

= K Foundation =

The K Foundation was an art foundation set up by Bill Drummond and Jimmy Cauty ( The KLF ) in 1993 , following their ' retirement ' from the music industry . The Foundation served as an artistic outlet for the duo 's post @-@ retirement KLF income . Between 1993 and 1995 , they spent this money in a number of ways , including on a series of Situationist @-@ inspired press adverts and extravagant subversions in the art world , focusing in particular on the Turner Prize . Most notoriously , when their plans to use banknotes as part of a work of art fell through , they burned a million pounds in cash .

The K Foundation announced a 23 @-@ year moratorium on all projects from November 1995 . They further indicated that they would not speak about the burning of the million pounds during the period of this moratorium .

= = Context = =

In the early 1980s , British musician and artist Jimmy Cauty was the guitarist in an underachieving pop / rock band , Brilliant . Brilliant had been signed to WEA Records by A & R man Bill Drummond , formerly a member of the Liverpool group Big in Japan , the manager of The Teardrop Explodes and Echo & the Bunnymen , and co @-@ founder of the independent record label Zoo Records . In 1986 , Brilliant released their one and only album - Kiss The Lips Of Life - before splitting up . In the same year , Drummond left WEA Records to record a solo album . Whilst out walking on New Year 's Day , 1987 , Drummond hit upon an idea for a hip @-@ hop record but , he said , knowing " nothing , personally , about the technology " , he needed a collaborator . Drummond called Jimmy Cauty who agreed to join him in a new band called The Justified Ancients of Mu @-@ Mu ( The JAMs ) .

The JAMs ' debut release , the single " All You Need Is Love " , was released as an underground white label on 9 March 1987 . By 1991 , the duo ? now calling themselves The KLF ? had become the best @-@ selling singles band in the world and , according to the Allmusic , were " on the verge of becoming superstars " . Instead , in May 1992 they machine @-@ gunned a music industry audience at the BRIT Awards ( albeit with blanks ) and quit the music business .

By their own account , neither Drummond nor Cauty kept any of the money that they made as The KLF ; it was all ploughed back into their extravagant productions . Cauty told an Australian Big Issue writer in 2003 that all the money they made as The KLF was spent , and that the royalties they accrued post @-@ retirement amounted to approximately one million pounds :

Although the duo had deleted their back catalogue in the UK with immediate effect , international licensees retained the contractual right to distribute KLF recordings for a number of years . The KLF , like any other artist , were also entitled to Performing Right Society royalties every time one of their songs was played on the radio or television . Rather than spend these earnings or invest them for personal gain , the duo decided the money would be used to fund a new art foundation - The K Foundation . " Having created an artistic machine that created money " , said GQ Magazine , " they [ then ] invented a machine for destroying it . " Quite what the Foundation , this money @-@ destroying machine , would do with the million pounds plus was still undecided .

Music journalist Sarah Champion pointed out ( prior to the million pound fire ) that , " Being ' in the money ' doesn 't mean they 'll ever be rich . [ Drummond and Cauty will ] always be skint , but their pranks will get more extravagant . If they earned £ 10 million , they 'd blow it all by buying Jura or a fleet of K Foundation airships or a Van Gogh to be ceremonially burned . " " There are things we 'd like to do which we haven 't done . " , Drummond told a journalist in 1991 . " Totally ludicrous things . We want to buy ships , have submarines . They really are stupid things I know , but I feel confident that in the event of us selling ten million albums we would definitely go out and buy a submarine .... Just to be able to say ' Look we 've got a submarine and 808 State haven 't ' . "

= = K Foundation adverts = =

The first manifestation of the K Foundation was a series of adverts in UK national newspapers in

1993 . The first adverts , in July 1993 , were cryptic , referring to " K Time " and advising readers to " Kick out the clocks " . There was also an advert for their single " K Cera Cera " which was " Available nowhere ... no formats " and which was not planned for release until world peace was established . The single was eventually released , but only in Israel .

