flown back from Moscow to Germany.

In June 1988, a report appeared in the New York Times that Rust's Cessna Skyhawk 172, registration D-ECJB was offered for sale.<sup>(7)</sup> After purchase it apparently changed hands several times before being brought by a wealthy Japanese businessman as an investment and placed on display on an open-air platform just outside Tokyo. Due to weathering it was eventually taken down and placed in storage. In 2008 the German Museum of Technology in Berlin retrieved the plane and since May 28th 2009, the 22<sup>nd</sup> anniversary of Rust's flight, it has been on display in the museum's foyer, the centre piece of an exhibition entitled "Ascension to the Red Square – Over all Borders, against all Rules".

Emma Rushton and Derek Tyman September 2015

**A text produced to accompany the showing of footage of Mathias Rust in Red Square, filmed by Dr Robin Stott in 1987 in the exhibition Modern History 3. The film was originally introduced and subtitled by artists Emma Rushton and Derek Tyman for presentation in their exhibition "Will Someone Stop You...?" Artis Art Centre, Den Bosch, Netherlands, 2007.**

1. A Russian woman bystander asked Rust the question... "Will someone stop you on the way back, or will you be able to fly away free?" When Stott's edited footage of the event was shown on BBC *Newsnight*, this question along with Rust's answer was the only section subtitled.

2. *What happened next?* Interview by Carl Wilkinson, Sunday 27<sup>th</sup> October 2002, The Observer newspaper.

3. As an attendee of the congress in Moscow of the 'International Physicians for the Prevention of Nuclear War' and as one of the few westerners around Rust's plane at the time, Stott was easily tracked down by journalists representing NBC the American television network, to the Hotel Rossia, overlooking Red Square. Stott had little experience of dealing with the media, but delayed selling his footage to NBC until after members from the congress had held discussions with Gorbachev's representatives. Stott donated a good portion of the small amount of money he received to the peace movement. Only in 2007 was Stott able to renegotiate his rights to show the film footage he took of Rust as long as it is not for commercial purposes.

4. Rust was unaware that on the day of his flight to Moscow it was also a day of celebration in honor of the country's border guards. After attending SAYITASITIS a talk held at Unit2 Gallery, London in 2007 reviewing Rust's flight, the artist Peter Fend sent a text to Rushton and Tyman reviewing points made during the talk concluding that the flight was part of a plot, perhaps initiated by the unseen hand of Vladimir Putin.

5. The Hofdi House in Reykjavik is used for official receptions and meetings and had previously been visited by many heads of state. As the home of the French consul, the house bears signs of its original purpose; the letters RF the abbreviation of the French Republic are inscribed above an inside door and an image of the "bonnet rouge", the red cap of liberty worn during the French revolution, also decorates the door frame. During the Gorbachev/Reagan summit the house became internationally renowned. A Japanese millionaire had an exact replica of the house built in Japan.

6. *Liberté, égalité, fraternité*, French for Liberty, equality, fraternity (brotherhood). The motto first appeared as *Liberté, égalité, fraternité, ou la mort!* (*Liberty, equality, brotherhood or death!*) during the French Revolution and has often been employed by militant and non-violent activists to promote ideas of democracy.

7. *German's Red Square Plane Offered For Sale* by Serge Schmemmann, Thursday 2<sup>nd</sup> June, 1988. Section A, p12.



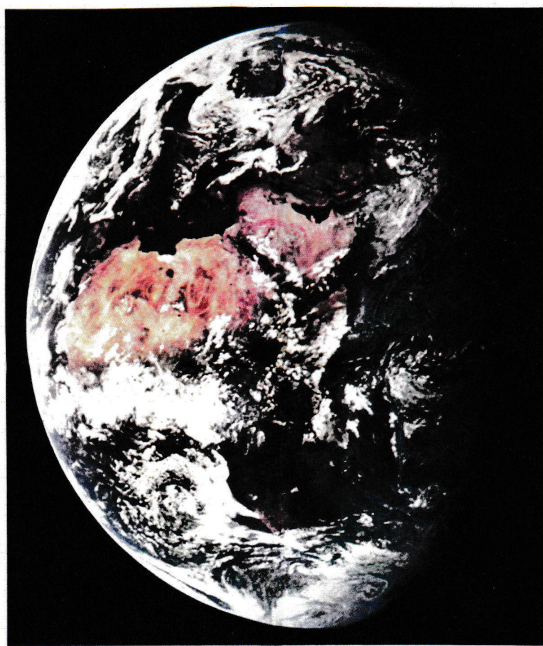
**Modern History Vol. III**

**Derek Tyman**

**Exhibition Publication**

# - MODERN - - HISTORY -

THE WORLD YOU LIVE IN



MODERN HISTORY, VOL 1

25 APRIL - 13 JUNE 2015

GRUNDY ART GALLERY, BLACKPOOL

MODERN HISTORY, VOL 2

18 AUGUST - 8 NOVEMBER 2015

THE ATKINSON, SOUTHPORT

MODERN HISTORY, VOL 3

19 SEPTEMBER - 21 NOVEMBER 2015

BURY ART MUSEUM, GREATER MANCHESTER

Exhibition publication.  
(Cover design David Osbaldeston)



