

British Art Show 8: Leeds | Edinburgh | Norwich | Southampton Coverage Report August 2015 – February 2017



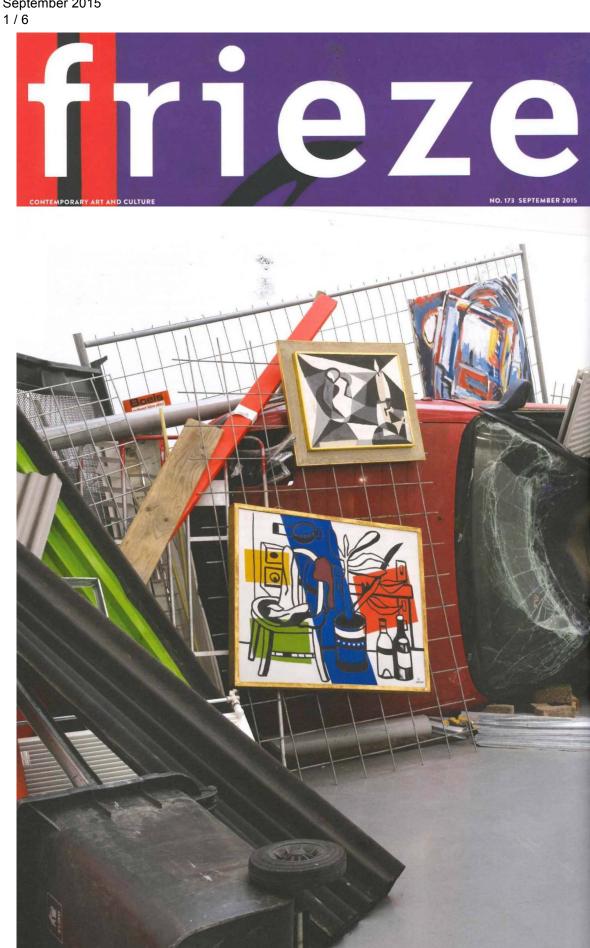




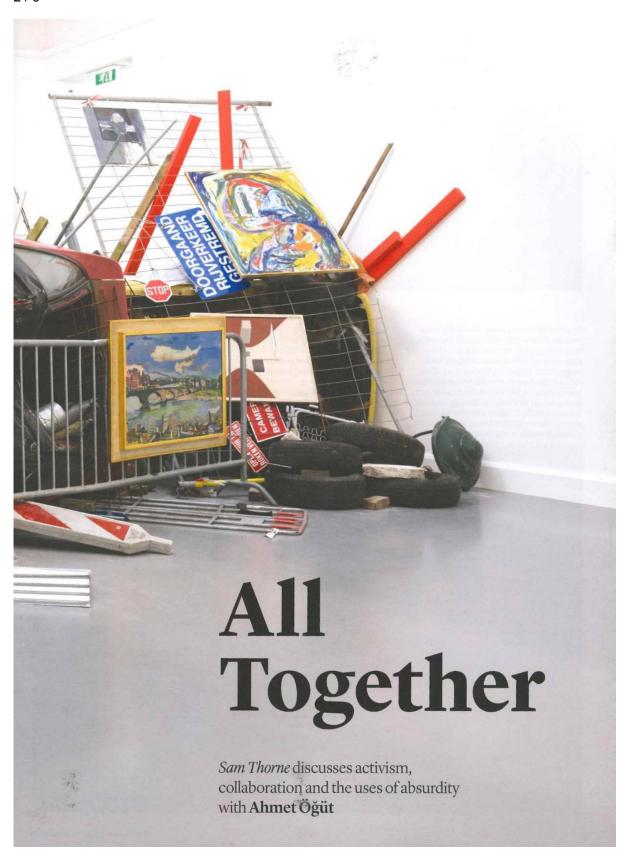


SUTTON

Frieze September 2015



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Previous page
Bakunin's Barricade, 2015, mixed media,
dimensions variable; loan contract
stipulating that the barricade may be
requested and deployed during economic,
social, political or transformative moments
and social movements; and works from
the Van Abbemuseum collection including
the following paintings: René Daniëls,
Grammofon, 1978; Marlene Dumas, The
View, 1992; Asger Jorn, Le monde Perdu,
1960; Oskar Kokoschka, Augustusbrücke
Dresden, 1923; Fernand Liger, Une
Choise, un pot de fleurs, 2 bouteilles, 1951;
El Lissitzky, Proun P23, No. 6, 1919; Pablo
Picasso, Nature morte à la bougie, 1945;
Jan Vercruysse, Schöne Sentimenten, 1988

Courtesy the artist and Van Abbemuseum, Eindhoven; photograph: Peter Cox

Over the last dozen years, Ahmet Öğüt has realized close to 70 works around the world, from New York to Amman. His sheer busy ness can seem almost antic. Projects have ranged from temporary tattoos to an affordable eye-tracking system for people who have been paralyzed, from hybridized cars to a VIP lounge for art-fair interns. Though seriously intentioned, Öğüt has an affection for the surreal: there was 203 Mehmet YILDIZs (2009), a football match in which all 22 players were named Mehmet Yildiz (the commentary sounds like a nonsense poem) and Ahmet Cevdet Bey Presents Tunnel of Fear (2011), for which Öğüt 'fused' with the artist Cevdet Erek to become a failed alchemist named Ahmet Cevdet Bey. More recently, though, the jokes have become serious, even angry with short-term projects replaced by slowly unfurling campaigns. The last few years have seen Öğüt initiate The Silent University, a nomadic place of learning run by asylumseekers, as well as a debt-relief programme for students.

We met in New York on a sweltering afternoon in late May. For a couple of hours, we wandered around the Lower East Side, discussing his thoughts on collaboration, activism and absurdity and his recent solo exhibitions — both retrospectives of sorts, but very different ones — at the Van Abbemuseum, Eindhoven, and the Chisenhale Gallery, London.

Somebody Else's Car, 2005, two-channel slid projection

2
Happy Together: Collaborators
Collaborating, 2015,
documentation of performance at
Chisenhale Gallery, London

Courtesy 1 & 2 the artist • 2 photograph Mark Blower

SAM THORNE

The first work of yours I saw was 'Somebody Else's Car' (2005), a series of photographs that show you deftly applying pieces of paper to a couple of parked vehicles in order to transform them into a taxi cab and a police car. In one of the images you're just a blur, fleeing the scene. It seems to me that this is one of your recurring strategies: a speedy intervention followed by your sudden disappearance.

AHMET ÖĞÜT

'Somebody Else's Car' asks several questions that are still present in my practice. Where does an artwork, and the role of the artist, begin and end? Over the years, my work has developed from object-based artworks to platforms, campaigns, debates, rumours, challenges, failures and surprises. Sometimes they make a demand for structural change. In turn, I have transformed from a prankster to an initiator, interventionist, negotiator or mediator. My instinct has always been the same: not to limit myself to practical jokes within the symbolic realm but rather to address and repurpose different social structures.

My disappearance isn't so much about leaving as about the moment of shifting a position. I want to experience a work as anybody else might, as a guest. Instead of being obsessed with ownership or authorship, I would rather be a passerby.

- 51 A few years after 'Somebody Else's
 Car', you explored the language
 of surveillance in much of your work:
 from signs installed in public spaces that
 read 'This area is under 23 hour video
 and audio surveillance' (2009) to your
 installation Ground Control (2007–
 08), which I first remember seeing at
 Kunst-Werke Berlin.
- AÖ For Ground Control, the floor of the exhibition space is covered with thick asphalt. When the work was first installed

in a tobacco warehouse, as part of a group show organized by Rodeo Gallery in Istanbul, the ideological aspect alluding to a state apparatus of control – was more apparent. In Germany, however, it felt more linked to 1960s-era minimalism or conceptual art. Likewise, when it was first shown in Turkey, it was made in three hours and hardly cost anything. By contrast, installing it for the 2008 Berlin Biennale was extremely complex and expensive; it took days to figure out how to make it happen, and manual labour costs much more in Germany. The end result was the same, but the socioeconomic and geopolitical realities behind each installation were also heavily present.

- 51 Many of your projects deal with the changing shape of cities. For example, Exploded City (2009 ongoing) comprises maquettes of buildings that have been destroyed by terrorist attacks. Names are given Belfast, London, Madrid, Mostar, Mumbai, Oklahoma, Sarajevo as well as dates. I'd say that your work isn't only site-specific, it's also highly attentive to the passing of time.
- AÖ The notion of time and its connection to the role of reconstructing recent history has always been of great importance for me. Governments often use laws as tools to turn the recent past into the distant past. This can erase critical incidents from our social memory. The buildings in Exploded City are globally anonymous, but locally well known. It's an imaginary metropolis that reconstructs these sites in the moments before they were destroyed or attacked, before they became known as ruins. Instead of constantly forgetting, we should be constantly remembering.
 - ST It's two years since the Gezi Park occupation in Istanbul. What does that moment in recent history mean to you now?

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AÖ In Turkey, we are continuously oscillating between optimism and pessimism. The Gezi revolt was a unique moment of solidarity and an inspiring time. We saw that people with radically different views can demonstrate rare tolerance to stand side by side. We witnessed, and are still witnessing, the transformation of public spaces into sites of resistance. They became tactical places for the freedom of expression, for a battle of wits between the public and the government.

Since then, we have all realized that now is the time for consistent long-term strategies. Many groups that formed in the wake of Gezi are doing this with a specific focus: grassroots associations, ecological collectives, feminist and transgender groups, neighbourhoods struggling against eviction, architects against gentrification, anti-capitalist groups, workers against precarious employment and migrants' solidarity networks — to name just a few.

ST Iwas in Istanbul earlier this year

- T was in Istanbul earlier this year and the sense of disappointment about the aftermath was palpable. Several people expressed a general feeling of malaise; a number of artists were talking about wanting to leave the city.
- AÖ People have been frustrated; we've seen increased oppression over the last two years. There is more control over

movement in urban spaces and every form of communication. However, like many of my friends, my pessimism following the recent general election in Turkey: some long-needed good news has finally arrived. The ruling party has lost its majority, while the People's Democratic Party has gained a lot of ground.

ST What role do you think artists can play in politics?

- AÖ I see a lot of artists doing activist work, but they do it while wearing another hat, so to speak. They don't necessarily feel the need to link it to their own artistic practice. That's what I do, as well. Sometimes, there is no point in using the title of 'artist'. We switch roles frequently as part of everyday life, in order to respond to our basic needs, urgencies, emotions and crises. I'm not interested in definitions of roles, but rather in how we use the facilities and tools each can provide. We often underestimate art's capacity to achieve things.
 - ST Around the time of Occupy,
 October magazine published a
 round-table discussion in which
 Martha Rosler was asked how
 artists can best be political. She said
 something to the effect of: 'Organize,
 organize, organize.'
- A Ö Yes, that is crucial, but we also need to question the failures of organization.

'My instinct has always been the same: not to limit myself to practical jokes within the symbolic realm but rather to address and repurpose different social structures.'

AHMET ÖĞÜT



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'Reconfiguring my works for an exhibition is not simply about reorganizing; it's about reinventing new ways of experiencing and then learning from that.'

AHMET ÖĞÜT

- ST What do you see those failures as being?
 AÖ The struggle of continuity. I would
- respond to Rosler's comment by saying it's also about: 'Continuation, continuation, continuation.'
 - st Many of your projects have been shaped by differing states of silence, blindness and invisibility. The Silent University (2012-ongoing), for example, is an education platform run by refugees, asylum-seekers and migrants. For Performa 09, you collaborated with a blind artist, Devorah Greenspan, to paint a portrait of the Armenian-Turkish journalist, Hrant Dink, who was assassinated in 2007.
- AÖ I always try to think of how to turn disadvantaged conditions into an advantage. A blind painter working in a completely dark room suddenly turns her limitation into something else. It's the same with The Silent University, which challenges the idea of silence as a passive state.
 - ST Collaboration has always been central to your work and was the focus of your recent exhibition, 'Happy Together: Collaborators Collaborating', at Chisenhale Gallery in London.
- AÖ A number of my collaborations have been with people of various professions. For the Chisenhale show, rather than bringing together actual works, we invited ten of my previous collaborators, including an auctioneer, a firefighter, a hairdresser, a stuntman, a lip reader and a sports caster. It was a kind of retrospective, but formed through their collective memories and experiences. The gallery was transformed into a TV studio to stage the discussion and, afterwards, to present a film documenting the event. I sat silently with the audience. For me, reconfiguration is not simply reorganizing; it's about reinventing new ways of experiencing and then learning from that.
 - ST 'Happy Together' opened a month after 'Forward!', your retrospective at the Van Abbemuseum in Eindhoven, which is your largest show to date. It included Bakunin's Barricade (2015), a new work inspired by Russian revolutionary Mikhail Bakunin's 1849 proposal to place art works in a barricade to prevent Prussian troops from passing. Works from the museum's collection by El Lissitzky, Pablo Picasso and others were hung on crowd-control barriers and upturned cars.

- A Ö We had long conversations about how to bring together many of my works in a way that could still be dynamic enough to include the collaborative, discursive, pedagogic aspects of my practice. We put learning and collaboration at the heart of the exhibition, in a room that was constantly changing. I included my long-term commitments: campaigns, projects and collaborations with different groups activists, hackers, asylum seekers, refugees and interns. They were represented not as artworks, but as references to my ongoing and evolving engagement with those groups.
 - st Both these exhibitions were about reconfiguring past works in new ways. What are your plans for the future?
- AÖ Right now, I'm working towards the British Art Show 8, which opens in Leeds in October. It will be a continuation of my 'Day After Debt' campaign, which was launched last year at The Broad Museum at Michigan State University in collaboration with Protocinema. I invited five artists - Dan Perjovschi, Martha Rosler, Natascha Sadr Haghighian, Superflex and Krzysztof Wodiczko to make sculptures that function as coin-operated machines or collection boxes. We collaborated with The Debt Collective, a student-debt-cancelling initiative founded by Strike Debt/Rolling Jubilee, which is an offshoot of Occupy. 'Day After Debt' is a counter-finance strategy that secures control over the surplus of the artwork in the future. The sculptures in the exhibition function as collection points for public contributions. A Letter of Agreement between the artists and potential future owners is part of the project: it ensures that all present and future proceeds collected by the sculptures will go to The Debt Collective.

For the British Art Show, the campaign continues with Jubilee Debt, a network of activist and awareness groups in the UK. We are currently working with the lawyer and curator Daniel McClean to draw up a new version of an agreement, which will guarantee that the money will always go back to the organization. We've invited three new artists — Liam Gillick, Susan Hiller and Goshka Macuga — to make new sculptures that will eventually be auctioned.

- earlier remark about continuation?
- AÖ It requires long-term engagement in order to see whether such an idea could work. I'm interested in the counter-financial

aspect of this, which is highly connected with the speculative nature of the art economy. I'm thinking of Gayatri Spivak's idea of 'affirmative sabotage' — not to destroy, but to repurpose for something else. Or Franco 'Bifo' Berardi's argument for 'algorithmic sabotage', which refers to counter-strategies within the abstract sphere of finance. Either algorithmic or affirmative, we need a kind of 'sabotage in time' that is productive, joyful, genuine and parasitic.

In the words of the Beastie Boys: 'I'm tellin' y'all it's sabotage [...] I'll tell you now, I keep it on and on.' Imagine that song playing in the background, with Sharon Hayes standing on a street corner holding a sign that declares: 'Organize or Starve.' Yes, we should get organized, but we always need to bear in mind: continuation, continuation, continuation!

Sam Thorne is artistic director of Tate
St Ives, a contributing editor of frieze and
a co-founder of Open School East. He
is currently working on a book about selforeanized art schools. He lives in St Ives. UK.

Ahmet Öğüt lives in Amsterdam, the Netherlands; Berlin, Germany; and Istanbul, Turkey. This year, he has had solo shows at Chisenhale Gallery, London, UK, and Van Abbemuseum, Eindhoven, the Netherlands, His work was included in Every Inclusion is an Exclusion of Other Possibilities', SALT Beyoğlu, İstanbul; 'Fairy Tales', Taipei Museum of Contemporary Art, Taiwan; and 'Are you talking to me?', Wilhelm-Hack-Museum Ludwigshafen, Germany Currently, his work is included in Inside the City: Public Space and Free Space at Gesellschaft für Aktuelle Kunst, Bremen, Germany, which runs until 11 October; the British Art Show 8, which opens at Leeds Art Gallery, UK, on 9 October; 'La Vie Moderne', the 13th Biennale de Lyon, France, which opens on 10 September; and "The School of Kyiv', the Kyiv Biennial 2015, Ukraine, which opens on 8 September.

> Exploded City (detail), 2009, scale-model buildings, vehicles, mixed media, 4.3 × 4.8 × 1.6 m

> > Courtesy the artist

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Wall Street International

4 September 2015

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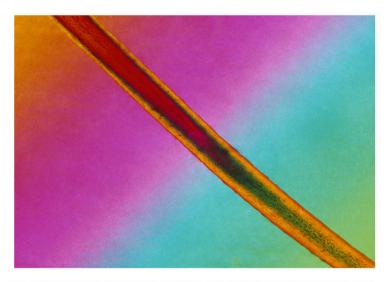
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ARCHITECTURE & DESIGN ART CULTURE ECONOMY & POLITICS FASHION FOOD & WINE ENTERTAINMENT SCIENCE



British Art Show 8

9 Oct 2015 — 10 Jan 2016 at Leeds Art Gallery in Leeds, United Kingdom



Broomberg and Chanarin, Trace Fiber from Freud's couch under crossed polars with Quartz wedge compensator (#2), 2015 ⊗ Broomberg and Chanarin, 2015, Courtesy Broomberg and Chanarin; courtesy Lisson Gallery, Londo

Hayward Touring is delighted to announce that British Art Show 8 (BASS) will open to the public at Leeds Art Gallery on 9 October. Organised every five years by Hayward Touring, BAS8 will launch in Leeds before travelling to Edinburgh, Norwich and Southampton. For this unique occasion, Leeds Art Gallery will deinstall almost their entire collection, allowing the curators and the gallery team to completely reinvent the spaces to accommodate this complex multi-media show. The exhibition, curated by Anna Colin and Lydia Yee, contains work by forty-two artists who were chosen after an extensive research period. Twenty-six of the artists are making new commissions for BAS8 and many others are presenting works that have never been shown within the UK.

Anna Colin and Lydia Yee, Curators of BAS8, said: "A key area that emerged from our conversations with artists, and which came to form British Art Show 8's broad thematic premise, involves new thinking around materiality at a time of increasing convergence between the real and virtual spheres. Artists' engagement with the material world can take different forms: some involve revisiting skills, knowledge and traditions that have been overshadowed, while others critically explore the physical implications of our digital existence."

Highlights include:

- Post Forma, a major new commission by acclaimed Italian designer Martino Gamper, This participatory work is driven by Gamper's interest in how objects can be transformed and reused, rather than discarded. Post Forma sees Gamper collaborate closely with Yorkshire artisans; specialists in weaving, bookbinding, cobbling and chair caning, transforming broken objects into unique pieces of
- · Linder's new textile rug, Diagrams of Love: Marriage of Eyes, is a new work produced in collaboration with Dovecot Studios in Edinburgh. This sculptural work will be activated by a ballet choreographed and performed by Northern Ballet, which will travel and evolve with the exhibition.
- . For AMR 733V, Stuart Whipps is working across the duration of the touring exhibition with former workers of the Longbridge plant in Birmingham. Together they will gradually restore a Mini built in 1979, a pivotal year in British politics and industry, elements and documentation of which will be shown as the exhibition unfolds.
- · Anthea Hamilton's network of new freestanding sculptures which make use of images from her previous works, including a reclining Karl Lagerfeld – is a functioning ant farm. Over the duration of the exhibition, the ants will form a colony within the complex interconnecting Perspex structures.
- · The new film Feed Me, produced by Film and Video Umbrella, is emerging Scottish artist Rachel Maclean's most ambitious project to date. Feed Me is a delirious confection of multi-layered digital images, the work is part fairytale, part hyper-modern fantasia made even more extravagant by the artist's trademark multi-character theatrics, which are all played by Rachel herself.

Wall Street International

4 September 2015

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There are also new commissions by: Åbäke, Lawrence Abu Hamdan, Caroline Achaintre, John Akomfrah and Trevor Mathison, Pablo Bronstein, Adam Broomberg and Oliver Chanarin, Benedict Drew, Simon Fujiwara, Will Holder, Alan Kane, Ahmet Öğüt, Yuri Pattison, Ciara Phillips, Laure Prouvost, Magali Reus, Eileen Simpson and Ben White, Daniel Sinsel, Hayley Tompkins and Jessica Warboys.

Alongside UK premieres and little seen works by: Aaron Angell, Andrea Büttner, Alexandre da Cunha, Nicolas Deshayes, Ryan Gander, Melanie Gilligan, Mikhail Karikis, Charlotte Prodger, James Richards, Cally Spooner, Patrick Staff, Imogen Stidworthy, Bedwyr Williams, Jesse Wine and Lynette Yiadom-Boakye.

Roger Malbert, Head of Hayward Touring said: "The British Art Show is remarkably ambitious for a touring show, with many new commissions and complex installations. Our curators have brought together a rich variety of works in an exhibition that showcases the wealth of skill, inventiveness, humanity and humour prevailing in British art today.

This year the British Art Show benefits from the exceptional support of Art Council England's Strategic Touring Programme, which will enable far-reaching audience development activities, including new digital platforms, community engagement and artists' projects outside the gallery which extends the reach far beyond anything we have previously been able to achieve."

Sarah Brown, Curator, Leeds Art Gallery said: "We are delighted that the British Art Show 8 is opening at Leeds Art Gallery. For almost four decades the British Art Show has been acknowledged as one of the important exhibitions of contemporary art in this country; each edition has captured a unique moment in British art, and this one will be no different."

Councillor Judith Blake, leader of Leeds City Council said: "It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture.

It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways. This will be a once-in-a-generation opportunity to showcase this to the world, as well as being a massive boost to our bid to be named European Capital of Culture 2023."

Visit Leeds

7 September 2015





News: / Musical to Premiere at Leeds

ITU World Triathlon Series Heading for Leeds!

🖶 BRITISH ART SHOW 8 AT LEEDS ART GALLERY 🚳





Exhibition, Fri 9 Oct 2015 - Sun 10 Jan

VISITENGLAND VAQAS

Reviews: 🚳

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Leeds Art Gallery



city.art.gallery@leeds.gov.uk





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The Headrow. Leeds. LS1 3AA

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EVENTS AT THIS VENUE

DETAILS

The British Art Show is widely recognised as the most ambitious and influential exhibition of contemporary British art. Organised by Hayward Touring exhibitions, it takes place every five years and tours to four different cities across the UK. Now in its eighth incarnation, British Art Show will open at Leeds Art Gallery on October 9th (until Jan 10th 2016), after which it tours to Edinburgh, Norwich and Southampton.

The show will be curated by two curators, Anna Colin and Lydia Yee, appointed by the host venues. The curators made their selection of artists after extensive research and travel across the UK. Many of the artists have a strong international presence, reflecting the increasingly globalised networks operating in the art world. More than half of the participating artists are making new work for the exhibition, while others are presenting recent work not previously seen in Britain.

British Art Show was last held in Leeds in 1990 as part of the touring programme, 2015 will see this key exhibition return to Leeds after a generation, as the launch city for the very first time. British Art Show 8 will be displayed in one venue with the majority of the Leeds Art Gallery's display spaces being cleared of exhibits for BAS8 to take over the whole Gallery.

The chosen artists chosen for British Art Show 8 highlight Leeds' already vibrant visual arts scene with a number of artists previously exhibiting across the Yorkshire region.