" When the first in a strange series of full @-@ page ads appeared in The Independent on July 4 " , said The Face , " people started whispering . The cultish rhetoric , the unfathomable " Divide and Kreate " slogans , the K symbols , all suggested that the kings of cultural anarchy were back . " Each advert cost between £ 5 @,@ 000 and £ 15 @,@ 000 .

= = Turner Prize subversion = =

The 1994 K Foundation award was an award given by the K Foundation to the " worst artist of the year " . The Foundation commissioned more press adverts , instructing readers to " Abandon all art now " and then inviting them to vote for the worst artist of the year . The 1993 Turner Prize was being judged at the same time , and , perhaps not coincidentally , both awards had the same shortlist of four artists . The prize being offered by Drummond and Cauty was £ 40 @,@ 000 which was double the £ 20 @,@ 000 offered for the Turner Prize .

Channel 4 Television broadcast coverage of the Turner Prize , during which three more K Foundation adverts were broadcast ? these announced the " amending of art history " . During the evening , Rachel Whiteread was announced as the winner of both the Turner Prize and the K Foundation award . Whiteread initially refused to accept the K Foundation prize , but after being told that the money would be incinerated , she reluctantly accepted , with the intention of donating £ 30 @,@ 000 to artists in financial need and the other £ 10 @,@ 000 to the housing charity , Shelter .

= = Money : A Major Body Of Cash = =

During the buildup to the presentation of the K Foundation art award to Rachel Whiteread on 23 November 1993 , the K Foundation presented their first artwork to the press . Nailed To A Wall , " the first of a series of K Foundation art installations that will also include one million pounds in a skip , one million pounds on a table and several variants on the theme of Tremendous Amounts Of Folding " , consisted of one million pounds in £ 50 notes , nailed to a large framed board . Nailed To A Wall had a reserve price of £ 500 @,@ 000 , half the face value of the cash used in its construction , which Scotland on Sunday 's reporter Robert Dawson Scott was " fairly confident ... really was £ 1 million [ in cash ] " . The catalogue entry for the artwork stated : " Over the years the face value will be eroded by inflation , while the artistic value will rise and rise . The precise point at which the artistic value will overtake the face value is unknown . Deconstruct the work now and you double your money . Hang it on a wall and watch the face value erode , the market value fluctuate , and the artistic value soar . The choice is yours . "

Collectively , the K Foundation 's money @-@ as @-@ art works were titled Money : A Major Body Of Cash , " seven pieces , all involving various amounts of cash nailed to , tied to or simply standing on inanimate objects " . The Face magazine neatly summed up the concepts behind the art project :

During the first half of 1994 , the K Foundation attempted to interest galleries in staging Money : A Major Body Of Cash . However , even old friend Jayne Casey , director of the Liverpool Festival Trust , was unable to persuade a major gallery to participate . " ' The Tate , in Liverpool , wanted to be part of the 21st Century Festival I 'm involved with , ' says Casey . ' I suggested they put on the K Foundation exhibition ; at first they were encouraging , but they seemed nervous about the personalities involved . ' A curt fax from ... the gallery curator , informed Casey that the K Foundation 's exhibition of money had been done before and more interestingly " , leaving Drummond and Cauty obliged to pursue other options . The duo considered taking the exhibition across the former Soviet Union by train and on to the United States , but no insurer would touch the project . Then an exhibition at Dublin 's Kilmainham Jail was considered . No sooner had a provisional date of August been set for the exhibition , however , when the duo changed their minds yet again . " Jimmy said : ' Why don 't we just burn it ? ' remembers Drummond . ' He said it in a light

@-@ hearted way , I suppose , hoping I 'd say : ' No , we can 't do that , let 's do this ... ' But it seemed the most powerful thing to do . " Cauty : " We were just sitting in a cafe talking about what we were going to spend the money on and then we decided it would be better if we burned it . That was about six weeks before we did it . It was too long , it was a bit of a nightmare . "

= = The K Foundation Burn A Million Quid = =

On 23 August 1994 , in a boathouse on the Scottish island of Jura , Drummond and Cauty incinerated £ 1 @,@ 000 @,@ 000 in cash . The burning was witnessed by an old friend of Drummond 's , freelance journalist Jim Reid , who subsequently wrote an article about the ceremony for The Observer . It was filmed on Super 8 by their friend Gimpo .