## **Bury Art Museum & Sculpture Centre**

Modern History Introduction  
Lynda Morris

*Modern history, Vol III - Artists pages:*

Conrad Atkinson

Jim Aulich archive

Michael Butterworth

Tim Dunbar

Leo Fitzmaurice

Gaby Higgs & Bill Halliwell, presented by Matthew Higgs

Lubaina Himid

Tom Lambe

Rory Macbeth

Sam Mullin

Craig Oldham

David Osbaldeston

Callum Pepper

Emma Rushton & Derek Tyman

Paul C Scott

Magda Stawarska-Bevan

Adam Sutherland - Grizedale Arts / The Politics of Craft

Moon Landing Newspaper

Design - Joseph While

Modern History Vol. III  
Curated by Lynda Morris

This is the third of three exhibitions commissioned by CVAN:NW for the Grundy Blackpool, the Atkinson Southport and Bury Art Museum & Sculpture Centre, to show the work of almost forty artists living and working in the North West of England at this moment in time. The theme Modern History links the three exhibitions.

I organised *Picasso Peace and Freedom 1945-73* at Tate Liverpool in 2010 based on 35 boxes of Picasso's Political Correspondence at the Musée Picasso in Paris. That research taught me that artists are great historians. They work as individuals and they are free thinkers with a moral understanding of what they see around them. They do this long before it is processed and consumed by other sectors of the society. Tim Dunbar is working on the truth of the story that Picasso's *Guernica* was shown in a Manchester Car Showroom in 1938-39. This was alongside the fall of Madrid to Franco's Nationalist Army. 500,000 Spanish refugees crossed the border to enter France. France was already dealing with millions of refugees from Germany and Central and East Europe. *Guernica* was shipped from Liverpool to Le Havre and then put on the liner France to the USA. It was not shown at MoMA in New York until after the US had entered WW2 in late 1943.

This exhibition has gained from the experience of working around Greater Manchester and Cumbria over the last eight months. *Volume I* included *The Exhibition Centre for the Life and Use of Books*, the work of three young artists Rob Carter, Daniel Fogarty and Lauren Velvic, whose work celebrated the remarkable history of Savoy Books. Through them I met one of the owners of Savoy Books, Michael Butterworth, and he opened up for me Manchester's engagement with *New Worlds* magazine in the 1960s and a very English idea of Science Fiction. They had the idea that we were already living in the future: with jet travel, computers, space travel and men on the moon, the Atomic, Nuclear and Hydrogen Bombs, polaroid photographs and Trans-Atlantic television broadcasts. The contributors included J G Ballard, Michael Moorcock and Eduardo Paolozzi. Antony Burgess's *Clockwork Orange* was based on the rape of his wife by three US soldiers who had gone AWOL, in Manchester in the final days of WW2. Burgess was then still on active service in Europe.

Computer Programming and Concrete Poetry are part of this idea of our *New World*. *The Text Festivals* organised by Tony Trehay involved important international artists such as Lawrence Weiner, who was one of the first US Conceptual Artists I met in 1971. The Concrete Poetry archives of the Benedictine monk, Dom Sylvester Houedard are now preserved at the John Rylands Library in Deansgate. A PhD student in Norwich, Nicola Simpson is working on this archive. It is indeed a small world.

The *Book and Text* theme of Modern History III continues with *In Loving Memory of Work: A Visual Record of the UK Miner's strike 1984-85* by Craig Oldham, a graphic designer who grew up in Orgreave, and his father was one of the miners



on that famous day. I first met Craig in Orgreave for the Thirty First Anniversary of that terrible event 18 June 2015. Just eighty or so people with banners, standing on the corner of a field. I had a sudden sense of *de ja vu* to Soweto where I had stood a year earlier, on the corner where the injured and dying Hector Petersen was carried by his father away from the riot. A museum dedicated to Hector Petersen opened in Soweto in 2002. In 2015 there were just 80 people with banners standing on the corner of a field in Orgreave near Sheffield, lamenting the refusal of the Government to allow a formal enquiry into Orgreave, and examination of the continuing rumours that some of the police were soldiers in police uniforms.