The artists in British Art Show 8 are:

Fri 9 Oct - Sun 10 Jan British Art Show 8

Lawrence Abu Hamdan Caroline Achaintre

John Akomfrah

Aaron Angell

Pablo Bronstein

Adam Broomberg and Oliver Chanarin

Andrea Büttner Alexandre da Cunha

Nicolas Deshayes

Benedict Drew

Simon Fujiwara

Martino Gamper Ryan Gander

Melanie Gilligan

Anthea Hamilton

Alan Kane

Mikhail Karikis

Linder

Rachel Maclean Ahmet Ögüt

Ciara Phillips

Charlotte Producer Laure Prouvost

Magali Reus

James Richards

Eileen Simpson and Ben White

Daniel Sinsel

Cally Spooner

Patrick Staff

Imogen Stidworthy

Hayley Tompkins Troy Town Art Pottery

Jessica Warbovs

Stuart Whipps Bedwyr Williams

Jesse Wine

Lynette Yiadom-Boakye www.leeds.gov.uk/museumsandgalleries/Pages/Leeds-Art-Gallery.aspx

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14 September 2015



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14th September 2015

Martino Gamper, Post Forma, Leeds Art Gallery, British Art Show 8 http://t.co/HouDgTe8RL Post Forma, a major new commission by acclaimed...

Martino Gamper, Post Forma, Leeds Art Gallery, British Art Show 8 http://t.co/HouDgTe8RL

Post Forma, a major new commission by acclaimed...

Daily Post

17 September 2015

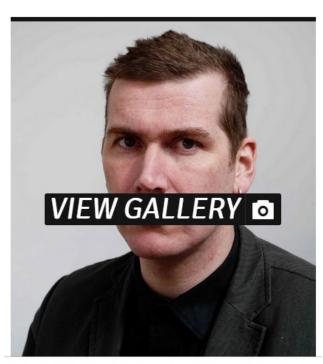
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What's On > What's On News > Caernarfon

'Really proud': Caernarfon artist Bedwyr Williams makes shortlist for UK's largest contemporary prize





A talented artist from <u>Colwyn Bay</u> has become the first Welsh national in almost decade to be shortlisted for the largest contemporary art prize in the UK.

Bedwyr Williams, who is now based in <u>Caernarfon</u>, is among seven shortlisted for the next Artes Mundi award.

He is the first Welsh artist to be in contention for the competition's £40,000 prize since 2006.

Bedwyr, 41, is a renowned conceptual artist who is famed for developing his sculptures through drawing upon his own experiences.

"It feels great to be part of an international exhibition like Artes Mundi with fantastic artists and to be doing it in Wales makes it even better," he added.



Bedwyr Williams with his Cadaver Cake in 2012

Daily Post 17 September 2015

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Williams - who's performed as a fire and brimstone-style Welsh Methodist minister in New York's Times Square, a Celtic bard with a busted harp and a surreal character surreal creature with an inflatable life-raft for a face called the Dinghy King - originally achieved a BA in fine art from London's Central St Martin's School of Art in 1997.

He is also known for his work representing Wales at the 55th Venice Biennale.

GALLERY: Bedwyr Williams is Pontio's first artist-in-residence

However, the road to art infamy didn't exactly run smooth, with the 41-year-old having to take a series of random jobs such as porter at the Ministry of Agriculture and picture framer to make ends meet.

"I ended up getting the sack after I broke five huge mirrors while going round a roundabout in South London with them in the back of my van. Think I got a couple of hundred years bad luck from that," he laughs.

'Amazing artists'

His most recent piece, Century Egg, will be presented at the British Art Show later this year, while he has also been shortlisted for the Film London Jarman Award 2015.

He added: "Artes Mundi brings artists from the rest of the world into a country and arts community that I'm really proud to be an artist in."

Bedwyr sets the pace in shoe art

Karen MacKinnon, Artes Mundi's Director and Curator, said: "These amazing artists bring their own unique perspectives to work that explores what it means to be human in contemporary society.

"Whether introspective and deeply personal or engaged with broader social and cultural issues, each artist demonstrates the importance of art and culture in our everyday lives, challenging our preconceptions and opening up new ways of engaging with the world around us."

Textile is More! 18 September 2015

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Caroline Achaintre, Mother George, 2015 hand tufted wool © the artist. Courtesy of Arcade, London, All images copyright the artist courtesy of Arcade, London

LEEDS ART GALLERY

LEEDS

9 October 2015 through 10 January

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BRITISH ART SHOW 8 OPENS ON 9 OCTOBER AT LEEDS ART GALLERY HIGHLIGHTS ANNOUNCED 9/10/2015-10/1/2016

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Textile is More! 18 September 2015 2 / 2

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"We are delighted that the British Art Show 8 is opening at Leeds Art Gallery. For almost four decades the British Art Show has been acknowledged as one of the important exhibitions of contemporary art in this country, each edition has captured a unique moment in British art, and this one will be no different." "It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture. It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways. This will be a once-in-a-generation opportunity to showcase this to the world, as well as being a massive boost to our bid to be named European Capital of Culture 2023."

The artists in British Art Show 8 are:

Åbäke Lawrence Abu Hamdan Caroline Achaintre John Akomfrah and Trevor Mathison Aaron Angell Pablo Bronstein Adam Broomberg and Oliver Chanarin Andrea Büttner Alexandre da Cunha Nicolas Deshayes Benedict Drew Simon Fujiwara Martino Gamper

Ryan Gander Melanie Gilligan Anthea Hamilton Will Holder

Alan Kane Mikhail Karikis Linder Rachel Maclean Ahmet Ö?üt Yuri Pattison Ciara Phillips Charlotte Prodger Laure Prouvost

Magali Reus James Richards Eileen Simpson and Ben White Daniel Sinsel Cally Spooner Patrick Staff Imogen Stidworthy Hayley Tompkins Jessica Warboys Stuart Whipps Bedwyr Williams Jesse Wine Lynette Yiadom-Boakye

Widely recognised as the most ambitious and influential exhibition of contemporary British art, the British Art Show is organised every five years by Hayward Touring. BAS8 will launch this year at Leeds Art Gallery, opening on the day of the city's Light Night festival, before travelling to Edinburgh, Norwich and Southampton.

Attracting over 420,000 visitors in 2010 / 2011 for BAS7, the British Art Show is the largest touring exhibition in the UK. Each edition is dedicated to showcasing the best work of a new generation of artists. The artists are chosen on the grounds of their contribution to art in this country in the last five years – making the British Art Show a vital measure of where contemporary art in the UK is now, and how it has developed over the past half-decade.

BAS8 is curated by Anna Colin and Lydia Yee. Anna Colin is co-founder & co-director of Open School East and Associate Curator at Fondation Galeries Lafayette; Lydia Yee is Chief Curator at Whitechapel Gallery and was previously curator at Barbican Art Gallery.

www.britishartshow8.com

The Stage 22 September 2015

THE STAGE

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Panic! survey to investigate social mobility in the arts



Adrian Lester in Othello at the National Theatre in 2013. Photo: Tristram Kenton

News

by David Hutchison - Sep 22, 2015

A major new survey on diversity within the arts has been launched in order to shine a light on social mobility in the sector.

The Panic! survey, compiled by Goldsmiths university and published by the Guardian, asks questions about a number of areas including financial background, ethnicity, disability status and pay.

Survey organisers including the Guardian, Create and British Art Show 8 said there had been no previous "comprehensive and detailed" research on diversity in the cultural and creative sector.

They also said they wanted "to compel the government to acknowledge that that less than a fifth of Britain's cultural workforce was brought up by parents in traditional working-class jobs."

The survey will close on October 18, with the results to be announced in November.

There will also be a 10-day diversity festival of events titled Panic!, which will run from November 26 to December 5 in London and feature talks, debates, music and film events about diversity in the arts.

Earlier this year actor Adrian Lester called on the theatre industry to "shame" theatres and companies that do not reflect the diversity of the UK population.

Artlyst 28 September 2015 1/2

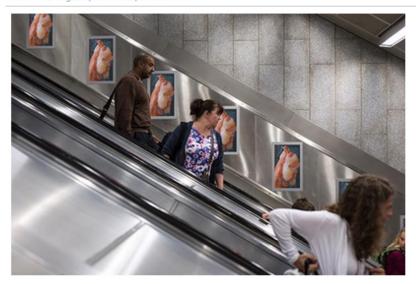




HOME NEWS REVIEWS EXHIBITIONS ART EVENTS BLOGS FUN STUFF S

Art News

Art On The Underground, Commission, Benedict Drew



Art On The Underground Announces New Commission By Benedict Drew

28-09-2015









Art on the Underground has announced a new commission by British artist Benedict Drew. Playing with the language of advertising, the new video work will be displayed on digital screens on the London Underground network. It will be accompanied by an audio piece comprised of ten tracks, available to download for free from the Art on the Underground website.

The work, titled 'de-re-touch', has been created in direct response to London Underground's unique public environment and will be embedded amongst the cycle of real adverts displayed on the Underground's digital screens. At only eight seconds long, the work acts as an interruption to the quantity of adverts and images we experience on a daily basis. Playing between a lo-fi aesthetic comprised of layers of handwritten text and paint marks that scrawl across the screen, to floating computer-generated imagery, 'de-re-touch' explores the way digital interfaces change how we interact with the world around us. A close-up shot of an ear, a throbbing fist and flashing text including 'body image', 'touch' and 'photoshop' reference the culture of image retouching and the mass of bodies we encounter both as Tube passengers but also in advertising.

To accompany the video, Drew has created an electronic and experimental audio piece available on the Art on the Underground website. Designed to listen to while travelling, the album acts as a soundtrack to the way we encounter the busy Underground network. The video and audio works reference his wider interest in our relationship to an increasingly sophisticated digital world and how our daily lives are mediated through digital interfaces.

Artlyst 28 September 2015 2 / 2

Drew works across video, sculpture and music. He has a substantial background in experimental music that dates back to his time at art school in the 1990's, having worked more recently on projects with Café Oto, Resonance FM, London Musicians' Collective and many musicians including Tom Chant. Benedict Drew is featured in the British Art Show 8 (2015-2017), a touring exhibition that offers an overview of the most exciting contemporary art produced in the UK.

'de-re-touch' launches with a live performance by Benedict Drew at Aldwych disused station.

Benedict Drew said: "This work comes out of my thinking about the Underground as a site where real bodies and advertised bodies co-exist. I want to explore these two conditions where the real bodies cooperate much more than their mediated equivalent".

Eleanor Pinfield, Head of Art on the Underground said: "We are delighted to be working with Benedict Drew on our first commission for the digital advertising screens across London Underground. Benedict is one of London's most exciting artists. This new work is an extraordinary response to the Tube environment. Benedict has captured the intensity of feeling we all experience on the Tube, surrounded by bodies. His experimental soundtrack creates a wholly unique way to experience travelling across the city. Benedict Drew's commission is a mark of the ambition of Art on the Underground, showing how unique collaborations with artists can create extraordinary artworks for everyone.

The Mancunian 29 September 2015 1 / 2



Survey launched on the truth behind UK arts diversity

A new survey published by the Guardian on the 21st September has set out to discover whether having a career in arts and culture is only for the privileged

By Elise Gallagher



Photo: lizjones112 @Flickr

A new survey published by *The Guardian* on the 21st of September has set out to discover whether or not having a career in arts and culture is increasingly only for the privileged. The survey, developed by the arts organisation Create, is in partnership with the London School of Economics, University of Sheffield, University of London and Goldsmiths. Art professionals are questioned on their income, career aspirations, and background, with the findings hoping to reveal who truly occupies Britain's cultural sector.

Prominent figures such as Christopher Eccleston and Julie Walters have stated that a career in culture is increasingly difficult to achieve for those who aren't from a privileged background. Factors to consider include the high cost of living in cultural hot spots such as London, as well as the recent spikes in university fees.

Goldsmiths recently discovered that a mere 18 per cent of Britain's cultural workforce come from parents with a working class background. Dave O'Brien of Goldsmiths, who is leading the research stated that, "a whole host of studies have demonstrated clear evidence of inequalities in cultural jobs based on people's gender, ethnicity and class. However, there has yet to be a comprehensive picture from across different occupations. There's a need for much more comprehensive data about working life in the cultural and creative industries."

The Mancunian 29 September 2015 2 / 2

Last year, former Shadow Culture Secretary Chris Bryant said the arts were predominantly made up of people from privileged backgrounds. Broadcaster Stuart Maconie, who attended Edge Hill University, has complained that today's artistic expression is quickly becoming that of a "rich fellow's diversion, a pleasant recreation for those who can afford it, rather than the cultural imperative it should be."

BAFTA-winner Julie Walters echoed his concern, adding that: "Working-class life is not referred to...we're going to get loads more middle-class drama. It will be middle-class people playing working-class people, like it used to be."

A previous study has already revealed significant obstacles for those from a working class background. O'Brien stated that this research clarifies that individuals from a working class background have been considerably under-represented in comparison to those from more affluent backgrounds.

Vikki Heywood of the Warwick Commission, while announcing the recent Enriching Britain report on diversity, said that, "there are barriers and inequalities in Britain today that prevent [creativity] from being a universal human right. This is bad for business and bad for society."

Professionals within the arts of any type are encouraged to take the survey, which is available to complete until the 18th of October. The results are expected to be announced in November ahead of the ten day event Panic!, which is in partnership with Create, Goldsmiths, and *The Guardian* as well as the Barbican and British Art Show 8.

The event will include UK-wide public discussions regarding the findings of the survey, as well as music and film events. Running from the 26th of November to the 5th of December, Panic! states that its ten days will be dedicated to the preservation of UK arts, and it aims to investigate what has actually happened to social mobility within the arts.

Tags: arts funding, culture, Enriching britain report, goldsmiths, Panic!, social mobility, the Guardian

RA Magazine Autumn 2015



Preview UK







The county hosts some outstanding shows this autumn, says JOSEPHINE NEW

1. 'Going Public' Various venues, Sheffield (16 Sep-12 Dec)

'Going Public' peeks into the contemporary collections of Europe's leading art patrons, sharing their works across five Sheffield venues. The initiative includes an exhibition at the Graves Gallery of rarely seen artworks by the godfather of conceptual art Marcel Duchamp, on loan from Berlin-based Egidio Marzona's collection, while in Sheffield Cathedral, Dan Flavin's shrine of fluorescent tubes 'monument' for V. Tatlin (1969–70) (1) is on view besides installations by Sarah Lucas, Jake and Dinos Chapman, and Maurizio Cattelan, drawn from Turin's Sandretto Re Rebaudengo Collection.

2. 'British Art Show 8' Leeds Art Gallery (9 Oct-10 Jan 2016)

The British Art Show is the biggest travelling exhibition of contemporary art in the UK – it takes place once every five years and is widely recognised as an arbiter of the most exciting





artists working in the country. The eighth edition embarks on its tour at Leeds Art Gallery, taking our digital age as its theme. Among the notable names is Anthea Hamilton, whose work has included Let's Gol (2013), a theatrical environment in which Japanese dance-dramas are enacted (2).

3. Centre of Ceramic Art York Art Gallery

Celebrated annually on 1 August, Yorkshire Day was marked this year with the reopening of York Art Gallery after an extensive redevelopment. The roof space of this imposing Victorian building has been transformed into the Centre of Ceramic Art, two expansive new rooms showing star pieces of British studio ceramics by Bernard Leach and Lucie Rie. You can also see the latest developments in ceramics, such as Merete Rasmussen's Yellow Open Form (2010), in which an acid-yellow strip chases itself into infinity (3).

4. 'Caro in Yorkshire'

Yorkshire Sculpture Triangle (until 1 Nov)
Anthony Caro RA was a studio assistant to the
Yorkshire-born Henry Moore before his own
reputation developed as Britain's most admired
abstract sculptor. The Henry Moore Institute
teams up with Leeds Art Gallery, Hepworth
Wakefield and Yorkshire Sculpture Park –





collectively known as the Yorkshire Sculpture Triangle – to honour the late artist, presenting exhibitions that showcase works from 60 years of Caro's career, including his sprightly steel sculptures painted in eye-popping colours, such as *Aurora* (2000–03) (4).

5. Bob and Roberta Smith RA Yorkshire Sculpture Park (5 Sep-3 Jan 2016)

The National Arts Education Archive at Yorkshire Sculpture Park traces the development of arts education in the UK. The park enlists Bob and Roberta Smith RA this autumn to celebrate the archive's 30th anniversary, staging a show of the Academician's characteristically rousing banners and signs emblazoned with pro-art slogans (Art Makes Children Powerful, 2013 (5))

6. Magali Reus

Hepworth Wakefield (until 11 Oct)

The young Dutch artist Magali Reus cites Anthony Caro as an important influence. As the British sculptor's machine-like metal works go on display at Hepworth Wakefield to coincide with 'Caro in Yorkshire', Reus presents her unsettling sculptures, which assume the aesthetics of product and industrial design, often appearing like odd instruments whose purpose is yet to be defined (Leaves (Peat, March), 2015 (6)).

DE THE ARTIST AND DACS, LONDON, COURTESY THE ARTIST AND BLOOMBERG SPACE/PHOTO BY STEPHANIE ROSE WOOD, & THE ARTIST/COURTESY YORK ART GALLERY, COURTESY OF BARFORD SCULPTURES LTD, COURTESY YORK ART GALLERY, & THE ARTIST/COURTESY HEPWORTH WAKEFIELD

10 Men Autumn-Winter 2015 1 / 2



TEN ART



Text Skye Sherwin

Who knows anything about art? We don't, that's for sure. Good job we know someone like the lovely Skye Sherwin. She knows an awful lot about art and she knows lots of artists. And she was prepared to track down and talk to 10 of the freshest talents around on our behalf so that we could share with you everything that is going on in their world today. It makes for interesting reading. Dance, digital form and dogs' chew toys were some of things mentioned, but that barely scratches the surface...

10 Men Autumn-Winter 2015 2 / 2

TEN ART

YURI PATTISON

Yuri Pattison's upbeat early work as part of the south London collective Lucky PDF used new tech to stage collaborative projects and parties with friends and artist peers across the world. Since going solo, however, he has taken a darker turn, traversing the internet's crumbling frontiers, its folk heroes and strange tales. His 2014 exhibition Free Traveller explored the internet's failed early promise for an unregulated space uninhibited by geographic boundaries. Recent films, on the other hand, have probed fantastical real-world spaces connected to life online, such as Pionen, the Stockholm data centre that hosted Pirate Bay, and WikiLeaks, located in a subterranean cave worthy of a Bond villain, as well as the Hong Kong hotel room where Edward Snowden made his shattering revelations. He is currently developing a new online project with internet chatterbots for the ICA, London.

What aspects of sci-fi's influence on current technology interest you?

"Sci-fi of the 1960s and '70s has really shaped the visions of technology now. In Pionen [explored in his film called colocation, time displacement] you have this tech company, one of the first internet service providers in Sweden, which can buy a former nuclear bunker from the Swedish government and then kit it out according to the films that brought them to start an internet service provider in the first place – Ken Adam's sets for James Bond, but particularly the sci-fi Silent Running, which was a huge influence on their philosophy and politics."

Is 1014, your film exploring Snowden's Hong Kong hotel room, animated? Everything looks so artificial and unreal. "It has that look because it's shot at 4K, largely at double-frame rate. It seems to slow down and alter time. There's an overwhelming amount of data with 4K footage that tips it over the edge. It was a way to hint at the effect of the Snowden revelations, this avalanche of information that seems too bizarre to be real, and then tips it into an Oliver Stone movie, so we can accept it without having to deal with the consequences."

What will your chatterbots, for your new ICA commission, be talking about?

"It's a response to Cybernetic Serendipity, the 1968 exhibition there. I saw a lot of seeds from that show in stuff that's happening now, like responsive robotics. There are the same anxieties about evil AI and the threat to humanity. One chatterbot is quite sophisticated, it exists on the open web and is programmed by interactions with people. The other you can buy for vour corporate website as a help agent for simple service stuff. I'm interested in how we try to find meaning within these algorithms sparring with each other, because the information that's presented comes from us anyway. It's a mirror to wider society."



 $Yuri\ Pattison\ is\ the\ Chisenhale\ Gallery\ Create\ Residency\ artist\ for\ 2014-16.\ His\ work\ is\ in\ British\ Art\ Show\ 8,\ Oct\ 9-Jan\ 10,\ at\ Leeds\ Art\ Gallery,\ then\ touring\ the\ UK$

yuripattison.com

Art Monthly October 2015



| News | Artnotes |

GALLERIES

BRITISH ART SHOW

The latest instalment of the quinquennial British Art Show, the UK's major survey show, opens this month in Leeds. This 8th edition is curated by Anna Colin and Lydia Yee, and features the work of 42 artists, with the central curatorial concern being the status of the object in the digital age. Although both curators are London based – Colin is co-founder of Open School East and Yee is curator at the Barbican Art Gallery – the exhibition's tour avoids the capital. It opens at Leeds Art Gallery 9 October before touring for over a year to Edinburgh, Norwich and Southampton, where it ends 14 January 2017. www.britishartshow8.com

Museums Journal

October 2015



Voxpop: What would you like to see in a white paper on the arts?

Mark Smith executive director, Axis Web, Leeds



"Arts and culture is organic. Preserving our heritage is important, but equally so is nurturing and enabling new cultural developments.

The white paper should adopt a concept of cultural engagement with emphasis and support for equality of access, where people are participants, whether that is as artists, curators or critics.

It should embrace the value of art, craft and design, and embed them in the education system so children, young people and adults are given the time, space and resources to explore creativity and their cultural landscape further."

Victoria Pomery director, Turner Contemporary,

director, Turner Contemporary, Margate



"There's now an understanding that the arts sector is good for UK tourism and the economy.

Our cultural ecology is diverse and it's important to maintain that, as well as our economic position. We need the government to support that and develop the sector further.

A white paper on the arts needs to be far reaching, addressing issues such as diversity, gift aid, sustainability, taxation and endowment schemes. It needs to articulate what we value about the arts, ensuring the sector continues to thrive, but also have measures that prepare for change."

Claire Doherty founder-director, Situations, Bristol



"Culture is one of this country's great strengths. Yet our understanding of how best to support the arts outside a gallery, museum or theatre desperately needs revising.

Public art, for example, is often considered purely as an embellishment or, worse still, an uninvited guest. Public art policies tend to emphasise the value in a permanently-sited, static public sculpture, despite evidence that temporary projects or those that unfold over time through collaboration with local residents, are far more likely to establish a greater social and economic return on investment."

Sarah Brown curator of programmes, Leeds Art Gallery



"We need to embed the arts inextricably and unapologetically in education, economy and society. It is not an added extra or a luxury and should be valued inherently as part of our economic strength and funding strategy.

Art and culture are central to our society, our economy and our experience of life. Museums, galleries, artists and collections play a vital role in the unique spirit of a place. In a landscape that is increasingly homogenous, these elements contribute to a sector alive with participants and audiences with an insatiable appetite for it."

Living North
October 2015

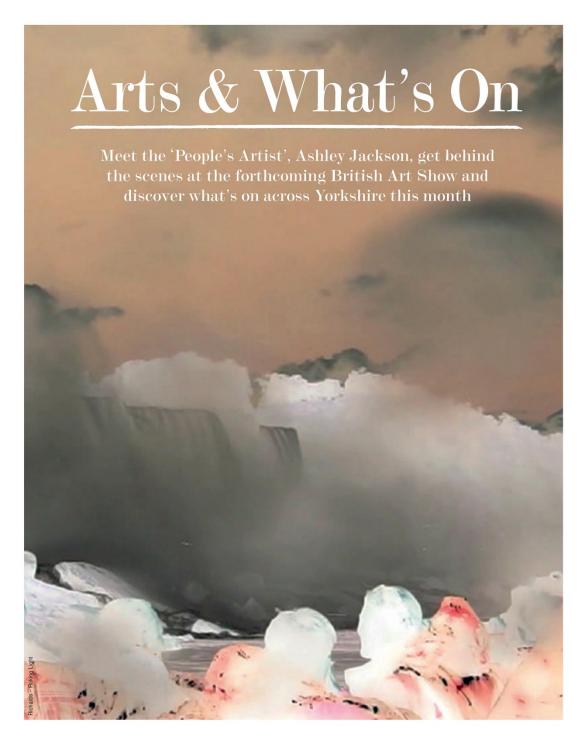
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35 LIVING NORTH

LIVING NORTH

October 2015 £2.95

the magazine for Yorkshire



Living North October 2015 2 / 4

Measuring the Pulse of Contemporary Art

For the first time since 1990 Yorkshire is hosting the British Art Show, a showcase of the most exciting contemporary art from the latest generation of British artists

ince its launch in Sheffield in 1979. The British Art Show has taken place every five years and is considered the most ambitious and influential exhibition of contemporary British art in the country. The interactive and experimental exhibition aims to put its finger on the pulse of contemporary art and explore the different ways that artists work from year to year and decade to decade, continually pushing boundaries.