Reid admitted to first feeling shock and guilt about the burning , which quickly turned to boredom . The money took well over an hour to burn as Drummond and Cauty fed £ 50 notes into the fire . Drummond later said that only about £ 900 @,@ 000 of the money was actually burnt ? the rest flew straight up the chimney . The press reported that an islander handed £ 1 @,@ 500 into the police ; the money had not been claimed and would be returned to the finder .

On 23 August 1995 , exactly one year after the burning , Drummond and Cauty returned to Jura for the premier screening of the film , now known as Watch the K Foundation Burn a Million Quid . The film was then toured around the UK over the next few months ( plus one showing in Belgrade ) , with a Q & A session at the end of each screening where members of the audience asked Drummond and Cauty why they burnt the money and also offered their own interpretations .

= = Moratorium = =

Drummond and Cauty announced a moratorium on K Foundation activities in the obscure " Workshop For A Non @-@ Linear Architecture " bulletin of November 1995 . The duo had signed a " contract " , agreeing to wind up the K Foundation and not to speak about the money burning for a period of 23 years . The document was signed on the bonnet of a rented car which , they claim , they then pushed over the cliffs at Cape Wrath . This was followed on 8 December 1995 by an advertisement in The Guardian :

In November 1995 , the BBC aired an edition of the Omnibus documentary series about The K Foundation entitled " A Foundation Course in Art " .

The final act of the K Foundation was distributing a van load of Tennent 's Super - a high @-@ alcohol @-@ content lager - to London 's street drinkers on Christmas Day 1995 . However , the Foundation discovered that their choice of location for this endeavour ? near Waterloo Station on the South Bank ? was unusually devoid of homeless people , many of whom were in homeless shelters for the day . " That was a pity " , said Jimmy Cauty . " If you are down @-@ and @-@ out , would you rather have a bowl of soup or a can of Tennent 's ? " The Sunday Times later called the scheme " ethically dubious " .

Drummond and Cauty would next work together in 1997 , when they attempted to " Fuck the Millennium " as 2K ( music ) and K2 Plant Hire ( conceptual art ) .

= = K Cera Cera and The Magnificent = =

The only music release to bear the name of the K Foundation was " K Cera Cera " , released as a limited edition single in Israel and Palestine in November 1993 . An amalgam of " Que Sera , Sera ( Whatever Will Be , Will Be ) " and John Lennon / Yoko Ono 's " Happy Xmas ( War Is Over ) " , it was credited to the " K Foundation presents The Red Army Choir " . Originally intended for release when " world peace [ is ] established " ( i.e. never ) and in " no formats " , the Israeli release was made " In acknowledgement of the recent brave steps taken by the Israeli Government and the Palestinian Liberation Organisation ( PLO ) " . Said Drummond : " Our idea was to create awareness of peace in the world . Because we were worried it would be interpreted by the public as an attempt by The KLF to return to the music world on the back of a humanist gimmick , we decided to hide

behind the Foundation . "

Also made by the duo during the K Foundation 's existence , reported by the NME as a K Foundation work , but officially attributed to " The One World Orchestra featuring The Massed Pipes and Drums of the Children 's Free Revolutionary Volunteer Guards " , was " The Magnificent " , their contribution to the charity album Help . The song , a drum 'n'bass version of the theme tune from The Magnificent Seven with vocal samples from DJ Fleka of Serbian radio station B92 , was recorded on 4 September 1995 . On 5 September 1995 , Drummond and Cauty claimed they would " never make any more records " . Drummond said , " What do you expect us to do , go and make a jungle record ? " ; Cauty added " Yeah , like a jungle novelty record with some strings on it or something . It would just be sad wouldn 't it ? We 're too old . " NME gleefully informed their readers , " The K Foundation 's contribution to the ' Help ' LP is a jungle track . " Help was released on 9 September 1995 .