Tom Lambe counts the debt accrued by his year of graduates from the Fine Art Course at MMU 2015. They enter the rest of their lives with a shared debt, plus interest of: *Two Million, One Hundred and Twenty Four Thousand, Two Hundred and Ninety Pounds*, the title of his work. The young Sam Mullin from Liverpool John Moore's University, shows *Gamer* expressing the loneliness of an addiction to playing Computer Games, isolated in a bedroom his mother cleans and tidies. Gaming and computer graphics are a huge influence on art education today. Another young art student Callum Pepper's film shows us an evening march in London by the Guy Fawkes demonstrators and the Police response. David Osbaldeston has updated his *Modern History* poster, to change the rules after the 2015 Election. He also continues to use the poster with the photograph of Earth taken by the first man on the moon in 1969 in a souvenir issue of the Daily Express, that I bought for £4.50 in the British Heart Foundation shop in Blackpool. Charity shops can be used as Modern Museums.

Emma Rushton and Derek Tyman present a film of the arrival in Moscow's Red Square of a light aircraft flight made by Mathias Rust from Berlin via Hamburg, 28 May 1987. It was filmed by Dr Robin Stott who was in Moscow to attend the Seventh World Congress of international Physicians for the prevention of nuclear War. James Aulich's archive of posters from *the land of his fathers in Central and Eastern Europe 1945-95*. He has inspired generations of students at MMU. This installation is a *Pathenon Frieze* of posters from the rise of Gorbachev's policies of *perestroika* and *glasnost*. A more recent émigré, Magda Stawarska has a tape of a journey from her native Kraków to Venice. Many of the works come out of the artists' own history. This is true of British art as a whole: Whistler from the US, Sickert a Dane from Munich, Bomberg and Kossoff the sons of Jewish immigrants, Auerbach and Freud refugees from Germany, Kitaj trained on a GI grant.

Adam Sutherland of Grizedale has organised a display of the crafts taught in their classes for the people who live near by: ceramics, woodwork, textiles and weaving. He uses the theme *The Politics of Craft*, an echo of a history that goes back to William Morris and to Leo Tolstoy. Leo Fitzmaurice shows abstract expressionist landscape paintings. But they are simply military camouflage material. Harris Tweed was traditionally woven by crofters using dyes made from plants in the landscape as camouflage for their hunting. Lubaina Himid shows 16 paintings made for the Gwangju Biennale in 2014, *Drowned Orchard: Secret Boatyards*. Himid's work has always skirted around the politics of craft, and of gender and our slow realisation of our own prejudices.

Conrad Atkinson shows his posters welcoming people to *Beautiful Cumbria* with the Nuclear and military installations of the region. Paul C Scott lives in Wigton. He appropriates *Cumbrian Blue* ceramics, with titles such as *Jerusalem and Bagdad* to show the recent history of these cities, the Israeli bombing of Gaza and the invasion of Iraqi by the US and UK armies in 2003. Rory Macbeth, a new comer to the region, talked to me of driving through hill tops in Cumbria just a couple of weeks earlier with his young son, to suddenly see a military aircraft flying low directly towards his car. "Just practising but..." He is showing his edited version of Sir Winston Churchill's *History of the English Speaking Peoples* published in 1956. Macbeth's version is very slim, he has collected all the sentences where Churchill expresses "doubts". He was not a leader with many doubts. Martin Hamblen shows his collection of post cards of the *US Hostage Crisis in Tehran in 1980-81*, an echo of something that might be beginning to be resolved some 35 years later. Sadly it is at a time when the whole of the Middle East is in crisis in the aftermath of the US and UK invasions of Iraqi and Afghanistan. I last saw Hamblen sitting on the pavement in a suit during the *Manchester International Festival* offering passers by a penny for their thoughts.

The photographs of Gaby Higgs and Bill Halliwell, presented by Matthew Higgs, record the last major concert on the 8th April, 1980 at the Derby Hall in Bury (now known as The Met) given by *Joy Division*, who played what would become perhaps their most 'legendary' concert. Matthew Higgs was there (age 15) with his sister and a few other friends. *Joy Division's* singer Ian Curtis took his own life a month later on May 18, 1980. Gaby Higgs took these six photographs of this concert. They have never previously been shown before. No other photographs are known. Matthew wrote: *it would be a great context for them to be shown for the first time – 35 years after the event, in the town where the concert took place.* In October 2015, Michael Butterworth will publish his book *New Order*, the name taken by the members of *Joy Division* after the death of Curtis.