The show is organised by London's Hayward Gallery in collaboration with the host cities and with continued support from The Arts Council. Initial planning for the British Art Show in Leeds began in 2011 between Sarah Brown, the charismatic Programme Curator at Leeds Art Gallery, Lisa Le Feuvre, who curated the seventh British Art Show in Nottingham (she's now Head of Sculptural Studies at the Henry Moore Institute in Leeds), and Roger Malbert, head of the Hayward's Touring arm.

Two independent curators were selected from a shortlist collectively compiled by the host cities. They had the daunting but enviable task of visiting over 100 artists in their studios and selecting just 40 of them to represent the development in the last five years of contemporary British art. This year that exciting job has been in the capable hands of Anna Colin, a curator and writer based in London, and Lydia Yee, curator at Barbican Art Gallery.

The selection process is rigorous and comprehensive; some artists put themselves forward to be considered for the show, others are recommended by curators and professionals across the country. The ultimate decision lies with the curators who have to ensure the exhibition is engaging for the audience. It is an important exhibition for

professionals and people in the industry to take the temperature of British art at the moment, but right at the heart of the show is its ability to connect to a new audience and persuade them of the power and possibilities of contemporary art.

Sarah tells us, 'We are very aware that contemporary art can be or is perceived to be complex and demanding but it can also be incredibly engaging and playful and that is what we are trying to demonstrate.'

This year the artists are working in a completely different way and on a different scale to previous years and are much more involved with the formation of the exhibition. Due to the inventive nature of their exhibits they have to work hand in hand with the curstors and the gallery to create the desired effect and many of the exhibits won't even take their full shape until the exhibition begins.

Five years ago the majority of the work exhibited could be categorised as one of the following: painting, sculpture, film or photography This year visitors can still expect to see paintings, including the stunning figurative work of young artist Lynette Yiadom-Boakye. Sculpture, photography and film will also still be exhibited in this year's showbut in contrast to previous years these disciplines will be combined with work involving audience participation and other art forms inspired by the digitally-led society of today.

One of the themes at the heart of the show is the importance of the object. In this age of social media, digital media and the internet there has been a significant resurgence of artists using real craft and working with ceramics and textiles in conjunction with digital material to create pieces of art which are audiovisual but also sculptural.

Living North October 2015 3 / 4





'October will be a chance for the whole of Leeds to celebrate the visual arts and work towards their ambition of being the Capital of Culture in 2023'



Living North October 2015 4 / 4



Many artists are reconsidering the potential of thephysical and have revisited skills that have been dismissed during the transition to the digital. Bedwyr Williams has used film alongside sculpture to tell a story, while Charlotte Prodger has sourced digital work from the internet, combined it with literary influences and presented it in sculptural form to encourage the viewer to question what is real and what is in fact witnal

Martino Gamper is also focusing on the idea of the 'object' but in a more participatory way. He is inviting audiences to bring objects that are broken or obsolete like a cane thair that might normally be thrown away, and he will work with artisans to mend or transform the chair into a unique piece of design. Gamper's aim is to encourage his audience to reconsider the value of objects and the value of artisans who are specially trained and have skills that are sadly disappearing in this country.

The show aims to push the parameters of thenotion of fine art versus contemporary, craft, folk or digital art using the work of artists who have all been chosen for their significant contribution to the art world over the past five years. It is a brilliant introduction to the world of British contemporary art for those who have never engaged with it before and an exceptional showcase for contemporary art aficionados to enjoy.

The exhibition is not just of great importance to Leeds Art Callery but to the whole of Leeds and all the art organisations and venues in the city. It offers them a chance to showcase the rich offering of work that exists in Leeds and Yorkshire in general and there will be many art tours, talks, conferences and events across the city to celebrate the exhibition.

The Yorkshire Sculpture Triangle, which includes the Henry Moore Institute, Hepworth Wakefield and the Yorkshire Sculpture Park all have events and activities planned, as do The Tedey, East Street Arts and Pavilion. October will be a chance for the whole of Leeds to celebrate the visual arts and work towards their ambition of being the Capital of Culture in 2023.

The opening of the exhibition coincides with Light Night on 9th October, a multi-arts and light festival which takes place every October and brings the city to life with a fantastic festival atmosphere. The exhibition will be open until 10pm on Light Night and will allow the public to see Leeds and Leeds Art Gallery in a new, well... light.

Leeds Art Gallery The Headrow, Leeds, West Yorkshire LS1 3 AA www.leedsartgallery.co.uk 0113 247 8256



We Are OCA
1 October 2015



WeAreOCA

Study Visit: The British Art Show

by Emma • 1 October 2015 • 0 Comments

The British Art show is a fantastic (an huge) exhibition staged every 5 years and showcases artists who the curators believe have made a significant contribution to the development of contemporary art over the preceding 5 year period. I am hugely excited about this year's offering as it has two of my favourite artists in it (Bedwyr Williams and Ryan Gander) and its curators have said that part of their rationale has been to spotlight the reemergence of the object as we have perhaps weathered the storm of our fascination with digital fragmentation and ephemerality. Organisers say "In today's seemingly dematerialised reality, many artists are reconsidering the potential of the physical, revisiting skills and practices that have been overshadowed in the transition to the digital. The notion of the object is reimagined through a variety of production and collaborative processes, as well as through the use of narrative and fiction.

The British Art Show is widely recognised as the most ambitious and influential exhibition of contemporary British art, with artists chosen for their significant contribution over the past five years.

The curators Anna Colin and Lydia Yee say that they made their selection after extensive research and travel across the UK. Many of the artists have a strong international presence, reflecting the increasingly globalised networks operating in the art world. More than half of the participating artists are making new work for the exhibition, while others will present recent work not previously seen in Britain.

The exhibition concept reflects on the status of the object at a time of increasing convergence between the real and the virtual.

Exhibition curators Anna Colin and Lydia Yee said: "Working on the British Art Show has been a rich and stimulating experience. Rather than arriving with a set theme and inviting artists accordingly, the curatorial framework was developed out of conversations with artists and observations made over the course of one year. We were particularly interested in the rereading of objects by artists and other contemporary thinkers as active agents, generative entities, mutating forms and networked realities. This has given us a starting point to explore how production, labour and collaborative processes can enter into dynamic conversation with the objects' narrative potential and web of relations."

Roger Malbert, Head of Hayward Touring is quoted in the press release as saying "The five year interval between British Art Shows is long enough for each to have a markedly different character and introduce a new generation of artists. This edition signifies a shift of curatorial perspective as well: the exhibition will evolve as it moves from city to city, with more collaborative relationships between artists and local organisations and communities."

I hope to see as many OCA students attending as possible and we plan to host a study day at each venue, plans so far are as follows:

Leeds: 14 November 2015

Edinburgh: 9 April 2016

Norwich: TBC

Southampton: 22 October 2016

Students can sign up for the Leeds event by emailing enquiries@oca.ac.uk

Yorkshire Evening Post

5 October 2015 1 / 2



Details of major new arts festival in Leeds revealed



Leeds Light Night at the Civic Hall in 2014. Picture Jonathan Gawthorpe.



published

18:01 Monday 05 October 2015

Celebrating the return of the British Art Show to Leeds after more than 25 years, Leeds City Council has announced the full details of a new arts festival, Unfold.



Over 75 venues, studio spaces, arts organisations,

collectives and pop-ups are involved in the festival which begins on Thursday and runs until January 10, 2016, from nationally renowned venues such as The Henry Moore Institute and The Hepworth Wakefield to local stalwarts such as East Street Arts, & Model, The Tetley and Harewood House Contemporary.

New public art commissions will also bring contemporary art

onto the streets of Leeds.

The council described Unfold and the British Art Show as major milestones for the city ahead of the upcoming bid for the European Capital of Culture 2023

Councillor Judith Black, leader of Leeds City Council, said: "It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture.

"It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways. This will be a once-in-a-generation opportunity to showcase this to the world, as well as being a massive boost to our bid to be named European Capital of Culture 2023.

"We are also excited that, alongside BAS8, the Unfold programme will celebrate the quality and diversity of the sector taking in galleries, studios, pop-ups and artist collectives."

Yorkshire Evening Post 5 October 2015 2 / 2

Among the highlights of Unfold is 'Light Night' this Friday, 6-11pm, when the city's most iconic landmarks will be transformed into works of art, with illuminations covering the façades of some of Leeds' most recognizable buildings alongside spectacles on the streets of Leeds including dance performances and interactive games.

Also during the new festival will be public art commissions featuring 'Superleeds' by Supermundane, a 14-metre artwork installed on a pedestrian footbridge which is described as a playful bubblegum-hued work that shifts and changes as pedestrians walk by; Dreams of Milkwood at Leeds Central Library, a multi-sensory installation inspired by Dylan Thomas' famous poem which draws on themes of memory,

dreams and community.

Elsewhere and two artwork commissions created with the support of Leeds BID are included on the festival programme, one located in the train station, while the other, a mural, will be located at Kirkgate Market.

These new pieces of public art will join other highlights such as the Dark Arches in the Neville Street Tunnel by German arts Hans Peter Kuhn; Graeme Wilson's Cornucopia near the Corn Exchange and ATM's giant wall mural of a bird, entitled Linnet, on Sheaf Street.

Martino Gamper's 'Post Forma', commissioned by Yorkshire Sculpture Triangle, will see the Italian designer collaborate with local Yorkshire weavers, bookbinders, cobblers and chair caners. Exploring shared craft techniques as social activities which bring people together, 'Post Forma'

invites members of the public to bring broken objects to be fixed and transformed into unique craft items, with artisan-led workshops and craft demonstrations.

A large working loom installed in the gallery will reference Yorkshire's history as an international hub for the textile

industry.

There will also be art walks and studio visits, including 'Leeds Art Crawl', exploring the city's most distinctive public artworks. Participating studios include East Street Arts, Roundhay Open Studios, and Leeds Sculpture Workshop.

There are also several new exhibitions including The Feast Wagon at The Tetley and Project Radio at &Model, East Parade, as well as further projects across the city as part of About Time, exploring the relationship between art and globalization.

Exhibitions and events highlighting links between creativity and mental wellbeing will include Inkwell, an arts space run by Leeds Mind, and the Arts and Minds Network, an organisation funded by the Leeds and York Partnership NHS Foundation Trust.



British Art Show 8 Leeds Art Gallery

9 October 2015 - 10 January 2016



The British Art Show provides a vital overview of the most exciting contemporary art produced in the UK. Organised by Hayward Touring every five years, the exhibition will tour to Edinburgh, Norwich and Southampton in 2016/17. The curators of British Art Show 8, Anna Colin and Lydia Yee, have selected the work of 42 artists who have made a significant contribution to contemporary art in the UK over the past five years. Twenty-six of the 42 artists have produced new works for the exhibition, making this the most ambitious British Art Show to date.

A central concern of British Art Show 8 is the changing role and status of the physical object in an increasingly digital age. These concerns will be explored through a wide range of mediums that encompass performance, film, sculpture, installation, painting and design.

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British Art Show 8: how Leeds' independent and artist-led scene is responding

British Art Show 8 opens in Leeds on Friday 9 October and the city – currently bidding to be European Capital of Culture 2023 – is responding with a raft of additional activity. Leeds-based writers and artists Amelia Crouch and Lara Eggleton report on what the city's homegrown and artist-led organisations are up to as Leeds City Council throws its support behind a showcase of the city's buoyant visual arts scene.



For the city of Leeds – currently bidding to be European Capital of Culture 2023 – hosting the opening of British Art Show 8 is a bit of a coup. According to Judith Blake, leader of Leeds City Council, it provides "an ambitions statement about our credentials as a city that celebrates and promotes art and culture".

The city's art scene has come a long way in the 25 years since Leeds last hosted the British Art Show, and, as Blake asserts, the exhibition provides a "once-in-a-generation opportunity to showcase this to the world" and to "celebrate the quality and diversity of the sector taking in galleries, studios, pop-ups, and artist collectives".

Set up in 1979 by the Arts Council of Great Britain, the British Art Show began with the aim of bringing the best of British contemporary art to 'the regions'. Now supported by Hayward Touring, the exhibition is no longer framed in terms of a centre-margin dichotomy, curators Anna Colin and Lydia Yee have selected a diverse, international range of artists that are representative of the globalised networks in which artists operate.

That said, while its stated aim is to showcase the work of 42 artists 'who have made a significant contribution to contemporary art in the UK over the past five years', over two thirds of exhibitors have their UK base in London. For existing artists and arts organisations in Leeds, then, the exhibition brings both opportunity (audiences, publicity, funding streams) and dilemma (do I/we want to be part of an unofficial 'fringe'?).

However, unlike previous incamations that have seen the exhibition spread across multiple venues, this show is exclusively housed in Leeds Art Gallery, putting the city's large contingent of temporary projects and arrange-by-appointment venues at risk of being overlooked.

A 'Leeds programme'

Leeds City Council has addressed this by investing in a 'Leeds programme', with funding opportunities, wayfinding and branding activities designed to improve visibility and tell an overarching story of arts (read 'cultural activities') in the city.

Leeds Inspired has invested in public art commissions at Leeds train station (Supermundane, see image above) and Krikgate market (TBA). All projects and happenings coinciding with BAS8 have been subsumed under the banner 'Unfold', an online listing and printed catalogue including interviews and contextual essays.

While admittedly more coherent than the four commissioned 'Untitled' publications produced in the leadup, these civic efforts have a whiff of 'more is more' about them, with a raft of 'creative contenders' clamouring to be seen and heard. (For example, Leeds' annual Light Night, boasting 50 free familyfriendly events and cultural activities, is heavily featured in Unfold and scheduled to coincide with the first day of BAS8).

Within this cacophony, artist-led initiatives and temporary spaces find themselves in a bind: they can choose to get on board and become part of the brand, or they can be left out completely.

Funding options come with conditions, stressing collaboration, inclusivity and visibility, criteria somewhat at odds with the independence and nonconformist nature of a well-established DIY scene. Unsurprisingly, the scene has responded in its usual myriad fashion, with some organisations explicitly dealing with the proposition of BASS and others carrying on regardless.

The Tetley (the city's largest and most visible arts venue – aside from Leeds Art Gallery and the Henry Moore Institute – currently transitioning from its artist-led roots to a more institutionalised structure) tackles BAS8 head-on with The Feast Wagon (7 October – 10 January). This exhibition's stated intention is to look at 'identity and nationhood against a backdrop of today's globalised contemporary art scene, with its international biennales and large-scale touring exhibitions such as the British Art Show'.

The Feast Wagon has a notable Northern contingent, with new work by Simeon Barclay (Leeds), Lubaina Himid and Susan Walsh (Preston) responding to research by Leeds-based writer and researcher Irfan Shah. Treading the line between critical exploration of BAS8 themes (specifically 'Britishness') and reaping the benefit of attracting new critical art audiences, Tetley will host the official BAS8 launch afterparty for artists and invited guests.

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Divergent approach

A more divergent approach is taken by another of Leeds' regularly funded visual arts organisations, East Street Arts, which runs multiple studio spaces, a project space and events within and beyond the city. It avoided clashing its open studios weekend with BAS8, as artistic director Jon Wakeman explains: "We moved it to save any confusion over being considered as the 'fringe' and also being aware of trying to compete with the 'noise'".

The question posed by its current exhibition at Patrick Studios, Primitive Propositions: A Proposal of Exhibition, by Jeffrey Charles Henry Peacock (aka Dave Smith and Thom Winterburn) might be interpreted as a subtle snub: 'Is there a way to engage in the distribution of our works in the context of an exhibition that remains critical and resistant to exhibitionism as it prevails in current arthood – a self-certifying, self-agorandising celebration...?'

On the other hand, ESA acknowledges the potential advantages of the 'BAS effect' for artist-led initiatives, and is supporting projects by Live Art Bistro (hosts of the alternative after party) and Project Radio (more in a moment). ESA's project in the pipeline, Art Hostel, and its regular First Friday events, will also provide ways for locals and visitors to explore visual arts in Leeds from November.

Project Radio and About time are collaborative satellite projects that embrace the BAS hype while maintaining a healthy level of autonomy, both testaments to the tenacity of Leeds' artist-led scene

Created by artists Marion Harrison and Sophie Mallett, Project Radio provides 'a shared space for artists and public to make radio', including residencies, live broadcasts, interviews and workshops. The station will operate out of &Model, a three-floor gallery with a shop front located almost directly across from Leeds Art Gallery, broadcasting live from 7-25 October, Wednesday to Sunday, 2-5pm (and online thereafter).

The programme is interesting and varied, from Live Audio Archive's Soundcamp, a live-stream collaboration using hydrophones, forest cams and a solar-powered stream set up in the local Kirkstall valley, to Chronophobia, a broadcast by commissioning and publishing body SPUR, addressing our fear of the future through literary predictions, weather forecasting and fortune telling.

About time (funded by Arts Council England and Leeds Inspired), offers critical purchase while providing an entry point into artist-led activities in the city. The programme is spearheaded by visual arts commissioning organisation Pavilion, curatorial collective Mexico, and SPUR, including collaborations with Assembly House Leeds, Basement Arts Project, Black Dogs, Leeds Animation Workshop, Left Bank, Pyramid of Arts, SEIZE and Set The Controls For The Heart of The Sun, among others.

Gill Park, director at Pavilion, explains: "We wanted to take a strength in numbers approach to profile the critically-interesting work being produced in Leeds and to experiment with working together around a shared curatorial theme."

The programme has a sharp conceptual focus: it examines the relationship between art and globalization, and the paradoxical movements of a world that is simultaneously speeding up and slowing down (compare, for example, the pained progress of refugees fleeing Syria with the instantaneousness of online information-sharing).

Park defines the project as "a celebration of artists and producers in Leeds" while also "taking a critical position in relation to the global contemporary art context – how can we resist the acceleration of the globalised art world and its flattening of difference?".

Floating projects

Reflecting the peripatetic nature of its participating organisations, a number of About time projects are 'floating' (Georgie Grace's video A wonderful future where you have back up copies will be available on SPUR's online gallery, Landing Site, throughout BAS8).

Other projects productively exploit relationships with partner venues (Ilana Halperin will perform Felt Events at Leeds Museum, and the four-part screening programme Images and Journeys will be shared across Leeds Industrial Museum and Hyde Park Picture House). A temporary space, Timeshare (above Brunswick bar), will also be open for the duration of *About time*, acting as a hub for the project and a platform for experimentation.

In contrast to this rich, esoteric (if at times slightly confounding) style of collective programming, artist-led SEIZE Projects is taking the more 'visible' approach with Paste, showing the work of 15 artists on poster drums around Leeds for the first two weeks of BAS8, alongside a collection of digital online works.

The exhibition taps into its 'post-internet/object' theme, 'addressing ideas surrounding the virtual and real in contemporary art practice, and their crossover in everyday life'. Their strategy underlines the need for artists and small organisations in Leeds to make the most of the increased footfall, giving exposure to the independent scene that lies frustratingly just under the surface.

Clearly, there is no single, coherent response by Leeds arts organisations to the arrival of the British Art Show. The most engaging projects avoid blindly jumping on the publicity bandwagon by combining a push for increased visibility with focused critical inquiry.

Unwieldy collaborative efforts dominate, but are balanced by a number of considered curatorial voices demonstrating their ongoing work with artists from Leeds and beyond (but without projecting a particular 'regional' message).

In the words of Zoë Sawyer, curator at Tetley and co-founder of Mexico: "There is sometimes a worry on the part of the city's larger institutions and council that Leeds' art scene isn't accessible enough to those operating outside it.

"But," she continues, "the art scene doesn't have to come across as a cohesive, unified whole, and BAS8 is bringing local artists and the diverse independent scene the critical attention they deserve."

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British Art Show 8, Leeds City Art Gallery, 9 October 2015 – 10 January 2016. It then moves on to Edinburgh, Norwich and Southampton. britishartshow8.com





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British Art Show 8, Hayward Touring, Leeds Art Gallery & Nationwide



For the first time in 25 years Leeds Art Gallery will host the British Art Show (BAS), a prestigious contemporary art event showcasing an inspiring array of cutting-edge work being produced in this country. The gallery will completely renovate its display spaces to accommodate the eighth edition of this animated art show. Organised by Hayward Touring every five years, curators Anna Colin and Lydia Yee have pulled together the works of 42 talented practitioners, including 26 artists making new commissions for BAS8 and various projects shown in the UK for the first time.

This year's BAS features work from skilled Italian Designer Martino Gamper, who will offer up a brand new commission titled Post Forma – a project that is driven by the ability to recycle and transform objects rather than discarding after first use. Gamper works closely with artists based in Yorkshire, specialising in weaving, bookbinding, cobbling and chair caning and transforming broken objects into exceptional craft pieces. Also joining BAS8 is artist Linder's latest textile piece created in collaboration with Dovecot Studios based in Edinburgh. Linder's Diagrams of Love: Marriage of Eyes will be activated by a ballet choreographed and performed by Northern Ballet, which will travel and evolve with the exhibition.

Meanwhile, Stuart Whipps looks to local industries for inspiration in AMR 733V. Working throughout the duration of the touring show, the artist will team up with former workers of the Longbridge plant in Birmingham to gradually restore a Mini built in 1979. As the exhibition unravels, various elements and documentation of British politics and industry will be revealed. Other notable works on display include Scottish artist Rachael Mclean's Feed Me, a half fairytale, half hyper modern fantasia film work produced by Film and Video Umbrella, and Anthea Hamilton's functioning ant farm developing over time to form a colony within a complex interconnecting Perspex structure.

BAS8 also boasts a series of UK premieres and rarely seen works by Aaron Angell, Andrea Büttner, Alexandre da Cunha, Nicolas Deshayes, Mikhail Karikis, Cally Spooner, Patrick Staff, Jesse Wine, Lynette Yiadom-Boakye, and more. Additional commissions will come from recognised names such as Åbäke, Lawrence Abu Hamdan, Caroline Achaintre, John Akomfrah and Trevor Mathison, Benedict Drew, Ciara Phillios. Laure Prouvost. Daniel Sinsel, and others.

As a touring show, BAS is regarded as remarkably ambitious and influential, attracting over 420,000 visitors in 2010/11 for BAS7. Launching in Leeds on 9 October and coinciding with the city's Light Night Festival, BAS8 will be open to the public until the new year, when it will continue its tour to venues in Edinburgh, Norwich and Southampton.

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British Art Show 8, 9 October 2015 - 10 January 2016, Leeds Art Gallery, Leeds.

13 February – 8 May 2016, Scottish National Gallery of Modern Art, Talbot Rice Gallery, University of Edinburgh, and Inverleith House, Royal Botanic Garden Edinburgh; 24 June – 4 September 2016, Norwich University of the Arts and Norwich Castle Museum and Art Gallery; 8 October 2016 – 14 January 2017, John Hansard Gallery and Southampton City Art Gallery.

For more, visit www.britishartshow8.com.

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Credits

1. Stuart Whipps, Longbridge, Body In White, 0196, 2005. Courtesy and copyright of the artist.

Posted on 7 October 2015

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A toxic fairy tale ... still from Feed Me, Scene 1, 2015, by Rachel Maclean.

Adrian Searle

Wednesday 7 October 2015 18.00 BST



















mm, rubber. The cloying smell of the industrial rubber curtain at the door to a dark room is the kind of invitation I can hardly resist. Inside is Patrick Staff's strangely fractured film about the Tom of Finland archive, and the leather-clad denizens of the house in Los Angeles where the late artist's alarmingly priapic erotic drawings are stored. The Foundation is queer in every sense - though a bit chaste in its treatment of the material. The installation is stygian enough, but it is a pity we never get to see any action in the dungeon.

The British Art Show 8 could do with a bit more fun. Another film installation, by Rachel Maclean, is shown in a playroom decorated in toxic kiddy-colours - the aesthetic of plastic toys ramped-up to the max. Feed Me is part noxious fairy tale, part TV talent show. Maclean plays all the parts, from the innocent child to the adults and monsters that groom her. "I Luv yooo ... I 'Heart' You", she squeals to a smooth-talking, decrepit old creature with fangs. Another of her characters is a hard-bitten cross between Margaret Thatcher and Bette Davis. By turns toothachingly sweet, cynical and unwholesome, Maclean's Feed Me will make you never want to inflict commercialised, consumerist childhood on a brat again. I would say don't take the kids, but they'll probably just want to know if there's any tie-in merchandise you can buy them.

Materiality is the guiding principle of the eighth, five-yearly survey of current British art, now filling Leeds Art Gallery. The theme, devised by curators Anna Colin and Lydia Lee, concerns "how artists engage with the material world". Selfevidently, this is what artists do. It's what everyone does, come to think of it, all the time. Now the material world has blurred into the virtual, and the whole thing seems to be a free-for-all.

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There are tombstones as chairs and benches, unravelling woollen heads, a reading of an essay on Gertrude Stein's sado-masochistic play with her lover May Bookstaver, a pair of cut-out figures that turn out to have live ant farms embedded in the Perspex tubes that run through them. There are plastic colons, bubbling stews of goo, and lots of moving-image works, plus a performance programme and a compendium of images based on Immanuel Kant's 1790 Critique of the Power of Judgement. Room after room, my own powers of judgment are sorely tested.



Wrecked body of a dying industry ... Stuart Whipps's car. Photograph: Gary Calton

I have seen every British Art Show since its inception in 1979. Except as barometers of the artistic and curatorial weather at the time, most have been forgettable. The last iteration, which opened in spaces all over Nottingham, was livelier and more surprising than those before it. The closure of Leeds Art Gallery for a major refurbishment (and the dispersal of its collection to long-term loan shows) gives the opportunity to mount the exhibition for over three months in a single venue, before work on the roof begins. BAS8 then travels to Edinburgh, Norwich and Southampton.

The installation was still incomplete on my visit, though Eileen Simpson and Ben White were playing fragments of hits from 1962 (now out of copyright), little riffs and hiccupping samples of songs too brief to be recognised, on turntables by the grand staircase. Snatches of music wafts up to the paintings by Lynette Yiadom-Boakye on the upper floor. Many of the people in her portraits look like they're waiting for their song, or for something. Anything at all.

Laure Prouvost's new work plunges one gallery into darkness as spotlights roam and her



affecting, intimate voice (spoken as though she were a computer hard-drive) converses with the computer's fans. Daft as it seems, Prouvost's work is much tighter and more stripped-down than the baggy, shaggy-dog installation that won her the Turner prize in 2013.

Bedwyr Williams is on a roll. A giant egg has cracked open to reveal a screen, where we journey along the M11 to Cambridge, only to discover the artist as a talking bog man, unearthed by archaeologists from a Fenland grave. Grey-faced, Williams talks us through the social whirl of a drinks do at Kettle's Yard Gallery, as if the soiree would itself be the subject of an archaeological dig some day.

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Artwork by Caroline Achaintre. Photograph: Gary Calton

Williams loses me there for a while, but his voiceover carries you along. Too much humour in art is wearying. I don't think Stuart Whipps's car, a wrecked body and chassis of a 1979 GT Mini, is meant to be funny at all. He wants ex-employees of the Longbridge car plant to restore it during the run of the show, then plans to drive it to the last BAS8 venue in Southampton in a year's time. The project has a certain symbolic value, though the resurrection of British industry is even further down the road.

Mikhail Karikis's recent film Children of Unquiet takes us to the semi-abandoned village of Larderello in Tuscany - an almost surreal landscape dotted with industrial pipes, cooling towers and steaming fissures in the ground. This is the site of the world's first geothermal power station, originally built in 1911 and since modernised and largely automated, leading to the abandonment of the workers' village. It looks a haunting place. Dante knew it well; he located hell here.

Karikis shows local schoolchildren playing among the houses, singing and reading to one another from books about love, and a species of wasp that pollinates an orchid whose flowers resemble the female wasp's reproductive organs. What the children make of this I have no idea. I haven't much idea either, except that it chimes in with the artist's ideas about love and renewal.



🗅 Sea Painting, Spurn Point 2015, by Jessica Warboys. Photograph: Gary Calton

The Guardian (online) 7 October 2015 4 / 4

I don't mind that some works puzzle me, and I'd rather be puzzled than bored but there is quite a bit here that strikes me as dull. John Akomfrah and Trevor Mathison's new black-and-white film, All That Is Solid (referring back to Karl Marx), is high on atmospheric bleakness - rain, statues, trains, bare trees, flashes of JFK and Martin Luther King, a pram stranded on a beach, ringing telephones, repeated faces and a sense of threat. It seems to be an elegy for a failing world. I hope there is more to it than a succession of portents, but it will take repeated viewings to find out. Perhaps the most telling moment comes in a collaborative work by Ahmet Öğüt, with Liam Gillick, Susan Hiller and Goshka Macuga, who Öğüt has invited to design sculptures as collection points for contributions to student debt relief. Macuga's collection box is a quid-in-the-slot telescope, that lets you see the buildings across the street and a patch of Leeds sky on the payment of a pound. The idea is the main thing, or maybe it's the money, in a material world.

 British Art Show 8 is at Leeds Art Gallery from 9 October to 10 January 2016, then touring.



The Guardian (online) 7 October 2015

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"I'll still be ordering hardcore animal porn when I'm 90" ... outspoken feminist Linder Sterling, Photograph: Tim Walker/Linder Sterling/Stuart Shave Modern Art



lamour has become inescapable. From glossy magazines to giant billboards and the celebrity culture we obsessively consume, all kneel at the altar of the airbrushed. Yet it was not always the way. The first use of the word, in Scotland during the 17th century, referred to a magical technique of enchantment witches placed over others, often to seduce. Being accused of casting a glamour over someone would get you burned at the stake. In medieval times, women could die from being glamorous.

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A collage by Linder (5terling) used for the artwork of the 1977 single Orgasm Addict by the Buzzcocks.

This shadowy etymology feels apt to the work of Linder Sterling, an artist who has spent the last four decades exposing glamour as something we all need to be careful of. Raised in a small mining village outside Wigan in the 1950s, she burst on to the Manchester punk scene in the 70s with subversive collages she made from images of naked pin-ups from "glamour magazines" such as Playboy and pictures from consumer culture - cupcakes, blenders and washing machines. Her contemporaries included everyone from Mark E Smith to Morrissey (she inspired his song Cemetry Gates and is still his best friend), and after meeting her at a Sex Pistols gig, the Buzzcocks commissioned Sterling to create a collage for the vinyl sleeve of their 1977 single Orgasm Addict. The oiled-up naked woman with an iron in place of a head is still one of her most recognisable pieces.

Yet her work as a provocateur and outspoken feminist has always moved beyond the mere page. In a stunt that pre-dated Lady Gaga by three decades, she once performed at the Hacienda, in Manchester, in a dress made from scraps of commercial meat, while two other women handed out raw meat wrapped in porn to the crowd. At the apex of the show, she stripped off to reveal an enormous black dildo.

When we meet, Sterling is clothed in much more modest attire, her waist-length hair flowing free. The new work I am watching her laboriously install in Leeds Art Gallery also, on first glance, seems much tamer than her subversive collages. But Sterling insists it still offers the "shock of the new" that is so lacking in contemporary culture.



△ Untitled, 1977, a photomontage by Linder Sterling. Photograph: Stuart Shave/Modern

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Diagram of Love: Marriage of Eyes, one of the new works on display at the British Art Show 8, which opens on 9 October, is a vast, round carpet patterned with a twirl of psychedelic print, with 13 piercing eyes embroidered across it. Not content with creating a static tapestry, Sterling worked with seven dancers from Northern Ballet to choreograph a dance using the carpet, which unfurls into an immense snake-like object, and will be performed in the gallery lobby. As she says, it "pushes the boundaries of what a carpet can be; turning it from this solidly domestic material into this sensual, cobra-like being."

The impetus to create a carpet - something Sterling has never done before - came from her stay in 2012 at the apartments in east London's Raven Row. Once occupied for 80 years by a woman called Rebecca Levy, who died in 1998, they were left preserved and set aside for artists to use. Sterling became instantly captivated by the 1960s- and 70s-style carpets that lined the flat.

"I hadn't been in a room with these kinds of carpets since my childhood," she recalls. "So there was a real sense of time travel and I found it very potent, like I'd walked into some sort of frozen capsule. My mother has Alzheimer's, and in her mind it is perpetually 1974. Somehow being in that flat, it felt like I was in the same place as my mother."



Linder Sterling's rug Diagram of Love: Marriage of Eyes. Photograph: Stuart Shave/Modern Art/Dovecot Studios



The carpet took three tufters at the Edinburgh tapestry studio Dovecot three months to make, and Sterling said she revelled in creating a work that combined the elegant history of the craft with her "gaudy designs", including an underlay of gold lame. "The eyes are quite glam rock, they are quite pop art, and the silicon mascara around them is very smudgy," she says, running her hands through the synthetic thread eyebrows sewn on the rug. "In some ways, it's quite trashy."

The dance element draws on another woman who has come to be a constant in Sterling's life over the past five years. Her fascination with Barbara Hepworth began after what she describes as a "visceral" encounter with the sculptor's work in St Ives. Sterling created her first dance work, The Ultimate Form, with choreographer Kenneth Tindall in 2013 as a celebration of the sculptor's works.

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🚨 A rehearsal of The Ultimate Form at the Hepworth Wakefield – video

With the Diagram of Love dance piece, it is just one moment in Hepworth's life that is brought to life; the night in 1956 when she went to the St Ives Arts Ball splendidly dressed as Juno, the goddess of love and marriage. During the work, the dancers will unfold, elevate and wrap themselves in the rug, liberating it from its static hanging in the space. As Sterling says: "The choreography of the carpet, it's not just a prop, it's not part of the scenery - it's really the eighth dancer."

The rug may seem restrained, by Sterling's standards anyway, but it in no way indicates a softening of her art as she moves into her 60s. She continues to create collages that manipulate, disrupt and play with porn and glamour. She sources magazines that explore the darkest depths of human desire, including a series of bestiality magazines she found in Quartier Pigalle in Paris with titles such as Transexual Horse Lovers and Snake Lover ("I have a library of every perversion on the planet") cutting them up and montaging them with delicate images of flowers and butterflies, as well as the usual items of domesticity, glamour and gluttony.

"I use the collages to burst that bubble of gorgeousness in those glamour magazines," she explains. "All those images are quite fragile and it doesn't take much to hijack them and take them somewhere they shouldn't go." As she is keen to point out, the works (which she refers to as "biopsies") are meant to be as funny as they are provocative, making it hard for anyone to take publications such Playboy seriously ever again.



The Guardian (online) 7 October 2015

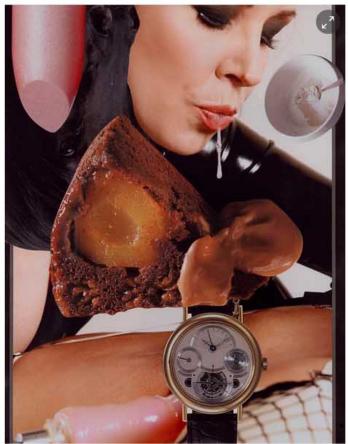
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"I've seen thousands of erect penises over the past four decades," she says with a laugh. "But I'm still interested in seeing how I can interfere with that image in a way that's new to me and to the viewer. I probably spend as much time as any sex addict looking at pornographic imagery. There's a certain level of pornography we are all blasé about looking at, but most of what I use goes beneath the surface of that."

Yet Sterling's practice of interfering with pornographic images comes from a troubled place. Before she had even turned five, she was subject to sexual interference, the effects of which still resonate in her work today. "When I was very young, my step-grandfather would show me pornographic material, in a very inappropriate manner," she says. "I didn't understand why I was being shown it or what it was, but even then I could sense a change in the air, this sexual charge, and I learned from a young age that when I was shown this material, men changed their behaviour. I could deconstruct the male gaze at age five. I remember I would stare at that imagery and try and blank everything out."

When Sterling discovered collage as an artform, she would specifically seek out porn from 1956 and 57, the same ones she would have been shown, and physically deconstruct them with her scalpel, turning them into something playful or benign. "I think it's been part of my survival," she says with disarming frankness.

Desire - be it for cake, perfume, lipstick or porn - has always been at the core of Sterling's art. And aside from everything being "more overblown" than when she first began making art - "whether that's cupcakes or breasts or buttocks or sofas" - she says that when it comes to human desire, very little has changed. "Desire is an eternal part of human makeup so I suppose I'll still be ordering hardcore animal porn, or whatever, till I'm 90," she adds with a sly smile. "I've been doing it for so long, now I doubt one day I'll go, 'No more penises for me."



a Oranur Experiment, 2011, by Linder Sterling Photograph: Todd-White Art Photography

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While most at the centre of the radical punk and feminist scene of the 1970s have slowly become a part of the establishment they once railed against, Sterling is still referred to as an outsider. But, she says, being an outlander is in her generation's DNA - and is one of the many things that has formed the basis of her 40-year friendship with Morrissey. Indeed, while the Smiths singer has made his disdain for most of humankind publicly known, his reverence for Sterling has been constant, and much of the pair's relationship is still conducted through letters.

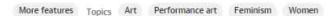
"We're both quite solitary people and I think that's quite hard for someone who then has to sing to 20,000 people," says Sterling of her enigmatic friend. "Our generation didn't join in and we still have problems joining in. We were too awkward and clumsy and shy to join in, and are now too stubborn to join in. We still don't - we are the worst guests at parties."

Despite a cascade of appalling reviews for Morrissey's recent debut novel, List of the Lost, Sterling has a somewhat philosophical take on the work, which reminds her of her mother's pronouncements that the Irish are obsessed with death. "Morrissey takes us through the valley of the shadow of death at high speed. We're *all* in a relay race with the ghosts of the past and the mewling newborns, there's no time to dawdle."

Looking round today, does she see any remnants of that spirit of punk and rebellion that first made her pick up a magazine and a scalpel in the 70s? Or has it, as many claim, been bastardised and commodified beyond recognition - that "flash of white hot newness" lost forever?

"Punk at its purest came and went very quickly, in the blink of history's eye," is Sterling's considered answer. "Great creativity can come out of boredom, and I think that's what the younger generation miss. Boredom was punk's seedbed, and social media does all it can to eliminate the void. But I hope that a very bored teenager in a bedroom on the outskirts of Hull will one day smash their iPhone against the wall and reinvent punk."

British Art Show 8 is at Leeds Art Gallery from 9 October to 10 January 2016



Yorkshire Evening Post

7 October 2015



Art of exploring contemporary artists makes a return to city



The Kipper and the Corpse, a 1275 GT Mini by artist, Stuart Whipps Picture by Simon Hulme



15:08 Wednesday 07 October 2015

It is a frame of a 1979 Mini that has been brought to Leeds as part of an influential touring exhibition being held in the city for the first time in 25 years.

Stuart Whipps, whose work explores a specific moment or time, has collaborated with ex-workers from the Longbridge plant to restore a 1275 GT Mini for a piece entitled The Kipper and the Corpse at the British Art Show 8, which is organised every five years and is a vital overview of contemporary art.

Artists are chosen on the grounds of their contribution to art in this country over the last five years - making the event a vital measure of where contemporary art in the UK is now.

It is over a generation since Leeds last hosted the British Art Show, which in 1990 exhibited artists such as Rachel Whiteread and Cornelia Parker, and it returns ahead of the city's bid to be named European Capital of Culture 2023.

Coun Judith Blake, leader of Leeds City Council said: "It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture.

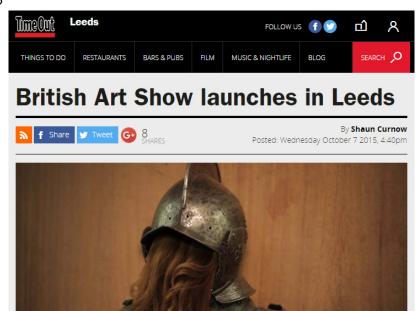
"It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways."

Twenty-six of the 42 artists selected for the touring exhibition, at Leeds Art Gallery, organised by Hayward Touring, have produced new works for the event which will also visit Edinburgh, Norwich and Southampton. Leeds is famous for being where artist Damien Hirst grew up and the touring show gives artists unprecedented exposure - when it was last held in 2010/2011 it attracted over 420,000 visitors.

The British Art Show 8 sees artists including Rachel Maclean and James Richards, using performance, film, sculpture, installation, painting and design. It opens on Friday and runs until January 10 next year.

See Saturday's Yorkshire Post magazine for a closer look at the major exhibition.

TimeOut Leeds 7 October 2015



Providing an important overview of the most exciting contemporary art produced in the UK, the British Art Show is a multi-venue exhibition presented every five years in four different cities across the country. The biggest touring exhibition of its kind, the last show saw more than 400,000 visitors.

The first stop for the British Art Show 8 will be at the Leeds Art Gallery, which will be the host from Friday October 9 until January 10, 2016. It will then appear in Edinburgh, Norwich and finally Southampton, in October 2016.

The exhibition has been curated by Anna Colin of Lydia Yee, who also curate for Fondation Galeries Lafayette in Paris and the Barbican art gallery in London respectively. Together they have selected the work of 42 artists considered to have made a significant contribution to contemporary art in the UK over the past five years.

As a result, the show will feature a wide range of exhibits, encompassing performance, film, sculpture, installation, painting and the design. Over half the artists have created new works specially for the exhibition.

Artists include graphic design collective Åbäke, performance and installation artist Patrick Staff, portrait painter Lynette Yladom-Boakye, 'voice sculptor' Imogen Stidworthy, digital media artist Yuri Pattison and many more. You can see all the artists here.

The British Art Show 8 starts on **Friday October 9** with a **late opening** at **Leeds Art Gallery** from **5-10pm**, where entry will be free. The public launch event will form a part of the city's larger cultural showcase, Light Night, where festivities will be taking place across the city centre for one night.



British Art Show 8. October 9-January 10, 2016. Leeds Art Gallery, The Headrow, Leeds, LS1 3AA.

The Yorkshire Post

8 October 2015

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BODY OF WORK: 'The Kipper and the Corpse' 2015, a 1275 GT Mini by artist, Stuart Whipps, at the exhibition

Touring exhibition is a major boost to the artistic credentials of city

AN INFLUENTIAL touring exhibition which is being held in Leeds for the first time in 25 years is being hailed as a major boost to the city's artistic credentials.

Artists are chosen on the grounds of their contribution to art in this country over the last five years - making the event a vital measure of where contemporary art in the UK is

It is over a generation since Leeds last hosted the British Art Show, which in 1990 exhibited artists such as Rachel Whiteread and Cornelia Parker, and it returns ahead of the city's bid to be named European Capital of Culture 2023. Coun Judith Blake, leader of

Leeds City Council, said: "It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture.



INSIDE ART: Elizabeth Hardwick with 'Leaves' by Magali Reus, part of the British Art Show 8 at Leeds Art Gallery, Leeds

It's been 25 years since we 🌡 last hosted this event

Coun Judith Blake, the leader of Leeds City Council

"It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways.

Twenty-six of the 42 artists selected for the touring exhibition, at Leeds Art Gallery, organised by Hayward Touring,

have produced new works for the event which will also visit Edinburgh, Norwich and Southampton.

Leeds is famous for being where artist Damien Hirst grew up and the touring show gives artists unprecedented exposure - when it was last held in 2010/2011 it attracted over 420,000 visitor:

The British Art Show 8 sees artists including Rachel Maclean and James Richards, using performance, film, sculpture. installation, painting and design It opens tomorrow and runs until January 10 next year.

Among the art on show is a frame of a 1979 Mini. Stuart Whipps, whose work explores a specific moment or time, has collaborated with ex-workers from the Longbridge car plant to restore a 1275 GT Mini for a piece entitled The Kipper and the Corpse at the show.

■ See Saturday's Yorkshire Post magazine for a closer look at the major exhibition.

Yorkshire Evening Post

8 October 2015



Gearing up for return of show

CULTURE

Joanne Ginley

yep.newsdesk@ypn.co.uk

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ONLINE: Breaking news at www. yorkshireeveningpost.co.uk



ARTY: Stuart Whipps' piece entitled The Kipper and the Corpse at the British Art Show 8.

The Daily Telegraph (online) 9 October 2015 1/3

The Telegraph

WHAT TO SEE

British Art Show 8, Leeds, review: 'varied and entertaining'











Feminist reading: your essential guide

To celebrate the release of Suffragette, here is a list of essential feminist works

By Mark Hudson ART CRITIC 9 OCTOBER 2015 • 2:13PM

The British Art Show is a mammoth, five yearly survey of cutting edge art which promises the stars of tomorrow today. Or that certainly is its established form. Since its inception in 1979, the exhibition has showcased every major British figure - Anish Kapoor, Damien Hirst, Rachel Whiteread and on and on - just before they hit the big time. So if you want to see the future in art ahead of the pack, this, housed amid the high-Victorian splendour of Leeds Art Gallery, and moving on to Edinburgh, Norwich and Southampton, looks just the place.

At first sight though, it appears that the art of the coming decade will be pretty much like the art of the past decade. The first impression is of entering a sort of Turner Prize exhibition-cubed - though one that is considerably more varied and entertaining than the current Turner incarnation in Glasgow.

The Daily Telegraph (online)

9 October 2015 2 / 3



Andrea Bul ther, Images in Kant's Critique of the Power of Judgment, 2014 Courtesy Hollybush Gardens, London and David Kordansky Gallery, Los Angeles.

The 42, mostly younger artists, are all some years – at the very least – out of college, but the prevailing tone is one of breathless undergraduate cleverness. Andrea Buttner provides a stream of images illustrating every figure of speech in Kant's Critique of the Power of Judgement, while Charlotte Prodger somehow manages to conflate a Gertrude Stein novel from which every instance of the word "may" has been excised and a video disquisition on race horse names (please don't ask me why).

Like many of the artists here, they've adopted the now standard practice (perhaps that should be formula) of taking an object, text or idea through a transforming process, generally climaxing with some sort of performance. At least Stuart Whipps's AMR 7335 brings a political dimension to this idea, presenting the shell of a Seventies Mini car, one of the last to be made at the strike-riven Longbridge plant, which will be gradually renovated over the course of the exhibition. By driving the refurbished car to the show's final destination in Southampton, Whipps is presumably making a point about the loss of manufacturing skills; the fact that the car was made in 1979, the year of his birth and Thatcher's accession to power feels significant.

The Daily Telegraph (online)

9 October 2015 3 / 3

At the other end of the scale, Cally Spooner's "opera" formed from comments dissing Beyoncé on YouTube ("Return your Grammy bitch" is a fair sample) sounds pleasantly subversive on paper, but the actual experience is arid, rather academic and nothing like as ground-breaking as the exhibition would have us believe.

Yet there are signs of new tendencies that counter the dominant taste for anally retentive, semiological point-making. Rachel Mclean's film Feed Me is a candy-coloured, pseudo-DreamWorks nightmare on the sexualisation and infantilisation of childhood. Time will tell if it is genius or utter nonsense, but its sheer bonkers energy brings a breath of fresh air. 2013 Turner Prize-winner Laure Prouvost's sound-piece, in which the gallery walls address us in a faux-sultry French accent and turn exhibition-going into a sort of aural sex-game, sounds corny, but is actually very funny.