**Modern History Vol. III**

**Derek Tyman**

**Exhibition Publication**





Exhibition leaflet and Invitation Card.

In 2048, Earthbound construction worker  
 amnesia have drawn, almost exclusively, on theories of normal function as  
 their starting-point. As a result, theorizing in amnesia research tends to lag  
 behind the growth of the **neurosciences** of amnesia have yet to

amnesia—mediating declarative memory, operating independently  
 Leri dismisses the dreams

A great and beautiful thing is **memory**, always useful for both  
 and discourages him from thinking about  
 point was that to really understand memory, **amnesia**, and the

searching for a rumored alien artifact

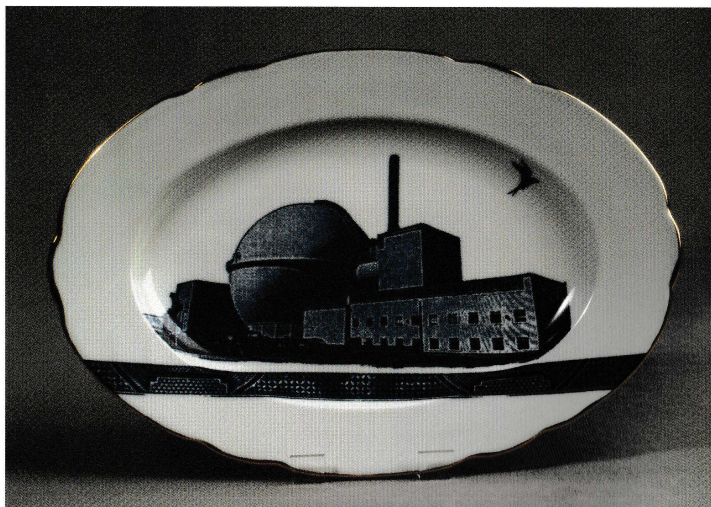
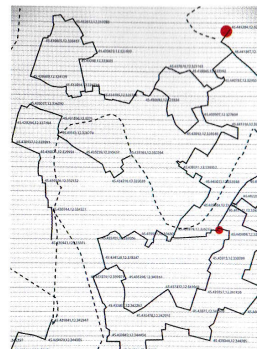
The earliest forms of **amnesia** are the first. An anonymous  
 solely psychologically; it is not simply childhood **amnesia**.  
 Rather it is **social amnesia**—memory driven out of mind  
 a memory trip to Mars as a secret agent fantasy.  
 nature of the production of social **amnesia** can barely be

Fire is also transient, and, unwatched, will go out. Like a myth  
 that will die unless it is constantly rekindled, or a memory that will fade  
 behind that in the **mutual** **fire** and **rebirth** of **amnesia** have yet to

amnesia—mediating declarative memory, operating independently  
 something goes wrong.

your **memory** ... what you hear, place on what you know. For  
 example, 'Chrysippus' is to be remembered; we place it on  
 chrysos (gold) and hippo (horse), memory, **amnesia**, and the  
 and the story diverges between

solely psychologically; it is not simply childhood **amnesia**.  
 Rather it is **social amnesia**—memory driven out of mind  
 what is real and what  
 nature of the production of social **amnesia** can barely be



## Exhibitions

### Total Recall

1 August – 2 October

How do you remember people who are important to you? How do you conjure up your shared past? Is it in images, a sound, a smell, a touch? Or do you use words? We invited world-leading poets and text artists to make a language-memory for Tony Trehay, who has directed the internationally renowned Text Festival since 2005. This exhibition celebrates a 10 year anniversary of the Festival and a 20 year anniversary of Tony's time at Bury.

This exhibition includes works by Lawrence Weiner, Carolyn Thompson, Liz Collini, Tony Lopez, and many more. Curated by Phil Davenport and Derek Beaulieu.

### Modern History Volume 3

19 September – 21 November

This is the final of three exhibitions of North West based artists taking place across the region in 2015. Initiated by the Contemporary Visual Arts Network North West, and guest curated by Lynda Morris, the exhibitions at Grundy Art Gallery, the Atkinson and Bury Art Museum form a core part of a programme of professional development for artists based in the North West. This programme aims to give increased exposure to artists both inside and outside the region and is funded by Arts Council England with support from Lancashire County Council and Manchester School of Art.

Front Cover  
 Liz West  
*Difference is  
 Important*

Top Left  
 Erica Baum  
*Total Recall - 3*

Top Right  
 Magda Stawarska  
 Bevan  
*From Kraków to Venice  
 in 12 hours*

Bottom  
 Paul Scott (UK)  
*Downreay  
 2005*

Interior of exhibition leaflet with exhibition information.