On the upper floors there are signs of what looks suspiciously like a craft revival, but with a postmodern twist. Caroline Achaintre's expressionistic shag-pile wall hangings and Aaron Angell's cack-handed ceramic tableaux are in fact just as knowing and multi-referential as everything else here, yet they hint towards an approach that is earthier, more sensual and a lot more physical than the convoluted head games that have dominated British art for so long.

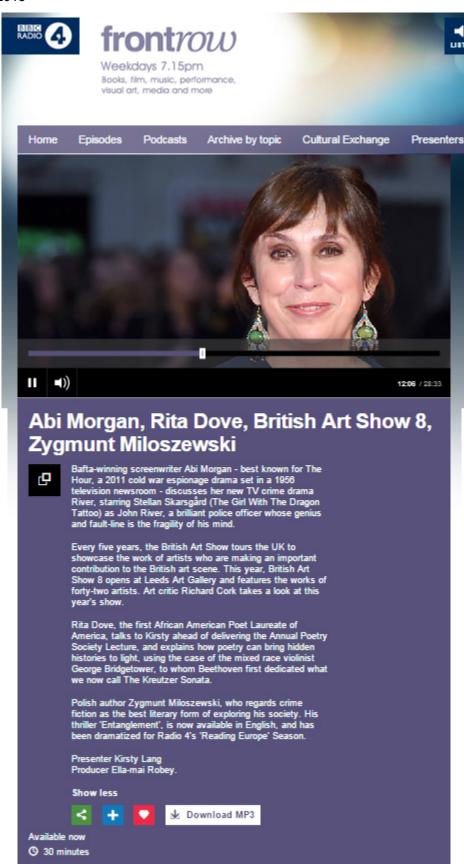


Caroline Achaintre, Zibra, 2011. Hand tufted wool, 240 x 165 cm.

Leeds Art Gallery, 9 October - 10 January 2016 Admission free; leeds.gov.uk/artgallery

BBC Radio 4, Front Row

9 October 2015



BBC Online 9 October 2015 1/3



British Art Show: Ant farms and a Mini in 'best of British' exhibition

By Ian Youngs Arts reporter

O 11 minutes ago | Entertainment & Arts



A 1979 Mini and Perspex sculptures containing real ant farms are among the works in an exhibition that is held every five years to show the best in British contemporary art.

The eighth British Art Show features 42 artists who organisers say have made a "significant contribution to art in this country over the past five years".

The exhibition opened at Leeds Art Gallery on Friday.

It will then tour to Edinburgh, Norwich and Southampton.

The chosen artists range from painters and ceramics to those who appropriate everyday objects and others who work with video and even opera.



Jessica Warboys is making a different Sea Painting at the nearest beach to each host city

BBC Online 9 October 2015 2 / 3



Anthea Hamilton's free-standing ant farms are supposed to bring normally static sculptures to life, while Jessica Warboys' Sea Painting was made by letting waves wash over paint.

Adam Broomberg and Oliver Chanarin have used the data from DNA samples taken from Sigmund Freud's couch to design a series of tapestries.

Laure Prouvost, **the 2013 Turner Prize winner**, has made a fan, a bouquet of flowers and a hard drive that talk to visitors and each other about the point of their existence, while Lawrence Abu Hamdan has converted objects like boxes of tissues and crisp packets into listening devices.

Another artist, Cally Spooner, has turned YouTube comments into the lyrics of librettos that will be shown on screens and performed in the gallery by a soprano every day.

Curator Lydia Yee said: "One of the things we noticed is that, due to the fact that digital technology is so accessible these days, artists are either embracing it and it's become incorporated in their practice, or they are in some ways reacting against the pervasiveness of it.

"Some artists are returning to working with their hands or using very tactile materials and focusing on objects."



BBC Online 9 October 2015 3 / 3



Artist Stuart Whipps has used a Mini that was manufactured in 1979 - the year of his birth, the year Margaret Thatcher became prime minister and the year of the highest level of industrial action since World War Two.

He has taken it apart with the help of former workers from the Longbridge car plant in Birmingham, which closed in 2005. Different parts will be shown in different venues - with the shell in Leeds and the stripped-down engine going to Edinburgh.

It will then be reassembled for the final stop in Southampton with the help of ex-Longbridge workers including 80-year-old Keith Woodfield, who worked at the factory for 30 years.

"I was interested in getting this object, this car, that came out of that tumultuous period as a way to think about that time and its legacy, which we're still living through now," Whipps said.

"Keith said to me, 'How is this art? You're just fixing up a car.' But I don't want to do anything artful to it. The process is the work."





BBC Look North 9 October 2015





Artlyst 9 October 2015 1/2

artlyst

Art News

British Art Show 8 , Leeds



British Art Show 8 Unveiled Today In Leeds

09-10-2015









The British Art Show 8 (BAS8) opens to the public at Leeds Art Gallery today. Organised every five years by Hayward Touring, BAS8 launches in Leeds before travelling to Edinburgh, Norwich and Southampton. For this unique occasion, Leeds Art Gallery has de-installed almost their entire collection, allowing the curators and the gallery team to completely reinvent the spaces to accommodate this complex multi-media show. The exhibition, curated by Anna Colin and Lydia Yee, contains work by forty-two artists who were chosen after an extensive research period.

Since its founding in 1979, BAS has launched the careers of many talented young artists, providing an unrivalled opportunity for artists to take part in a group exhibition that reaches all corners of the United Kingdom. As a unique survey of Britain's art scene, organised every five years, the exhibition's history reads like a catalogue of major developments and influential figures who have changed the direction of the art scene in this country over the past thirty years. As such, it has resonance within the art world and particularly with the artists who are invited to participate.

Highlights include: Post Forma, a major new commission by acclaimed Italian designer Martino Gamper. This participatory work is driven by Gamper's interest in how objects can be transformed and reused, rather than discarded. Post Forma sees Gamper collaborate closely with Yorkshire artisans; specialists in weaving, bookbinding, cobbling and chair caning, transforming broken objects into unique pieces of craft. Linder's hand-tufted rug, Diagrams of Love: Marriage of Eyes, is a new commission produced in collaboration with Dovecot Studios in Edinburgh. This sculptural work will be activated with a choreographed piece, performed by Northern Ballet, which will travel and evolve with the exhibition. For AMR 733V, Stuart Whipps will work throughout the duration of the touring exhibition with former workers of the Longbridge plant in Birmingham. Together they will gradually restore a Mini built in 1979, a pivotal year in British politics and industry, elements and documentation of which will be exhibited as the projects unfolds. Anthea Hamilton's new freestanding sculptures which form functioning ant farms. Over the duration of the exhibition, the ants will form a colony within the complex Perspex structures. The new film Feed Me, produced by Film and Video Umbrella, is emerging Scottish artist Rachel Maclean's most ambitious project to date. Feed Meis a delirious confection of multi-layered digital images, the work is part fairytale, part hyper-modern fantasia made even more extravagant by the artist's trademark multi-character theatrics, which are all played by Maclean herself.

Artlyst 9 October 2015 2 / 2

A project by Ahmet Öğüt, with artists Liam Gillick, Susan Hiller, Goshka Macuga. Öğüt, a strong advocate of art as a vehicle for social or political change, presents Day After Debt (UK), a long-term collaborative project tackling student debt. Öğüt has invited Gillick, Hiller and Goshka (all of whom have featured in previous British Art Shows) to design sculptures that function as public donation boxes, ranging from a telescope to a juke box sited across the city. All funds raised will be redistributed through the Jubilee Debt Campaign.

There are also new commissions by: Åbäke, Lawrence Abu Hamdan, Caroline Achaintre, John Akomfrah and Trevor Mathison, Pablo Bronstein, Adam Broomberg and Oliver Chanarin, Benedict Drew, Simon Fujiwara, Will Holder, Alan Kane, Yuri Pattison, Ciara Phillips, Laure Prouvost, Magali Reus, Eileen Simpson and Ben White, Daniel Sinsel, Hayley Tompkins and Jessica Warboys.

Alongside UK premieres and little seen works by: Aaron Angell, Andrea Büttner, Alexandre da Cunha, Nicolas Deshayes, Ryan Gander, Melanie Gilligan, Mikhail Karikis, Charlotte Prodger, James Richards, Cally Spooner, Patrick Staff, Imogen Stidworthy, Bedwyr Williams, Jesse Wine and Lynette Yiadom-Boakye.

Touring Dates:

Leeds: Leeds Art Gallery; 9 October 2015 - 10 January 2016

Edinburgh: Scottish National Gallery of Modern Art, Talbot Rice Gallery, University Of Edinburgh Inverleith House, Royal Botanic Garden Edinburgh: 13 February – 8 May 2016

Norwich: Norwich University of The Arts, Norwich Castle Museum and Art Gallery: 24 June – 4 September 2016

Southampton: John Hansard Gallery, Southampton City Art Gallery: 8 October 2016 – 14 January 2017

The Art Newspaper

9 October 2015



THE ART NEWSPAPER

Museums

Leeds Art Gallery emptied out for British Art shows collaborative spirit

City's art collection out on loan to make room for 42 contemporary artists' work on view from Friday

by BEN LUKE | 9 October 2015



British Art Show opens Friday at the Leeds Art Gallery

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Visitors hoping to revisit a favourite work in the collections of the Leeds Art Gallery are likely to be surprised for the next three months, as the gallery has been completely emptied out to welcome the 42 artists showing in the eighth edition of the British Art Show.

Sarah Brown, the programme curator at the museum, explains that the show, organised by London's Hayward Gallery every five years and travelling to Edinburgh, Norwich and Southampton, needed a one-venue presentation on one leg of its tour, "With the Hayward being closed, there wasn't really a chance to see the British Art Show in its entirety," she says. "I was quite keen that there was that opportunity and once I began to tot up the spaces that we actually had, it was clear the Leeds Art Gallery was substantial enough to take the exhibition."

Brown says that as a result, much of the city's collection is out on loan. "Leeds lends phenomenally, so we've just done more. We've said yes to a lot of loans. Paula Rego to São Paulo—yes! Yes to Tate. Yes to [loans of works by] Stanley Spencer. So key works are out on loan and others are in storage."

Brown welcomes the chance to introduce local people to the latest developments in contemporary art. It is important that 25 of the artists have made work on site, so this is not "a show that just comes off a truck and is put up", she explains. Brown adds that she really enjoys seeing the Victorian municipal gallery, originally built in 1888, "filled with contemporary artists' work and seeing the gallery becoming a site of production".

Anna Colin, the co-curator of the show with the Whitechapel Gallery's Lydia Yee, says that a few themes and features "travel through quite a few of the artists' work, and across generations, across the country and across media, as well". Among them are the abundant presence of craft, with ceramics, textiles and printmaking at the fore, and a prominent sense of "collaboration and the building of social relations" running through the work. "We have, if you can call it that, a 'friendship room' where we have artists and designers who have worked together for many years: Ryan Gander, Martino Gamper, Bedwyr Williams, Abäke, Will Holder," Colin says. "These are artists who've collaborated before, but they may not have exhibited all together in the same room, so we were interested in bringing these enduring relationships to the larger public."

One project that extends out into the city of Leeds is Ahmed Ogut's Day After Debt (UK). "He has invited three British Art Show alumni to make sculptures which also function as donation boxes," Colin says. Designed by Susan Hiller, Liam Gillick and Goshka Macuga, these are "very formal objects", she adds, as well as receptacles for cash.

• British Art Show 8, Leeds Art Gallery, 9 October 2015-10 January 2016, http://britishartshow8.com **Yorkshire Post** 10 October 2015 1/3



Art of capturing a moment in time



> The British Art Show, recognised as the most ambitious and influential exhibition of contemporary British art has opened at Leeds Art Gallery, writes Yvette Huddleston.

16:46 Saturday 10 October 2015

If you have been anywhere near Leeds Art Gallery over the past few weeks, you may have noticed a fair amount of coming and going and if you have stepped inside you will have seen that many of those familiar artworks hanging in the main galleries have disappeared.

All this has been in preparation for the British Art Show 8 (BAS8) which opened at the gallery last night. When I speak to Head of Collections Sarah Brown in the gallery's beautiful Tiled Hall café in the weeks leading up to the



opening she still has an awful lot to organise but is nevertheless exuding an aura of calm. That's down to meticulous planning, although she admits that "every day something goes wrong; despite all the careful planning you have to have a degree of flexibility." But she's still smiling, as this is a really big deal both for the gallery and the city of Leeds.



Yorkshire Post 10 October 2015 2 / 3

The British Art Show is recognised as being the most ambitious and influential exhibition of contemporary British art. It is the largest touring exhibition in the UK – the last show in 2010/11 attracted more than 420,000 visitors – and is organised every five years by Hayward Touring. Leeds Art Gallery is the launch venue – with the opening coinciding with the city's Light Night festival – and the exhibition will then go on tour to Edinburgh, Norwich and Southampton. Hosting the show – and in particular being the launch venue – is a major coup for the gallery.

"The reason the British Art Show is so significant is that because it is a touring exhibition it gives those artists selected by the curators unprecedented exposure," says Brown. "It can make artists become household names and the reason it only takes place every five years is that it aims to capture a generation of young British artists; and it has done that since 1979 when it was first established." There are 42 artists presenting their work in the exhibition, many of the pieces being seen in the UK for the first time, and 26 of them have made new artworks especially for the show. The work will include paintings, sculpture, film installations, ceramics, textiles, multi-media and live art performance.

"It will be a really rich experience for visitors," says Brown. "They will be seeing something that's unique. A lot of the work – such as the performance pieces – is not work that can be easily replicated. You have to come to the gallery to experience it. There will also be the opportunity to hear the artists speak and to see their works in a way that won't exist elsewhere – it won't ever be configured in the same way again and that's really exciting. Also, what makes it so special here in Leeds is that you can see the whole exhibition in one gallery – often the British Art Show will take you to different galleries around a city."

The show has been put together by two guest curators – Lydia Yee of the Whitechapel Gallery in London and freelance curator Anna Colin – appointed by Hayward Touring and the host galleries. "They have done a fantastic job – it's not an easy thing to do," says Brown. "They spent a year visiting artists in their studio, seeing shows and drawing up a list of artists that they felt were representative of this particular moment. They have also been looking at themes that have emerged – the tension between the virtual and the real and the resurgence of the use of media that have traditionally been associated with folk art and crafts. They have brought together such a wide range of artists and work."

Highlights include a major new commission by acclaimed Italian designer Martino Gamper, *Post Forma*, which developed out of Gamper's interest in how objects can be transformed and reused, rather than discarded. The artist collaborated closely on the project with Yorkshire artisans – specialists in bookbinding, weaving, cobbling and chair caning – transforming broken objects into unique pieces of craft. Linder Sterling's new work – a textile sculptural rug entitled *Diagrams of Love: Marriage of Eyes* – will be activated by a ballet choreographed and performed by Northern Ballet dancers in November. Anthea Hamilton's collection of new freestanding sculptures is a functioning ant farm while Caroline Chaintre's colourful, hand-tufted textile wall-hanging *Mother George* has a tactile presence and distinctive folk art feel.

Yorkshire Post 10 October 2015 3 / 3

Emerging Scottish artist Rachel Maclean's new film Feed Me is her most ambitious project to date and features multi-layered digital images. The work has been described as 'part fairytale, part hyper-modern fantasia' in which Maclean plays all the characters. Other pieces will evolve throughout the duration of the exhibition such as Stuart Whipps' AMR 733V for which he is collaborating with former workers at the Longbridge car plant in Birmingham. Together they will gradually restore a Mini built in 1979, a pivotal time in British politics and industry.

"We are giving over the whole of the gallery to accommodate the exhibition," says Brown. "The upper galleries have all been cleared and repainted and we are doing some building too – creating rooms within rooms in order to show film installations.

Artists have been visiting the gallery for the last 18 months – a lot of work that they are making has been thought about in relation to the galleries here but also it has to tour to the other venues and then it's thinking about how that is presented."

Brown was keen that the galleries should look their very best for the occasion and work has been ongoing over the past year to repaint, replace some electrics and install improved lighting. The schedule has involved a huge team of people including plasterers, painters, builders, technicians, audio-visual experts and Hayward Touring staff, and it's been a massive logistical undertaking. "It's like a huge set design and then you begin to choreograph which artists need to be here to install their work and those who can't be here.

"There is a jigsaw puzzle element to it. I always try and rethink the space for each exhibition but now more than ever and I guess people don't realise what goes on behind the scenes. A lot of work from our permanent collection is out on loan and the rest is in storage – the gallery has such a great collection that there is a really strong demand for it."

The first conversations with Hayward Touring took place four years ago, not long after Brown arrived at Leeds Art Gallery in 2011 – she remembers presenting the proposal to host BAS8 to Leeds City Council – and she has thoroughly enjoyed the interaction with the artists and guest curators in preparation for the show. "It is such a privilege to be working with so many great artists and you really are part of making new work," she says.

"We have worked closely with the Hayward and the other cities, so it's not a single curatorial vision. The way in which institutions work with artists has transformed – it is such a collaborative process – and that makes for a more interesting and exciting show."

Always a great champion of Leeds Art Gallery, Brown is mindful of the importance of the exhibition and what it could mean for the city in the future. "I feel the potential of the gallery is phenomenal – It has a fantastic collection, a magnificent building and great library right in the centre of the city," she says. "Visual art is such a significant component of the vibrant cultural programme in the city of Leeds and with its bid to be named European Capital of Culture in 2023, this is an opportunity to really showcase that."

 British Art Show 8 is at Leeds Art Gallery until January 10. Entrance is free. www.city.art.gallery@leeds.gov.uk.

The Observer, The New Review

11 October 2015



Pattison wants to make the virtual processes real in our minds eye, his film processes real in our minds eye, his film processes the metaphor of mining. So fars of ascinating—in theory. But there is a high proportion of glum and dreary art to behold in real life. Whipps work in progress may be exemplary in its moral purpose (he's involving several ex-Longbridge workers) but the car itself looks like any other totalled wreck. Sponer's internet dross is just as it sounds. And Patrison's computer feed is sarroty for the nerds. Some of the 42 artists selected for this edition are very well established—fluins_Linette Yindom-Boalcy has Phillips_Linette Yindom-Boalcy has Phillips_Linette Yindom-Boalcy has it the Seprentine Gallery. Jessica warboys has a solo show of sea-roiled canvases at Tate St ives next year.

arrists at the height of their gifts, but still these stars may present nothing interesting at all, whereas younger arrists will suddenly shine. Rachel Maclean's giftzy po-mo films hadn't impressed much in the past, but her latest work, Feed Me, with its hiddous cast of bestial men and half-human creatures goot up in kids' clothes and smiley badges, is an unforgettable satire on the commercialisation of childhood, with sinisere excual underrones convexatingly creepy and astute. Nothing much could or should be

one appears low on visual excitement compared to the last, it is high on moving images, with new films by John Akomfrah and Trevor Mathison, James Richards (a particularly beautiful use of reversed negatives) and Bedwyr Williams, whose self-portrait as an archaeological rofers observing the antics of comemporary Cambridge deduced about the state of art from the BAS, which is inevitably a jumble that scarcely coheres. Although this

from person to person, resulting in som grotesque forms of barter and blackmai And the Bitcoin "factory" in Yuri Pattison's installation, which

'The car itself looks like any other totalled wreck: Stuart Whipps's The Kipper and the Corpse, part of British Art Show 8 at Leeds Art Gallery. Jonty Wilde

Kle watercolours; outsize relief panels by that wildbuy cremnicist Jesse Wine that play on the substance of Morandi's china vessels, as well as the texture of hins vessels, as well as the texture of his still lifes.

On the other hand, much of the work centres on articial intelligence, virtual reality and electronics. Lawrence and the Handbard A Convention of Timp Movements considers (and depicts, in wall-size photographs) all sorts of innocent objects, from tissues to crisp packets, which can be transformed into listening devices for surveillance. Melanie Giligan's droll sequence of short flans, The Common Strax, features a futuristic invention known as The Patch that can transmit emotions directly

A dreary ride in art's

a liar, never trust the bloke again. Perhaps there is some connection between these contemporary pieties great touring caravan -aura Cumming finds fine morals, few thrills in this 42-artist show

and the painted Victorian homilies.
Or perhaps there isn't-Cally Spooner's
disembodied exclamations are clearly
meant to arrive abruptly wherever they
are displayed, and in the near 14 months,
that will include Edinburgh, Norwich
and Southampton. The British Art Show is the great caravan of contemporary art that happens every five years, but British Art Show 8 Leeds Art Gallery; until 10 Jan, then touring

At Leeds Art Gallery, the insects are multiplying by the day for the sake of art in a perspex ant farm. Moss is growing moist and green on the

The Independent on Sunday 11 October 2015

THEINDEPENDEN ON SUNDAY

11 | 10 | 2015

THE INDEPENDENT ON SUNDAY

ince its first edition in 1979, the British Art Show has provided era-defining snapshots - the emergence of a generation of sculptors in 1990, the YBAs in '95 - facilitated by the long view of artistic evolution afforded a quinquennial. The curators of the eighth edition - which will tour over 18 months from Leeds to Edinburgh, Norwich and Southampton - test the limit of every aspect of the exhibition's nominal boundaries. It's a British show that includes practitioners that neither live nor have roots in Britain. An art exhibition that highlights works that fit proudly within the worlds of design and craft in an explicit rejection of the old conceptual hierarchy that placed the art of ideas over the "baser" act of making.

As for being a show? BAS8 is an unstable entity, featuring mutable elements. Some of these - a gaudy, spiralling, magic eye-patterned rug by Linder, and a subtitle box installed by Cally Spooner that scrolls heady YouTube comments - will occasionally be animated by the performance of, respectively, a ballet ensemble and a soprano voice. Other works, such as Jessica Warboys's sea paintings created by the movement of waves on canvas, will be replaced by a local version at each stop on the tour. A few pieces will undergo significant change. The shell of a 1979 Mini, installed in the gallery by Stuart Whipps, is undergoing a slow reconstruction by former workers at Birmingham's Longbridge plant. There's not much to see, currently, in the Perspex cladding around Anthea Hamilton's life-sized prints of a pin-up model and a Kabuki performer, but both are seeded with an an colony that will slowly take occupation.

Not that any of this boundary pushing is to the show's detriment - the resistance to card-carrying Britishness is an acknowledgement by curators Anna Colin and Lydia Yee that the concept of "national" art is redundant in an era where images, ideas and artist circulate with ever-greater freedom. Rather, they have selected themes - including the impact of digital aesthetics on the physical wo

It's a reprimand to the casual disposal of broken objects, of course, but as the opening gesture of a comparatively enigmatic exhibition, this highly relatable project sits uncomfortably.

Directly above the ad hoc crafting workshop, a suite of spaces within the exhibition is dedicated to a group of works that engage with the making hand. Pablo Bronstein's meticulous draughtsmanship evokes a Modernist architectural fantasy in which engage and detacement of the property of t which a glass-clad skyscraper sprouts from mag-nificent greenhouses. A series of brooding portraits by Lynette Yiadom-Boakye evoke a sense of









O brave new world

From ant colonies to 'Frozen' fantasies ... the latest edition of the five-yearly British Art Show knows no bounds, as Hettie Judah finds

ENIGMA VARIATIONS Clockwise from top: Linder, Love Marriage of Eyes, Caroline Achaintre, Todo Custo, Rachel Maclean, Feed Me; Lynette Yiadom-Boakye, Lapwing Over Lark

evolving personal narrative in their expressive brushstrokes. It is with the trio of Caroline Achaintre, Aaron Angell and Jesse Wine that the more vexed rela-tionship between art and craft becomes explicit. Achaintre's ceramic masks and tufted textiles occupy a haunted territory on the edge of abstraction, tempting you to pick out a face in every surface, no matter how twisted and grotesque. Angell's capacity for meticulous placement and patient application is manifest in his delicate reverse-glass paintings his ceramics, however, are closer to rough totemic objects, weighty with suggestion, fiercely unresolved. And Wine's witty Still. Life. (2015) is a wall work in which glazed tiles depict a muted, Giorgio Morandi-esque composition of ceramic vessels, here infiltrated by the artist's studio mug, proudly bearing the Sports Direct logo. Elegant form? Delicate colour? These days that's the work of Instagram.

A final comment on the role of the hand comes in Simon Fujiwara's film Hello (2015), which intertwines Achaintre's ceramic masks and tufted textiles occupy

A final comment on the role of the hand comes in Simon Fujiwara's film Hello (2015), which intertwines interviews with Maria, a rubbish picker from Mexicali, and Max, a Berlin-based computer programmer. In reference to a body part discovered on the dump worked by Maria, the film is "edited" on screen by a virtual severed hand operated by Max, who was born without arms. "The problem with computer generated objects is that they look too clean and perfect," he says, having battled to balance his engagement with the digital and physical realms.

As an audience too, we are drawn to the perfected

ne says, naving battled to balance his engagement with the digital and physical realms.

As an audience too, we are drawn to the perfected on-screen image, and there's a tension between easily consumed but time-gobbling screen-based works and everything else. Perhaps the most demanding of these is Rachel Maclean's Feed Me (2015), an astonishing Frozen-toned confection in which the 28-year-old artist plays every character in a prosthetics-heavy dystopian fantasy scripted with the depleted vocabulary (Theart ul') and empty emotional proclamations (Tm 2 happyl') of social media. While Maclean's work is foot-stampingly contemporary, Mikhail Karikis's Children of Unquiet (2013-14) feels oddly old fashioned, but is no less haunting for that. Filmed in Larderello, Italy, among the volcanic steam, bristling gravel pits and defunct buildings of an old geothermal plant, Karikis's cast of brightly dressed children are a vocal soundtrack and a disturbing presence.

In a year in which the Venice Biennale was bemoaned for its overbearingly political preoccu-

In a year in which the venice Biennaie was bemoaned for its overbearingly political preoccupations, it's notable that while this show may well represent current artistic concerns, it is scant on larger cultural ones. Ahmet Ögüt's Day after Debt (2015) and Patrick Staff's The Foundation (2015) touch, respectively on themes of debt and queer identity, but of other pressing issues in Britain and elsewhere, gooder equality, worth probabilistics. identity, but of other pressing issues in Britain and elsewhere – gender equality, youth radicalisation, migration – there is comparative silence. The overriding preoccupation is instead with consumption and production, and the tension between the ease of assisted "art-making" in the digital world and a rekindling of interest in the creative struggle with unruly physical materials. Art in 2015 may not be fully engaged with capital-P politics, perhaps, but it's no longer blandly pleasing entertainment either.

The British Art Show runs at the Leeds Art Gallery until 10 Jan 2016, and then tours nationwide

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Art News

Leeds Art Gallery, British Art Show 8



How Leeds Art Gallery Removed Its Collection For British Art Show 8

12-10-2015









Leeds Art Gallery has removed its collection to welcome the 42 artists showing in the eighth edition of the British Art Show. The programme curator at the museum, Sarah Brown explains that this new exhibition - which is organised by London's Hayward Gallery every five years and travels to Edinburgh, Norwich and

"With the Hayward being closed, there wasn't really a chance to see the British Art Show in its entirety," Brown stated to the Art Newspaper. "I was quite keen that there was that opportunity and once I began to tot up the spaces that we actually had, it was clear the

Leeds Art Gallery was substantial enough to take the exhibition."

Southampton - needed a venue for a singular presentation of the exhibition.

The curator added that as a result of the new exhibition's installation at the museum, much of the city's collection is out on loan, stating: "Leeds lends phenomenally, so we've just done more. We've said yes to a lot of loans. Paula Rego to São Paulo-yes! Yes to Tate. Yes to [loans of works by] Stanley Spencer. So key works are out on loan and others are in storage."

The co-curator of the show, Anna Colin - with the Whitechapel Gallery's Lydia Yee, explains that with the new exhibition the viewers will "travel through quite a few of the artists' work, and across generations, across the country and across media, as well"; adding that the exhibition has a 'friendship room' where we have artists and designers who have worked together for many years: Ryan Gander, Martino Gamper, Bedwyr Williams, Abäke, Will Holder," Colin says. "These are artists who've collaborated before, but they may not have exhibited all together in the same room, so we were interested in bringing these enduring relationships to the larger public."

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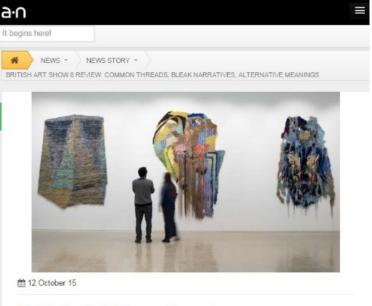
Leeds: Leeds Art Gallery; 9 October 2015 - 10 January 2016

Edinburgh: Scottish National Gallery of Modern Art, Talbot Rice Gallery, University Of Edinburgh Inverleith House, Royal Botanic Garden Edinburgh: 13 February $-\,8\,$ May 2016

Norwich: Norwich University of The Arts, Norwich Castle Museum and Art Gallery: 24 June – 4 September 2016

Southampton: John Hansard Gallery, Southampton City Art Gallery: 8 October 2016 – 14 January 2017

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British Art Show 8 review: common threads, bleak narratives, alternative meanings

The British Art Show happens every five years, bringing together a selection of work by UK-based artists who in the view of the exhibition's curators have made a 'significant contribution' to the country's art scene in that time. Now on its eighth edition and this year featuring 42 artists, it begins its four-city tour at Leeds City Art Gallery. Amelia Crouch reports from Yorkshire.



Tom Cruise, a colour wheel, a dog show, a decorative tea tray, while superficially unrelated, the collection of images in Andrea Büttner's *Critique of the Power of Judgement* provide an apt metaphor for British Art Show 8 as a whole. Looking at Büttner's series of prints, visual connections, associations or invented narratives proliferate.

The exhibition includes the work of 42 artists who have 'made a significant contribution to art in this country over the past five years'. Exhibits range from tufted rugs (Caroline Achaintre, pictured above) to ant-farm encasing sculptures; figurative paintings to performance pieces, plus a lot of moving-image artworks.

To impose a single narrative on the exhibition's diversity would do it a disservice, yet common threads are discernible. So, as well as individual stand out pieces, enjoyment also comes from the satisfaction of making connections.

Büttner's pictures do, in fact, have an underlying logic. They represent images referred to in Immanuel Kant's 1790 Critique of Judgement, where he outlines an aesthetic theory proposing the independence of beauty from utility. Some images are drawn from his personal library, others sourced online.



An adjacent artwork, by Adam Broomberg & Oliver Chanarin, refers to Sigmund Freud. The artists employed a forensic team to photograph trace evidence from the psychoanalyst's couch.

Resultant grainy photographs are displayed on a telex machine, with one enlarged into a wall-hung tapestry – apparently recalling the rug that covers the iconic couch. Adopting the language of science, the artists investigate what cannot be objectively pictured – namely, the subjective yet often culturally shared meanings we ascribe to objects.

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Special significance

Freud and Kant both highlighted how objects and images may become bearers of special significance, in excess of their rational or use value. In our neoliberal culture, where things are measured in economic terms, it's notable that artists continue to test and foreground how art can be meaningful beyond these parameters.

Ciara Phillips asserts the collaborative value of making, working with local groups to produce a printed publication, available free from the gallery. Its installation, displayed with slogans such as "friends warm friends" and "cold hard cash" brings vim to the Victorian entrance hall. Post Forma by Martino Gamper, invites visitors to bring broken items to be repurposed by local artisans. On the day of opening it was slickly installed, but had not yet evolved into anything interesting.

Stuart Whipps, collaborating with ex-workers from Birmingham's Longbridge car plant, will restore a GT mini (currently a shell, pictured above) by the end of British Art Show 8. The premise that the 1979 vehicle can become the repository of a narrative about Margaret Thatcher (elected prime minister the same year) and her turbulent relationship with British industry is interesting, but debatable.



Jessica Warboys, James Richards and Bennedict Drew all record landscapes – a traditional carrier of 'beauty', Warboys' Sea Painting (pictured above) captures traces of pigment scattered on a sea-soaked canvas.

Richards' Raking Light combines archive film footage and sound with his own diaristic shots in a poetic, semi-abstract assemblage; there's footage of a tourist boat, a clump of people approaching Niagara Falls. This is no reprisal of an unmediated 'sublime' but rather a study in the ongoing allure of picturing landscapes. Drew's multi-screen Sequencer pleasingly melds textured rock surfaces and simple animation with an ambient soundtrack to explore landscape in an age of the technological, rather than the natural, sublime' (sic).

Curators Anna Colin and Lydia Yee define the exhibition theme as "the changing role of the object at a time of increasing convergence between the real and the virtual."

Yuri Pattison tackles this head on with The Ideal, filmed at a Bitcoin mine in Kangding, China/Tibet, showing the fossil fuel needed to create this virtual currency. It's an important revelation, yet Pattison's work – its mobile-phone footage on a flat-screen monitor mimicking the setup of a data centre – is neat but unsatisfying; it has an internal formal and conceptual logic but points to the state of the world without comment.



Children of Unquiet (Promo) by Mikhail Karikis from mikhail k on Vimeo.

In contrast, Mikhail Karikis' Children of Unquiet turns footage of a defunct geothermal power plant into poetic advocation of unproductive labour. Children play in redundant plant buildings, perform a gorgeous musical composition (with sounds representing features: 'land', 'village', 'factory') and read aloud about a species of wasp that pollinates orchids for no perceptible gain. Play and song stand as examples of activities undertaken without profit motive. An evocative paean to the future, the film is a highlight of the show.

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Saccharine dystopia

There are other notable pieces, including Alan Kane's tombstone benches (their symbolism seemingly overriding their function, as no one sat on them during my visit). Rachel Maclean's film Feed Me (pictured below) – a dystopian but saccharine whirl of performance and digital animation, in which the artist plays all of the characters – is darker than her recent works, covering territory including child grooming, surveillance and zombie fiction.

Simon Fujiwara's film, Hello, juxtaposes an interview with Maria (an exuberant litter-picker from Mexico) with Max (a downbeat CGI specialist from Germany) to examine western presumptions about lifestyle. An animated, disembodied hand scrolls and flicks between the interviewees, midflow. In our age of proliferating information, do we really have time to listen and empathise?



In the face of such bleakness, thank goodness for Bedwyr Williams whose film Century Egg brings a measure of absurdity. Created in response to the collections of University of Cambridge Museums and using artefacts to structure his film, Williams considers the significance – the readings and misreadings – of historical objects.

In the face of such bleakness, thank goodness for Bedwyr Williams whose film *Century Egg* brings a measure of absurdity. Created in response to the collections of University of Cambridge Museums and using artefacts to structure his film, Williams considers the significance – the readings and misreadings – of historical objects.

The artist/narrator, depicted as the Tollund Man, imagines a disaster striking a Cambridge drinks party and speculates what a future archeologist might make of preserved partygoers fallen whilst doing the conga. What clues would their stance, their dress and the objects around them provide for this future emissary?

Should the same disaster strike the gallery during this exhibition, the evidential remains would be hotchpotch. Bodies, yes, and a few material artworks, but mostly fragments of redundant hardware – the symbolic significance of our contemporary representations lost.

British Art Show 8 continues at Leeds Art Gallery until 10 January 2016, before touring to Edinburgh (Feb-May 2016), Norwich (Jun-Sep 2016) and Southampton (Oct 2016-Jan 2017) britishartshow8.com

Photos: All British Art Show 8 exhibition images by Jonty Wilde



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British Art Show 8: How Leeds' independent and artist-led scene is responding – Amelia Crouch and Lara Eggleton report from Leeds

Big Issue North

12-18 October 2015

BIG ISSUE NORTH



The Way Things Collide by Ryan Gander, the Chester-born disabled conceptual artist whose work investigates the making of art

State of the art

One of the most important exhibitions of contemporary art is hosted by Leeds and questions the status of the physical object in an increasingly digital world. Kenn Taylor writes

Originating at Sheffield's Mappin Art Gallery in 1979, the quinquennial British Art Show has now reached its eighth edition and is returning to Yorkshire for its launch. The first segment of the biggest touring show of contemporary art in the UK is being hosted in its entirety at

Leeds Art Gallery.

British Art Show 8, which will go on to only a further three cities – Edinburgh, Norwich and Southampton – in 2016 is curated jointly by Lydia Yee of Whitechapel Art Gallery and freelance curator Anna Colin. With no set process and a fairly flexible brief, the outline of each British Art Show tends to be quite different.

The first nine or 10 months were spent doing studio visits and meeting artists across the country," explains Yee of the curatorial process she and Colin adopted. "We didn't set out with any real preconceptions. We let what we saw in artists' studios and the conversations we had with artists inform the process."

Through this though, the curators did find common links between artists, works and contemporary practice. The changing role and status of the physical object in an increasingly digital age has become the exhibition's principal

"I think there were two very broad but ultimately related directions," says Yee. "Many artists are very much influenced by the internet and they're using that as part of the process or the outcome of their work. At the same time, some are interested in the object, the handmade, materiality, the process of production. You spend so much of your life online working digitally, I think there is a desire to find ways of working with the hands. But the internet is not just this dematerialised thing – it has real life consequences that impact our world. So, over time, the connections became more and more

British Art Show 8 features more than 40 artists and a great deal of new work shown at each stop on the tour. "We're making sure at least one or two new projects are specifically made for each city," says Yee. "For example, in Leeds, Martino Gamper is going to be working with local artisans on a project where they're going to be repairing pieces of furniture, textiles, clothing or shoes. So visitors to the show will have the opportunity to bring their old items and get them fixed with a little twist to the normal repair that they might get in a regular shop

One of the most important exhibitions of

contemporary art in this country - in 1990 it showcased artists such as Rachel Whiteread and Cornelia Parker – British Art Show 8 has a strong international presence but also features regional talent. 2008 Liverpool Art Prize-winner Imogen Stidworthy explores the voice and the limits of language through her moving image and sound works. Also Liverpool-born but well-known for her role in the punk/post-punk arts and music scene in Manchester, Linder will present her striking collages and her performance works, exploring feminism, capitalism and sexuality. And Chester-born Ryan Gander, a disabled conceptual artist, will also present his work

which investigates the processes of making art. "Hopefully it will have an impact on young artists and art students," says Yee of the long-term significance of the exhibition in Leeds. "A lot of artists have told me they remember seeing a British Art Show when they were a student or a young artist, so I certainly hope that this is the case this time!

British Art Show 8 is at Leeds Art Gallery until Jan 2016 alongside a programme of related events including artist workshops and talks (leeds.gov.uk/artgallery)

In the Centre Stage section of bigissuenorth.com, a celebration of the sixtieth anniversary of Allen Ginsberg's famous poem Howl



Wallpaper* (online) 13 October 2015 1/3



Generous gestures: Linder's Dovecot collaboration, at British Art Show 8

ART / 13 OCT 2015 / BY NICK COMPTON





Linder's collaboration with the tapestry and rug makers at Edinburgh's Dovecot Studios, *Diagrams of Love: Marriage of Eyes*, is a highlight of British Art Show 8, now on view at Leeds Art Gallery. Pictured left: Kenneth Tindall, choreographer of *Children of the Mantic Stain*, draped in Linder's rug, *Photography: Liam Westeld*.

▶ E 10F9

INFORMATION

'British Art Show 8' is on view until 10 January 2016

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Leeds Art Gallery The Headrow Leeds, LSI 3AA

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in LINKEDIN

Leeds Art Gallery has given itself over entirely to the eighth edition of the British Art Show. A generous gesture, but BAS – organised by Hayward Touring – only happens once every five years and there's a lot to fit in. The exhibition – which over the next 15 months will move on to Edinburgh, Norwich and Southampton – has been curated by Anna Colin and Lydia Yee and includes works by 42 artists. Twenty-six of those have created new works specifically for the show.

Colin and Lee say that a key theme emerged after conversations with participating artists: materiality. No surprise there, perhaps, as investigations of the material and the immaterial seems to be a current fascination across art and design. And many of the works on show in BAS8 bring the those increasingly blurred disciplines together.

Martino Gamper's Post Forma, one of the new commissions for the show, is a celebration of upcycling. And Gamper has called on Yorkshire artisans of various stripes; specialists in weaving, bookbinding, cobbling and chair caning. In addition, he is inviting members of the public to bring along broken objects, loved or unloved, which will then be repaired and recrafted. (There will also be workshops at Hepworth Wakefield and the Yorkshire Sculpture Park.)

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Stuart Whipps, meanwhile, has recruited former workers of the Longbridge plant in Birmingham, who will restore a 1979 Mini during the course of the show. Anthea Hamilton has created freestanding sculptures which also function as ant farms.

There are also new works from Ahmet Ogut, a collaboration with Liam Gillick, Susan Hiller and Goshka Macuga; Simon Fujiwara; and Adam Broomberg and Oliver Chanarin; as well as UK premieres for works by Ryan Gander, Cally Spooner and others.

A particular highlight of the show – as those who have already got their hands on a copy of the very special 200th edition of Wallpaper' will know – is Linder's collaboration with the tapestry and rug makers at Edinburgh's Dovecot Studios. Titled Diagrams of Love: Marriage of Eyes, the rug will also play a part in Children of the Mantic Stain, a new ballet based on an essay by surrealist Ithell Colquhoun, to be performed, and adapted, at various points along BAS's tour by Northern Ballet. We spoke to Linder and Dovecot Studios' rug tufter Dennis Reinmüller before the opening of BAS8 about the collaboration.

W': Did you come up with an initial design and present it to the Dovecot team or develop the idea as you went along?

Linder: I arrived at Dovecot Studios last year with two years' of research files that had accumulated during my recent residency at Tate St Ives. I knew that the rug had to be radically different from every other rug that I'd ever seen, both in its design and in its intended function. I was asking a lot from the structure of the rug and a lot from the rug tufters; the rug had to be capable of being viewed as a static display within the galleries of the British Art Show 8 and also as a choreographed element within the Children of the Mantic Stain ballet that the rug would be an integral part of. I had various ideas for the design of the rug but it was more the mood of the object that was of utmost importance. I'd been researching the life of the surrealist Ithell Colquhoun - the ballet takes its name from an essay that she wrote in 1952 - and I wanted the rug to have an hallucinogenic - mantic - quality to it, so that it could shapeshift wherever it travelled to. A magic carpet by any other name.

What was the original inspiration for the Dovecot Studio design?

I'd recently stayed in the artist's apartment at Raven Row Gallery. The apartment used to belong to the late Rebecca Levy who had lived there for most of her adult life and the apartment is still exactly how it was when Rebecca died. I fell in love with the 1970s carpets there; they reminded me of similar ones that my parents used to have. I incorporated two different carpets of Rebecca's and arranged them within concentric circles. I then added glam rock blue eyes everywhere, mimicking a peacock's tail seen on acid.

How was the design adapted during the process?

We decided to base the design on the photographs that I'd taken of the carpets in situ at Raven Row so that they were already at one remove from the originals. We also made a series of decisions on how the designs would vary in scale and tone within each concentric circle. Then the radical act – the cutting up of the rug into a spiral, that could both lie flat and also be draped and reconfigured any which way around a ballet dancer or suspended within a gallery space. We also gave much thought to the jute backing of the carpet, wanting to create a parity of glamour with the tufted surface. Gold lamé was the final choice. In the ballet, Hollywood will hide under the rug until the final scene.

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The weaver and tufters are designers and artists in their own right. How did that collaborative process work?

From the very beginning, the tufters at Dovecot Studios were a vital part of the creative process. We had endless conversations about the mood of the rug before we even approached the final design. The rug had to be capable of shapeshifting within any given environment and it had to be robust enough to withstand a one-hour ballet. The tufters gave their all in making Diagrams of Love: Marriage of Eyes happen. Now, a whole other phase of collaboration is happening with Northern Ballet and with Christopher Shannon, who will design the ballet costumes. The choreographer Kenneth Tindall and I are presently working out how to choreograph a rug. Thankfully the rug has such presence that it seems to be teaching us how it wants to move – we just have to let it have its space with the dancers and see what happens.

Had you worked with rug making before?

I designed my Linderama rug for Henzel Studio Collaborations in 2014 – the design was based on a photomontage that I made in 1978. This collaboration generated ideas for future possibilities of rug making within my practice. I'd suggested that whoever bought Linderama should think of it in terms of a textile base for creating an assemblage of their own; you could place a food processor upon the rug and immediately extend the meaning of the work. I like the thought of a daily dialogue with Linderama so that the piece is kept alive with possibilities within the domestic sphere.

How different is designing rugs as a discipline? What adjustments do you have to make and what do you think are its strengths as a form?

My trick was not to be too overwhelmed by the history of the discipline; I wanted to see the rug in a very different way to how anyone else had looked at a rug before. Following the Henzel Studio collaboration, I also wanted to see yet again how my lifelong practice of photomontage could be translated into tufts of wool. This was then up to the highly creative tufters at Dovecot Studios; they rose to the challenge and surpassed all my expectations. Asking them to then cut up the rug felt almost criminal. I use surgeon's scalpels to create photomontages, so I know that one slip of the blade can destroy a work. Thankfully the tufters and I have nerves of steel and the cut was sublime in its precision. It also completely liberated the rug; it now it has agency to take on which ever shape it pleases – mantic Carpets'R'Us.

Can you describe the development of the rug?

Dennis Reinmüller: Linder arrived with a whole library of poetic and metaphoric links, which she shared very generously with us. The aim was to create an object that is the manifestation of her research – this started days of discussions, sharing of knowledge and associations. Linder was quite clear from the very beginning that this should not be an ordinary rug; it should be a hallucinogenic shapeshifter, a seductive serpent emerging from a fever dream – dangerous and alluring in equal measure. As we have been experimenting how far we can push the rug as an art object at Dovecot, this prospect was exciting for us.

How was the design adapted during that process?

There are always countless stages of adaption, especially with a piece that pushes the medium as much as this one does. After Linder decided on the look and mood of the rug our interpretive work began. How much carving will we do? Just how wild should the feral polyester eyelashes be? Have we ordered in enough gold lamé? Is this combination of colour inducing enough of a psychedelic episode?

You are all designers and artists in your own right at Dovecot. How did that collaborative process work?

Knowing that everyone has a distinct voice that can come together as a whole is key here. I could point to very specific elements of the piece and attribute it to either Linder, the weaver Jonathan Cleaver, me or our newest rug tufter Vana Coleman, but also Barbara Hepworth, Ithell Colquhoun, the 1920s actress Alla Nazimova or the cultural and economic realities of Linder's teenage years. The aim is always to create an object that resonates within its cultural weave, and if it is a great piece it will send shockwaves through it.



Arts, entertainment and lifestyle around the Wakefield district

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THE ART OF RECYCLING?



Martino Gamper straddles the border between arts, crafts and DIY

Bring out your junk!

Well, perhaps not quite, but an artist will nevertheless be making new from old at The Hepworth Wakefield

The public are being invited to take along unwanted items to The Hepworth Wakefield over a weekend in October and see them turned into works of art.

Italian artist and designer Martino Gamper will be presenting *Post Forma* as part of a travelling exhibition, The Hayward Touring British Art Show 8, at various venues, including the Hepworth on 24 and 25 October.

He is inviting people to submit artefacts, which they might otherwise have thrown away, which will then be transformed into something else either by Gamper himself or one of a team of local craftspeople, who will also host workshops to pass on new skills and raise awareness of craft traditions.

Prior to arriving at the Hepworth, *Post Forma* will be at Leeds Art Gallery (9 to 11 October), before moving on to Yorkshire Sculpture Park (26 and 27 October).

Post Forma has been by commissioned by Yorkshire Festival and Hayward Touring, in partnership with Yorkshire Sculpture Triangle and Arts Council England's Strategic Touring Fund.

Go to www.hepworthwakefield.org for more information.

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ARTSY

The 2015 British Art Show Heralds the Next Gen of Socially Conscious Artists

BY BEN EASTHAM





Caroline Achaintre, Om Nom Ore (2015), Todo Custo (2015), Mother George (2015), Photo by Jonty Wilde

The very notion of a national survey exhibition seems curiously antiquated in the context of an increasingly globalized contemporary art scene. Even the "British Art Show," as a title, has the quaintly ramshackle air of a village feet to which local amateurs have been invited to bring their latest compositions in watercolor and clay. That charming daydream is quickly dispelled by British Art Show & at Leeds Art Gallery, the latest edition of this country's most influential appraisal of emerging trends, whose curators—Anna Colin and Lydia Yee—have taken pains to make it clear that a handful of familiar theoretical precepts, rather than the nationality or age of its participants, provide the show's parameters. Nationality is no barrier to inclusion, nor does the artist need to be based in this country, so long as they fulfill the rather broad criterion that they are "meaningfully associated with the U.K. art scene and have contributed to its vitality." They don't, in fact, even need to be an artist, with the floor now open to "practitioners other than visual artists, namely designers."



 $Lawrence\ Abu\ Hamdan,\ A\ Convention\ of\ Tiny\ Movements,\ initialled\ at\ The\ Armory\ Show,\ 2015.\ Photo\ by\ Christophe\ Tedjasukmana\ for\ Arty,$

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The upshot is a rather typical group show determined more by the curators' academic preoccupations than the diversity of new work being made around the country. As a gripe, this is slightly unfair, given that curators are employed precisely to impose a theme and, moreover, that the theme Colin and Yee have selected is impeccably du jour. The show, we are told, will explore the increasingly fraught relationship between the real and virtual worlds in which we now exist, and a corresponding resurgence of interest in materiality and object-making.

Yuri Pattison's film the ideal (2015) reminds us of the political exigency of this area of inquiry. The work documents the conditions in a Chinese factory devoted to the manufacture of Bitcoins, while the artist's toying with the air conditioning system seeks to invoke that industrial environment. We are reminded that the "dematerialization" of our culture is no such thing, merely the deferral of physical production to somewhere out of sight and concomitantly out of mind. This is fertile territory, but I am not convinced that this particular instance of Pattison's work has the affective power and transformational impact that distinguishes great art from investigative journalism. Lawrence Abu-Hamdan's A Convention of Tiny Movement (2015), shown at the Armory Show 2015, is another attempt to alert the visitor to the hidden dangers of the digital age, demonstrating how it might be possible to repurpose such mundane objects as crisp packets and boxes of tissues as listening devices. We live in an age of new and frightening threats to our liberties, and art here serves the guardian role once undertaken by the mainstream press.





Simon Fujiwara, "Fabulous Beasts" (2015). Photo by Jonty Wilde.

Simon Fujiwara employs a similar documentary method in his film Hello (2015), which counterpoints two representatives of the material and immaterial worlds. Maria, a remarkably perky trash-picker from Mexicali, Mexico, relates her story of a life collecting and selling recyclables from a local landfill. At the same time, Max, a Berlin-based specialist in digital imagery who was born without arms, tells his. One story runs into the other as fact belees into fiction, and we are again reminded that the digital realm is not as removed from the physical as we might like to believe. It's near but feels a little contrived. Simpler and considerably more interesting are Fujiwara's "Fabulous Beasts" (2015), a series of opulent fur coats that have been stretched over a frame and shaved. The process reveals the extraordinarily intricate patterns by which an animal hide is stitched back together to fit a human being. Hung to resemble abstract paintings, these objects are tightly packed with meaning, serving as possible commentaries on consumption, the art market, the ethies of art for art's sake, or our exploitative relationship to nature. It's at the viewer's discretion how to read them, and these works are all the better for it.

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Stuart Whipps, The Kipper and the Corpse (2015). Photo by Jonty Wilde.

With the anxiety about the increased encroachment of the digital world into the real comes a yearning for less complicated times, and this exhibition is streaked with nostalgia. For *The Kipper & The Corpse* (2015), Stuart Whipps restores a Mini with the help of former employees of the Longbridge Car Factory—a symbol not only of Britain's industrial decline but of the defeat of its labor movement by Margaret Thatcher. As elsewhere in the show, the impulse is to explore the means by which objects—as well as the shared processes, communities, and collective labor by which they are made—are the real repositories of history and meaning. John Akomfrah and Trevor Mathison's film All That is Solid McIts Into Air (2015) takes a similarly elegiac approach, lamenting the insubstantiality of the historical record even in an era when everything is recorded. The perspective and aesthetic of both works—the former with its mechanical muscularity, the second with its elegant, black-and-white echoes of Chris Marker—are resolutely trained upon the past.

The prevailing spirit of the show is one comparable to the "New Sincerity" identified by literary critic Adam Kelly as the defining characteristic of a generation of writers heralded by David Foster Wallace. The artworks in the "British Art Show" are unimpeachably earnest, engaged, and socially conscious—and all the more admirable for that. We might also read these politics as this generation's reaction (though there are outliers, the majority of participants are in or around their 30s) against the perceived grandstanding and self-promotion of a previous generation of British artists who came to prominence around the time of the 1995 "British Art Show."



Rachel Maelean, Feed Me (2015). Photo by Jonty Wilde.

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All of this was beginning to leave me with something like the virtuous feeling that one gets on coming out of the cinema having resisted the siren temptations of the latest blockbuster in favor of a very long but unquestionably important documentary about climate change. This was until I stepped into the screening room for Rachel Maclean's Feed Me (2015), which doesn't so much steal the show as poke it in the eye. A nightmarish, Day-Glo, manga-inflected, neo-noir revenge fantasy set in a dystopian near-future, Maclean's green-screened film shoehorns riffs on global capitalism, digital surveillance techniques, drug abuse as social control, Big Pharma, cultural infantilization, the corporatization of mental health, cult psychology, and predatory paedophilia into a brutal, machine-gun satire on contemporary British society. It is exhilarating, funny, and frequently frightening, and communicates through instinctive emotional response what so many of the other works in this show attempt by appealing to our sense of social justice.

-Ben Eastham

"British Art Show 8" is on view at Leeds Art Gallery, London, Oct. 9, 2015

– Jan. 10, 2016.

Yorkshire Evening Post

14 October 2015 1 / 2



Leeds Art Gallery: British Art Show showcases work of a new generation



Artist Stuart Whipps AMR 733V, one of the artworks in the British Art Show, will evolve throughout the duration of the exhibition. PIC: Simon Hulme



published

14:59 Wednesday 14 October 2015

The most influential art exhibition in the UK has arrived at Leeds Art Gallery, showcasing the work of a new generation. Yvette Huddleston reports.

Last week the British Art Show 8 (BAS8) opened at Leeds Art Gallery – and it is a major coup for the gallery, and the city, as it is recognised as being the most ambitious and influential exhibition of contemporary British art. It is the largest touring exhibition in the UK – the last show in 2010/11 attracted more than 420,000 visitors – and is



organised every five years by Hayward Touring. Leeds Art Gallery is the launch venue and the exhibition will then go on tour to Edinburgh, Norwich and Southampton.

"The reason the British Art Show is so significant is that because it is a touring exhibition it gives those artists selected by the curators unprecedented exposure," says Sarah Brown, Head of Collections at Leeds Art Gallery. "It can make artists become household names and the reason it only takes place every five years is that it aims to capture a generation of young British artists – which it has done since 1979 when it was first established." There are 42 artists presenting their work in the exhibition, many of the pieces being seen in the UK for the first time, and 26 artists have made new artworks especially for the show.

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The work includes paintings, sculpture, film installation, ceramics, textiles, multi-media and live art performance.

The work includes paintings, sculpture, film installation, ceramics, textiles, multi-media and live art performance.

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"It will be a really rich experience for visitors," says Brown. "They will be seeing something that's unique. A lot of the work – such as the performance pieces – is not work that can be easily replicated. You have to come to the gallery to experience it. It won't ever be configured in the same way again and that's really exciting."

The show has been put together by two guest curators – Lydia Yee of the Whitechapel Gallery in London and freelance curator Anna Colin – appointed by Hayward Touring and the host galleries. "They have done a fantastic job," says Brown. "They spent a year visiting artists in their studio, seeing shows and drawing up a list of artists that they felt were representative of this particular moment. They have also been looking at themes that have emerged – the tension between the virtual and the real and the resurgence of the use of media that have traditionally been associated with folk art and crafts. They have brought together such a wide range of artists and work."

Highlights include a major new commission by acclaimed Italian designer Martino Gamper, Post Forma, which developed out of Gamper's interest in how objects can be transformed and reused, rather than discarded. The artist collaborated closely on the project with Yorkshire artisans transforming broken objects into unique pieces of craft. Linder Sterling's new work – a textile sculptural rug entitled Diagrams of Love: Marriage of Eyes – will be activated by a ballet choreographed and performed by Northern Ballet dancers in November while Caroline Chaintre's colourful, hand-tufted textile wall-hanging Mother George has a tactile presence and distinctive folk art feel.

Other pieces will evolve during the exhibition such as Stuart Whipps' AMR 733V for which he is collaborating with former workers at the Longbridge car plant in Birmingham. Together they will gradually restore a Mini built in 1979, a pivotal time in British politics and industry.

Brown was keen that the galleries should look their very best for the occasion and work has been ongoing over the past year to repaint, replace some electrics and install improved lighting.

Always a great champion of Leeds Art Gallery, Brown is mindful of the importance of the exhibition and what it could mean for the city in the future. "I feel the potential of the gallery is phenomenal," she says. "Visual art is such a significant component of the vibrant cultural programme in the city of Leeds and with its bid to be named European Capital of Culture in 2023, this is an opportunity to really showcase that."

British Art Show 8, Leeds Art Gallery to January 10. Free entry.

Studio International

17 October 2015

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Click on the pictures below to enlarge



British Art Show 8

Now in its eighth year, the British Art Show is the largest and most ambitious touring exhibition of contemporary art in the UK, bringing together emerging artists worth watching with those who have been working for three or four decades

Over the years, the British Art Show has captured numerous significant moments in the nation's art history and has promoted the careers of many who have gone on to become household names, including Anthony Caro, Lucian Freud, Gilbert & George, Steve McQueen, Chris Ofili and Damien Hirst. This year, the exhibition, curated by Anna Colin and Lydia Yee, comprises work by 42 artists, 26 of whom have made new commissions and many others of whom are presenting works that have never been shown in the UK.

Studio International spoke to five of the artists involved.

Ciara Phillips – one of last year's Turner Prize nominees – is a Glasgow-based Canadian artist who uses printmaking as a way of bringing about socio-political discussions. With a curatorial focus this year on collaboration, BAS8 has provided Phillips with an opportunity to run community print workshops and create a publication based on the Irregular Bulletin, a newsletter produced in the late 50s/early 60s by radical educator and artist Corita Kent and her colleague, Sister Magdalene Mary.



Laure Prouvost, the London-based French artist who won the 2013 Turner Prize, is showcasing three of her "interruptions" — sound and light pieces that turn on and off at intervals, humorously giving voice to a range of objects, including a hard drive, a fan and a croissant.



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Ryan Gander, who lives and works in Suffolk and London, is displaying a range of works including sculpture, film and a wallpapered diorama, comprising notes he makes to himself on his studio walls. His carved pieces explore the concept of still life, like Prouvost's, bringing together improbable objects into imaginary dialogues.



Feed Me is the first feature-length film work by Scottish artist Rachel Maclean. With Maclean playing all of the characters, with wild and wacky costumes and facemasks, the plotline veers from the saccharine to the horrific, tearing down contemporary society and its vices along the way. Pop culture references abound and the Disney-like effect is a facade for the Grimms' fairytale beneath.



Last but not least, Martino Gamper is a London-based Italian designer who describes his artisanal approach as "conceptual and functional". His participatory project, Post Forma, has been commissioned by Yorkshire Festival and Hayward Touring, in partnership with Yorkshire Sculpture Triangle and Arts Council England's Strategic Touring Programme. Gamper's mixture of craft, design and art – furniture-making, cobbling, weaving and bookbinding – fits this year's curatorial emphasis on materiality and the importance of objects, not just as objects, but as vehicles for narratives.



British Art Show 8 Leeds Art Gallery 9 October 2015 – 10 January 2016

Interview by ANNA McNAY Filmed by MARTIN KENNEDY

The Independent

19 October 2015

INDEPENDENT Perplexing show isn't quite the best of British

Road show: 'The Kipper and the Corpse' (2015) by Stuart Whipps JONTY WILDE

British Art Show 8 Leeds Art Gallery

REVIEW BY HANNAH DUGUID

In a pink and turquoise room, a screen shows a wide-eyed blonde girl with red cupid bow lips sing an *X Factor*-style performance to a row of three creepy old judges dressed in synthetic pinks and baby blues. Rachel Maclean's film *Feed Me* is a disturbing performance of exploited childhood and child-like adults with the occasional nasty granny, each character played by the artist. Beneath smiley faces, fake happiness and expressions of love, the brats and talent show judges are out for themselves.

It's one of the more engaging pieces within the eighth British Art Show, which every five years sets out to explore what contemporary artists in Britain are up to. There are a few general themes: artists with social or political concerns, or those who eschew the digital age to make slow, handcrafted objects but the overarching theme is materiality, which the curators say is about how artists engage with the material world. This seems to mean that it's as much about objects and materials, as ideas.

Jesse Wine's ceramic painting The Mhole Vibe of Everything shows a Japanese scene made up of squares like tiles with shimmered bronze glaze. Lynette Yiadom-Boakye's paintings line one wall of an upstairs gallery, each an imaginary figure painted in a day. Her brush marks are tielle and without the perfection of birds. visible and without the perfection of high finish, they almost reveal how she does it. There are collaborations with artists

who make things to be used. Alan Kane has transformed gravestones into rather morbid seating for gallery visitors. Ahmet Ogut commissioned previous British Art Show artists Liam Gillick, Susan Hiller and Goshka Macuga to make sculpture as money boxes with which to collect donations towards student debt. Macuga's telescope, with a slot for a pound, looks out over the skyline from Leeds Art Gallery. Usefulness has not eclipsed highly

conceptual work such as a contribution from the artistic duo Adam Broomberg and Oliver Chanarin. They assigned a police forensic team to analyse Freud's couch, from which they gathered DNA, dust and hair particles, which included traces of Freud's early

cases. These images become a slide show and are transformed into

The work a tapestry the exact size of the original throw that covered Freud's couch. Ideas move from brain

to body with wall pieces by Nicolas Deshayes. Made of industrial materials, they're clean, pink and shiny but the splodged-out tubular shapes look like human intestines. There's a living sculpture

of sorts with an elaborate arrangement of tubes within Anthea Hamilton's Perspex sculpture, which contains an ant farm. With 42 artists on show there's much to

see, within a vast network of gallery rooms. The work can be enthralling, boring and some of it, such as Laure Prouvost's singular artwork - which switches all the lights off in a downstairs gallery to play a recording of her voice as a computer hard drive – just leaves you in the dark.

To 10 January (britishartshow8.com) then touring to January 2017





19 October 2015



Financial Times 21 October 2015

FINANCIAL TIMES

WEDNESDAY 21 OCTOBER 2015

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Wednesday 21 October 2015

FINANCIAL TIMES

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ARTS

The ugly face of austerity Britain

VISUAL ARTS

British Art Show 8 Leeds Art Gallery

Jackie Wullschlager

"The Curator is Present/The Artist is Absent" jokes Marina Abramović in her 2010 video portrait of Serpentine Gallery director Hans Ulrich Obrist. Those words should be posted as a warning outside *British Art Show 8* at Leeds Art Gallery.

A dogmatic exhibition exhorting recycling and collaboration — from Stuart Whipps' "The Kipper and the Corpse", a wrecked Mini to be restored by former Longbridge workers, to Martino Gamper's performance workshop "Post Forma" inviting "design interventions" from local craftspeople — BAS8 screams out the frustrations of austerity Britain.

Jesse Wine has sculpted Morandi bottles in ceramics, adding a mug from retail chain Sports Direct. Anthea Hamilton houses an ant farm in Perspex pop sculptures. Charlotte Prodger revives discontinued video monitors, running fragments of racehorses' names to a monotone Gertrude Stein voiceover.

The real austerity here is aesthetic. Broken cars and hopeful workbenches, the faux Morandi, insect colony and clunky monitors may express worthy sentiments, but all are visually dreary, conceptual one-liners emblematic of a prescriptive curatorial approach.

For the first time in this quinquennial's history, the majority of works are new commissions by the curators, Anna Colin and Lydia Yee, and every piece has been chosen to respond to a theme: "New thinking around materiality at a time of increasing convergence between the real and virtual spheres". This theoretical premise stifles invention, blights visual considerations, and produces a pitifully lean display.

Installed among Leeds' heroic Victorian narrative paintings, Cally Spooner's LED screen flashes YouTube comments — "Cheap", "Pls tell me it cant be true" — about cheating celebrities. Radiographic





quartz images of DNA samples and hair strands plus a woven rug comprise Adam Broomberg and Oliver Chanarin's "Every piece of dust on Freud's couch", for which the artists hired forensic experts to gather particles from the iconic sofa, then rendered them as tapestry, to compare "two apparently polar modes of analysis: police forensics and psychoanalysis".

Above: 'The Kipper and the Corpse' by Stuart Whipps. Left: 'Still. Life' by Jesse Wine. Right: Sharon D. Clarke in 'A Wolf in Snakeskin Shoes'

Who is artist and who is curator here? These over-schematic, underfelt pieces seem mere instruments at the service of curatorial ideas. In this context, even an innovator as usually lively as Simon Fujiwara produces thuddingly obvious offerings: fur coats shaved to expose patchwork skin, and "Hello", a feel-good documentary contrasting the lives of a Mexican litter-picker who pulls a dead hand from debris with a Berlin software specialist born without arms; his computer-generated hands edit the film.

Fujiwara, 33, is one of Britain's cleverest artists. Four years ago he told me that using social media, "my generation has been able to create such a theatrical world for themselves with no materials, just a collection of texts and images". Today, that proliferation becomes a subject in itself, in works that are ever more

archival, museological — curated rather than created, in fact. "Century Egg", a 30-minute film here about "the extraordinary and the completely banal" objects in Cambridge's museums by Bedwyr Williams, who represented Wales in Venice in 2013, typifies such favourites on the biennale circuit.

So much stuff, so little content: we all share that experience of the digital world, and it makes the rise and rise of the curator inevitable. The phenomenon began, of course, in the 1960s, when complexities of conceptualism encouraged curators to make selections and connections explaining the work — an intellectual step up from arranging collections of pictures. Gradually thinker replaced connoisseur, cerebral impetus outstripped visual.

As a result, over-curated, dry biennales and triennales are part of the global landscape. The British Art Show used to stand out as different, empirical, free. Until 2000, it was choreographed by artists and writers, with pluralistic instincts. David Hockney and Paula Rego as well as Sarah Lucas, Glenn Brown, Martin Creed, appeared in the 2000 edition; the inaugural 1979 show had 112 artists of diverse stripes.

But since 2005 professional curators have increasingly narrowed it to a show-case for mostly self-referencing insider art, produced within an extraordinarily small scene. More than half the galleries supplying work, here as in 2010, are situated in a square mile of conceptual heartland in east London, with only one British gallery outside London involved.

A gulf is growing between super-theorised group shows in public institutions and lighter, less bureaucratic, more visual seductions in private spaces. Writer Hilton Als' focus on painting Forces of Nature at Victoria Miro and artist Luc Tuymans' exhibition about abstraction The Gap at Parasol Unit are current examples, full of subtle resonances. For British Art Show 9, turn down the noise, please, and let art speak for itself: the best curators are inaudible.

To January 10, then touring britishartshow8.com

The Huffington Post 21 October 2015

1/2

THE HUFFINGTON POST



This Year's 'British Art Show' Unwillingly Allegorizes the Nation's Obsession

Posted: 10/21/2015 12:21 pm EDT | Updated: 10/21/2015 12:59 pm EDT

The British Art Show, currently at Leeds Art Gallery and next in Edinburgh, Norwich and Southampton may help us understand why the art of these islands has lost touch with that which it should be helping society preserve (that is, the realm of the human). Instead of this, it has become a commercial apparatus filled with political correctness and political slogans.



I think the two main problems that this show has are, firstly, the fact that this type of art is often supposed to be exhibited in institutional environments where the educational programs are, I would say, the only way to secure government money. This means that the preferred works are those that clearly illustrate social phenomena and that can be explained in one sentence to a group of uneducated adults or children. This, of course, pushes the issue of artistry (and the intentionality of the artists) aside and turns the work of art into a slogan and a vehicle for confirming what we already know which is that the world is fucked. Secondly, the problem also lies in the content of that slogan which almost always coalesces around issues of "origin" or "heritage." This last issue is blatantly reactionary and, for that reason, deserves to be explored here. Let me be more clear.



For the Leeds show the curators of British Art Show 8, Anna Colin and Lydia Yee, selected the work of 42 artists who, according to them, have made a significant contribution to contemporary art in the UK over the past five years. Among them, there is an artist that transforms worn-out shoes into art. There are also "sculptures" that double as donation boxes for the relief of student debt. There are working weaving machines, a pseudo-scientific contraption that supposedly imitates the enormous energy consumption of a bitcoin factory and Stuart Whipps, the artist showing the Mini -- linked to of the strikes that failed to deter Margaret Thatcher from transforming the landscape of this country forever.

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There is some craftily made art such as hangings stitched out of leather scraps that look uncannily like Paul Klee watercolours; outsize relief panels by that wildboy ceramicist Jesse Wine that play on the substance of Morandi's china vessels, as well as the texture of his still lifes.

On the other hand, much of the work centers on artificial intelligence, virtual reality and electronics. Lawrence Abu Hamdan's "A Convention of Tiny Movements" considers (and depicts, in wall-size photographs) all sorts of innocent objects, from tissues to crisp packets, which can be transformed into listening devices for surveillance. Melanie Gilligan's droll sequence of short films, *The Common Sense*, features a futuristic invention known as The Patch that can transmit emotions directly from person to person, resulting in some grotesque forms of barter and blackmail. And the Bitcoin "factory" in Yuri Pattison's installation, which apparently runs continuous calculations verifying online peer-to-peer payments, is streamed live into the gallery on a computer feed from China. Pattison wants to make the virtual processes real in our mind's eye; his film presents a place, his contraption proposes the metaphor of mining.

But what is the viewer supposed to do with these pieces? How should he or she react? According to the curators, they should be understood as an exploration of the ever blury line that separates the real from the virtual in our societies. According to The Guardian's Laura Cummings, we should avoid falling into the inherent lack of coherence of the show. If you ask me, however, I would say that, overall, there is an emphasis on the transformation of the materials with which the works are made into the source of artistic value. In other words, what makes Whipps' Mini a work of art is that the material witnessed a strike in 1979 that the work is supposed to evoque. The effort is in the 'genetics' of the work and not in the artistry. But how does that work? How can an object travel in time to transmit the energy of past (and unartistic) times. I don't think it would be too farfetched to compare this way of conceiving the material with the way relics used to function during the Middle Ages. Something similar happens with Broomberg and Chanarin's piece or Pattison's Bitcoin factory, both included in the show, which only become relevant because they include some sort of material that, at a point in time, was used in a meaningful way. It is as if meaning is, before we start, placed outside the work of art but in the past. Why is this relevant and/or artistic? Because it allegorises financial globalisation which is to whom these artists (through their respective gallerists) are actually desperate to sell? All this kind of art repeats the mechanics of a classist society in which someone has value for having been in this or that place or knowing this or that person. This is the point in which art becomes endogamic in the worst possible way.

Having said this, I think that this obsession with the genealogy of the materials (as in 'it is made with a car that witnessed certain historical events') brings about unconscious concerns about inheritance, property and the fear to lose what we are guilty to have.

Leeds City Magazine 26 October 2015 1 / 2



DISCOVER LEEDS' VIBRANT ART SCENE

LEEDS' VIBRANT ART SCENE CELEBRATED WITH FESTIVAL, UNFOLD ORGANISED BY LEEDS CITY COUNCIL8 OCTOBER 2015 – 10 JANUARY 2016



British Art Show 8

Celebrating the return of the British Art Show to Leeds after more than 25 years, Leeds City Council is delighted to announce Unfold, an exclusive guide to three months of cultural celebrations. The programme includes a diverse festival of events, talks, community activities, exhibitions, new public art commissions, debates and performances, spotlighting the visual arts scene in Leeds. With more than 75 venues, studio spaces, arts organisations, collectives and pop-ups involved, from nationally renowned venues such as Henry Moore Institute and The Hepworth Wakefield to local stalwarts such as East Street Arts, &Model, The Tetley and Harewood House Contemporary, Unfold is presenting the best of Leeds' visual arts scene. As well as opening the doors of the city's most valued historical galleries and museums, a host of new public art commissions will bring contemporary art onto the streets of Leeds, showcasing the diversity of the city's arts scene, in light of the upcoming bid for the upcoming European Capital of Culture 2023.

Councillor Judith Blake, leader of Leeds City Council said:

"It's an absolute privilege for Leeds to be hosting an event as prestigious as the British Art Show and an ambitious statement about our credentials as a city that celebrates and promotes art and culture.

It's been 25 years since we last hosted this event and in that time our city's art scene has grown and flourished in so many new and exciting ways. This will be a once-in-a-generation opportunity to showcase this to the world, as well as being a massive boost to our bid to be named European Capital of Culture 2023. We are also excited that, alongside BAS8, the Unfold programme will celebrate the quality and diversity of the sector taking in galleries, studios, pop-ups, and artist collectives."

Highlights include:

• Immersive public art commissions taking art out of the gallery and onto the street. Superleeds by Supermundane, a 14-meter artwork installed on a pedestrian footbridge, is a playful bubblegum-hued work that shifts and changes as pedestrians walk by, revealing an assortment of different patterns and colours. Dreams of Milkwood at Leeds Central Library is a multi-sensory installation inspired by Dylan Thomas' famous poem which draws on themes of memory, dreams and community. Two commissions have also been created with the support of Leeds BID, one will be located in the train station welcoming visitors to the city, while the other, a mural, will be located at the historic Kirkgate Market. These new pieces of public art join the other highlights the city offers such as the Dark Arches in the Neville Street Tunnel by German arts Hans Peter Kuhn; Graeme Wilson's Cornucopia near the Corn Exchange and ATM's giant wall mural of a bird, entitled Linnet, on Sheaf Street.

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- Martino Gamper's Post Forma, commissioned by Yorkshire Sculpture Triangle, will see the Italian
 designer collaborate with local Yorkshire weavers, bookbinders, cobblers and chair caners. Exploring
 shared craft techniques as social activities which bring people together, Post Forma invites members of
 the public to bring in broken objects to be fixed and transformed into unique craft items, with artisan-led
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- Art walks and studio visits across Leeds' vibrant arts scene, including Leeds Art Crawl, a walk around
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 practices, methods and current works in progress are just some of the details artists are willing to share
 with visitors as they temporarily throw open their doors.
- A host of new exhibitions alongside British Art Show 8 including The Feast Wagon at The Tetley and Project Radio at &Model, East Parade, as well as a host of projects across the city as part of About Time, exploring the relationship between art and globalization. There are also a series of exhibitions and events highlighting the link between creativity and mental wellbeing, with Leeds harnessing creativity to safeguard the mental health of its population. Key venues which are staging a diverse range of projects across the city include Inkwell, an arts space run by Leeds Mind, and the Arts and Minds Network, an organisation funded by the Leeds and York Partnership NHS Foundation Trust.

Leeds Student Magazine

27 October 2015 1 / 2



CULTURE

DISCOVER LEEDS' VIBRANT ART SCENE







British Art Show

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Artlyst 29 October 2015 1/2



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Art News

Art On The Underground, Benedict Drew, de-re-touch



Art On The Underground Launches New Video Work By Benedict Drew

29-10-2015









Art on the Underground is about to launch the new commission by British artist Benedict Drew. In this instance the artist plays with the language of advertising, with a new video work being displayed on digital screens on the London Underground network. The work, titled 'de-re-touch', has been created in direct response to London Underground's unique public environment and will be embedded amongst the cycle of real adverts displayed on the Underground's digital screens. The work will launch with a live performance by Benedict Drew at Aldwych disused station.

The artist has also created an electronic and experimental audio piece available on the Art on the Underground website, to accompany his video piece. The album acts as a soundtrack to the way we encounter the busy Underground network and is designed to listen to while travelling. Drew works across video, sculpture and music. He has a substantial background in experimental music that dates back to his time at art school in the 1990's.



Image: Benedict Drew, 'de-re-touch', courtesy Benedict Johnson 2015.

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'De-re-touch' explores the way digital interfaces change how we interact with the world around us; a close-up shot of an ear, a throbbing fist and flashing text including 'body image', 'touch' and 'photoshop' reference the culture of image retouching and the mass of bodies we encounter via advertising and during the daily Tube struggles through hoards of passengers. The work is eight seconds long and acts as a juxtaposition with the sheer quantity of adverts and images experienced on a daily basis; via a lo-fi aesthetic comprised of layers of handwritten text and paint marks - to floating computer-generated imagery.

Benedict Drew said: "This work comes out of my thinking about the Underground as a site where real bodies and advertised bodies co-exist. I want to explore these two conditions where the real bodies cooperate much more than their mediated equivalent."



Image: Benedict Drew, 'de-re-touch', courtesy Benedict Johnson 2015.

About Art on the Underground:

London Underground established Art on the Underground in 2000 initially under the title Platform for Art, with the purpose of producing and presenting new artworks that enrich the journeys of millions on the Tube every day. From single site large-scale commissions at locations such as Gloucester Road Station, to pocket size commissions for the cover of the Tube map, Art on the Underground has gathered a roll-call of the best artists in the last 15 years, maintaining art as a central element of Transport for London's identity and engaging passengers and staff in a strong sense of shared ownership. For London Underground's 150th Anniversary in 2013, Art on the Underground commissioned Turner Prize winning artist Mark: to create Labyrinth, a permanent artwork for each of the 270 stations on the network. 2014 saw the launch of Art on the Underground's first project on the river, with a commission by Clare Woods for TfL's London River Services; a new Gloucester Road commission, An English Landscape (American Surveillance Base near Harrogate, Yorkshire), 2014 by Trevor Paglen; and The Palace that Joan Built by Mel Brimfield and Gwyneth Herbert, a major work responding to the legacy of Joan Littlewood at Stratford station.

About the artist:

Benedict Drew (b. 1977). Recent solo exhibitions include KAPUT, QUAD, Derby (2015); Heads May Roll, Matt's Gallery, London; The Persuaders, Adelaide Festival, SASA Gallery Adelaide, Australia; Zero Hour Petrified, Ilam Campus Gallery, School of Fine Arts University of Canterbury, New Zealand (all 2014) The Onesie Cycle, Rhubaba, Edinburgh; Now Thing, Whitstable Biennale; This Is Feedback, Outpost, Norwich; Gliss, Cell Project Space, London; and The Persuaders, Circa Site / AV Festival, Newcastle.

Benedict Drew is featured in the British Art Show 8 (2015-2017), a touring exhibition that offers an overview of the most exciting contemporary art produced in the UK. He is represented by Matt's Gallery, London.

Benedict Drew: 'de-re-touch' - A new video artwork for digital screens on London Underground - 2 November 2015 to 28 February 2016



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artnet news

ART WORLD Why Are Children Having Such A Bad Time in Today's Art?

Hettie Judah, Friday, October 30, 2015

SHARE .



Jon Rafman and Daniel Lopatin, production still from Sticky Drama (2015).

Photo: Tim Bowditch

Children are having a bad time of it in today's art. Abandoned, drilled, exploited, rendered hauntingly blank, or engorged with sapid youthiness ready for the tasting, their burgeoning presence in galleries, museums, and art fairs is, by turns, cautionary and disturbing.

Bilently touring the corridors of Frieze London this year, Tunga's Xifópagas Capilares (Siamese Hair Twins, 1964) were much "liked" at the Instagram-friendly fair. The two prepubescent girls in prim white dresses and little white shoes conjoined by a great dangling lip of hair stimulated profuse online comment, which focused on their "creepy" or "freaky" qualities. Despite the vast hairpiece that framed their clasped hands from behind as they walked, like an aged and matted reprimand to innocence, much of this response to the work arose from its accordance with horror movie conventions of the 1970s. Bilent, self-absorbed twin girls in somewhat outdated garb, they harked back to the Omen/Exorcist/Carrie era in which demonic possession was a gore-laden metaphor for the onset of adolescence.



Of course, Xifôpagas Capilares is a work from the early 1980s, but its revival is in step with a return to the figure of the blank/unreadable child, both in horror movies such as insidious (2011), and artworks such as Tino Behgal's Ann Lee (also 2011). Ann Lee, a "live action" animation of the manga character purchased by Pierre Huyghe and Philippe Parreno, caused a similar sensation to the hair twins when it was performed at Frieze New York in 2013, though there the unreadable prepubescent actors engaged in enigmatic scripted dialogue with visitors ("What is the relation between sign and melancholia?"). Disquieting because it felt tragic, perhaps, rather than otherworldly, Ann Lee still took much of its impact from the disconcerting deployment of children and the emotional response they provoke.

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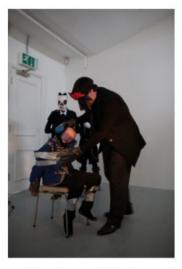
Mikhail Karikis, still from Children of Unquiet (2014). Photo: Courtesy of the artist.

Mikhail Karikis's Children of Unquief (2013–14), currently showing as part of British Art Show B, shares the uncanny retro quality of the Tunga work. Here, wise children occupy a world without adults, sheltered and perhaps even nurtured (or farmed) by old-tashloned industrial infrestructure and the "common wealth" of a geothermal power supply. Shot in the Devils Valley of Lardarello, Italy, the film drifts elegantly through the vast disused spaces of an old power station, accompanied by an evocative machinic soundscape composed and sung by local children. Dressed in brightly coloured monochrome outflis, these children are later pictured playing jump rope in the nearby abandoned village or kicking beach balls around the smoking gravel pits before resting with their cheeks on one of the factory pipes. Crouched earnestly in groups, they read to one another from Michael Hardt and Antonio Negri's Commonwealth (2011). In the absence of adults they translate the materials of adulthood into the stuff of sombre play.



Broomberg and Chanarin, still from Rudiments (2015) Photo: Courtesy Lisson Gallery.

Currently showing at Lisson Gallery in London, Adam Broomberg and Oliver Chanarin's Rudiments (2015, and named, at a guess, after the classic snare drum manual by Buddy Rich) captures the tension between the 'adult' discipline being drilled into a group of adolescent army cadets and the "childish" disruptive behaviour of an adult buffon: a base, anarchic clown delighting in socially unacceptable behaviour and fascinated with bodily functions. The rudimentary pre-school behaviour of the buffon is exactly that: human behaviour unschooled, undisciplined, unformed by social codes. The disciplining of the cadets, represented by an even, martial drumbeat played live on a snare in an adjacent gallery, is, by contrast, the most extreme form of drilled behaviour, a level of conformity and obedience exceeding the adult norm. The darker implication of the cadets' discipline emerges as the uniformed children are invited to "die" for the camera, which they do with pantomimic flourish. A shot of the marching group through a glass window on which the words "Oo Not Use" are smudgily visible is likewise a sideways hint of the adult world of war in which these children may be called to serve.



Jon Rafman and Daniel Lopatin, production still from Sticky Drama (2015).

Photo: Tim Bowditch

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Peter Pan's notion of death as "an awfully big adventure" today powers a multi billion dollar gaming industry. No doubt, the rosy-cheeked cadets of Rudiments have indulged in the endless menu of delightful adventures available en route to death online. This virtual theatre of combat is in turn presented as live action role play in Jon Rafman's Sticky Drama (2016), commissioned by the Zabludowicz Collection. Dressed in scrappy costumes, a group of children is filmed engaged in fantastical battle and making gnomic or portentous pronouncements before copping it gruesomely (and stickilly) in the gardens of a grand house.

As with the Karikis work, Sticky Drama shows a post-grownup world where children repurpose adult structures and technologies, but the hostilities of Rafman's film are a familiar part of the contemporary childhood experience, albeit experienced via computer game. Sticky Drama is a jarring visual reminder that the tooled-up beefcake gunning you down in Call of Duty may well be the same twelve-year old pictured here dying encrusted in ketchup and wearing cardboard armour. Games and fantasy, once the stuff of childhood, are now shared territory in which the fact that all play as adults allows the presence of children to remain concealed.



Rachel Maclean, still from Feed Me (2015). Photo: © Rachel Maclean, 2015.

while it features no actual children, Rachel MacLean's Feed Me (2015) created for the British Art Show is a grim meditation on the role of children in a society that, at once, fetishises youth (as a beauty ideal, as a font of biddable consumers, and as the embodiment of innocence) and condemns it (for failing to conform, for consuming the wrong way, and for rejecting the social strictures of adulthood). Played by the artist herself, the children of McLean's world propel an economy in which adults grotesquely infantilize themselves and consume youth economically and sexually. Back in the "real" world, in an era in which art institutions court family visitors but female artists still feel overwhelmingly uncomfortable associating themselves with the un-bohemian domesticity of motherhood, the presence of children in performances and moving image works is likewise an uneasy one.

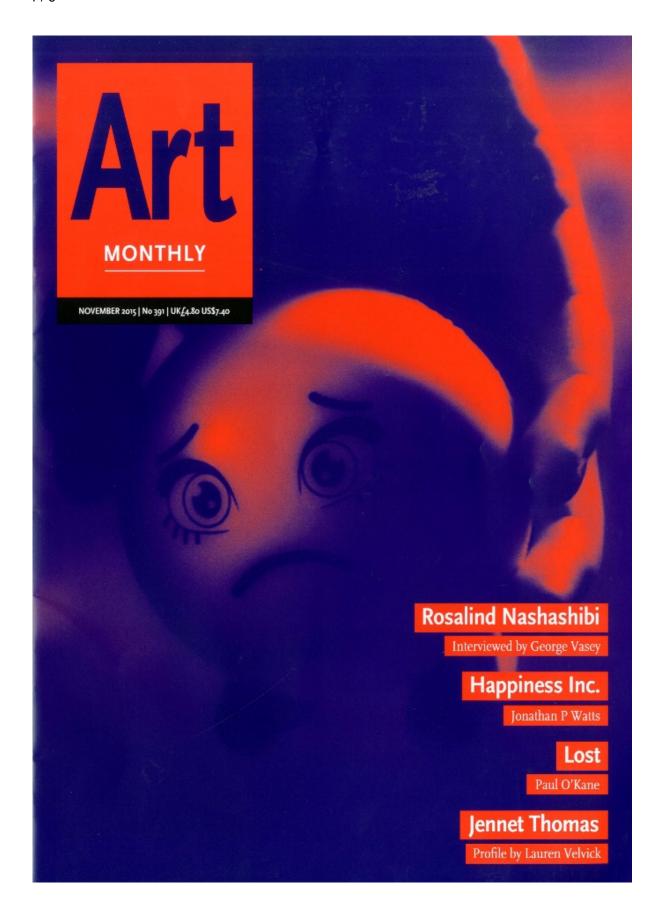
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Hettie Judah

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Jonathan P Watts chooses not to choose



Rachel Maclean's new video installation in the British Art Show 8, Feed Me, 2015, is a dystopian vision of a city where consensual surveillance is used by the corporate director of Smile, Inc. to quantify, optimise and sell happiness and productivity to its youth. Children complete customer satisfaction forms – as a gleeful leisure activity – written semi-literately in web acronyms rendered in Comic Sans font. The required response to questions such as 'Do U trust d company 2 take care of u?' or 'Based on ur awareness of d product, iz it cuter thn othr brands?' is a click on either a smiley emoticon or a sad emoticon – abstractions of emotional states indexed against patterns of consumption and trust.

After the hour-long work began to loop, I staggered out of the installation, surrounded by the luxurious pink carpet pile, assaulted by its sonic-visual forcefulness, distressed and destabilised by the manic polarities hammered out by Maclean - killed by cuteness. Cuteness, critic Sianne Ngai has suggested, is a pastoral aesthetic that indexes our desire for simpler relations to commodities. Like all great dystopias, the seeds of a plausible future already surround us in our day-to-day life. No doubt you will have seen the Coca-Cola advertisements on buses: #ChooseHappiness reads the tagline beneath an image of a tin of carbonated soft drink – a sickly confluence of product, brand, choice, emotional state and data curation. As the nation watched The Great British Bake Off, a programme by Love Productions which invites you to 'bake yourself into happiness', the Office for National Statistics published its biannual autumn report on national well-being. While 40.9% of people rated their anxiety as very low, 34.1% rated their happiness as very high - an improvement on last year. Coca-Cola, now the registered owner of the slogan 'Choose Happiness', recently inaugurated annual Happiness Week, employing vloggers across YouTube channels to - in hippy-ish parlance - 'spread good vibes'. On the promotional website, an infographic showing what makes parents and teens happy eclipses the product; you would be forgiven for thinking that you had rerouted to the charity Mind or to NHS Choices. Here, the conventional product as we know it, a can of Coca-Cola, is entirely eclipsed by happiness, but this, of course, is the product. Depression is more serious than a sugar slump: many can't simply #ChooseHappiness. Maclean's video accelerates this unwelcome breaching of the biopolitical, hypertrophying it - her work is a plea for complexity.

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Rachel Maclean Feed Me 2015 video

Lucy Beech and Edward Thomasson

Passive Aggressive 2 2014

performance

opposite **Benedict Drew** NOT HAPPY 2014 video





Happiness is not simply the benign concern of the state. Nor is it, William Davies writes in his recently published book The Happiness Industry, 'some pleasant add-on to the more important business of making money, or some newage concern for those with enough time to sit around baking their own bread'. As a measurable, visible, improvable entity, happiness, he continues, has penetrated practices of global economic management. As such, techniques, measures and technologies for combatting stress, misery and illness now permeate the workplace, the high street, the home and the human body. Happy, healthy people = productive, profitable people. Symptomatic of this, for Davies, was when, last year, Matthieu Richard, the French translator of the Dalai Lama, began daily sessions at the World Economic Forum in Davos with workshops on mindfulness and meditation. Indeed, only last month the Dalai Lama himself backed Action for Happiness, a London-based organisation funded by Kickstarter donations that offers eight-week courses on happiness.

NOT HAPPY, 2014, by Benedict Drew, signposts a seething nihilistic misanthropy familiar from many of his video installations. Near the end of NOT HAPPY, a characteristically hallucinatory video work screened at the Serpentine Gallery's 'Extinction Marathon: Visions of The Future' last year, a morphed remix of Pharrell Williams's 2014 neo-soul track

Happy blares over stock images of a clean kitchen. 'WHY ARE YOU SO HAPPY PHARRELL?' reads an intertitle superimposed over a rubberised mask. It is followed by another, graver: 'WE'RE ALL GOING TO DIE.' Drew recently told me that the track's pervasiveness made it seem as though some sort of law had been passed that all the loudspeakers in the land had to play the song on a loop all day every day. The video implicates viewers in an ecological crisis by re-presenting liberal sanctimonious platitudes of 'not me': landfills brim with plastic, but you and I are all right. The waste produced when consuming our way to individual happiness, of having everything, is a problem for everyone. 'Happiness,' said the Dalai Lama, 'is not something ready made. It comes from your own actions.' If you clap along enough with Pharrell you might just find happiness. What structural violence, Drew's video asks, is being obscured when the imperative for happiness lies with the individual rather than the collective?

Drew's Onesie Cycle & Onesie Cycle VIP, exhibited simultaneously at Two Queens gallery and the Phoenix cinema in Leicester in 2013, pulled the viewer into the high street's toxified interior: Primark, payday loan companies and KFC chicken, PPI call centre compassion finessed. 'Self Help', reads cheerful glowing text on a screen. In the Phoenix, posters scrawled with nebulous self-help guidance read as if generated by an 'intelligent' corporate twitterbot. Drew returns all this to the body. The onesie referred to in the title is not just an infantilising garment, it is the skin of the body, the largest human sensory organ. Skin onesies, flayed bodies, hang from the gallery walls like pelts. Lumps of flesh spin on rotating platforms around a frail, malnourished figure barely even there. 'In XTC', projected on the greasy base of a KFC bucket, suggests a euphoric loss of self, not through ritualistic transcendence, not even through popping happy pills, but through addiction to high-fat/high-sugar foods such as chicken and Coca-Cola, and

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If healthy bodies and minds equal

healthy profit, is it an option to

become unhealthy? How

do we click the unhappy

emoticon – in other words,

#ChooseNotToChooseHappiness?



a real-time feed of social media. Euphoria, perhaps, but what does it do to the body? To what extent is this loss of self a loss of political agency?

In his long out-of-print book Mind Fuckers: A Source Book on the Rise of Acid Fascism in America, 1972, David Felton sensed the vibes turning nasty in the wake of the hoped-for acid revolution, where boredom, loneliness and intense spiritual hunger nurtured a burgeoning cult problem in the US. In 1978 the Jonestown massacre brought mind control into the public consciousness. For Drew, the vibes got nasty in the UK when counterculture's lessons were learned by neoliberal capitalists. CEO-hippy hybrids, such as Richard Branson, the subject of Drew's recent exhibition 'KAPUT' at Derby QUAD (Reviews AM390), supplemented corporate speak with good vibrations; as a student Branson had interviewed the doyen of anti-psychiatry, RD Laing.

Today, the growing adoption of alternative models of mindfulness and meditation in the workplace is, I would argue, evidence of Silicon Valley's global tech export. Such models are the bedrock of the West Coast lifestyle. Google's appointment, for instance, of the office 'jolly good fellow', or corporate inoffice mindfulness stress reduction clinics at Capitol Hill, have a genealogy that can be traced back to at least the 1960s, between the New Age Movement and the Human Potential Movement. Whereas the latter, according to Suzanne Snider in her essay 'EST, Werner Erhard, and the Corporatization of Self-Help' published in the Believer, repeated the individual as the sole determiner of his or her own experiences, the NAM explored spiritual, metaphysical and extraterrestrial realms as forces guiding and even determining a person's life.

In 2012, when massage and yoga were briefly prominent in the practice of contemporary artists, from Oscar Murillo to Nicole Morris, it was as much an expression of its growing popularity as a leisure activity in gentrified neighbourhoods as its application in corporate management styles. Yoga bends both ways: leisure and work. On the continent, new management styles and certain clichés of Silicon Valley innovators have been a fascination for many artists, for example Simon Denny and Daniel Keller. Earlier this summer, on the US West Coast, Karl Holmqvist and Ei Arakawa's Y.O.Y.O.G.A.L.A.N.D. at Overduin & Co explored the relation between countercultural utopianism and contemporary new ageism. Almost contemporaneously,

Drew Heitzler's 'Pacific Palisades' at Blum & Poe unearthed the degrees of separation between bad acid trips, visionary thinking and technological innovation in that region during the 1960s. In the UK, I would argue that this is manifested in a growing interest in the question of happiness, the occult and corporate group dynamics. Last year at FACT in Liverpool, Vanessa Bartlett co-curated 'Group Therapy: Mental Distress in a Digital Age'; in the accompanying publication of the same title Bartlett writes that the show was conceived as a response to issues specific to late capitalism and our technologically driven society. 'We,' she states, 'live in a society that prioritises political objectives over the thoughts and feelings of individuals who suffer the consequences of policy and economic objectives.'

The teachings of the HPM inform the dramaturgy of Lucy Beech and Edward Thomasson's collaborative performances (Reviews AM389) and video works such as Holding it Together, 2011, Left Behind Together, 2013, Open House, 2012, and Passive Aggressive 2, 2014. Casting a wry eye over the neoliberal prerogative to 'be who you are', in mind, body and spirit, their individual and collaborative work evokes exactly the incorporation of alternative and countercultural ways of being together into corporate management styles and institutional mental health and wellbeing. For the past three years, Beech's own video works, such as Results that Move You, 2015, have developed out of embedded research into franchised well-being workshops and pyramid schemes, emotional labour and the internal mechanics of affective economies, such as contemporary funeral custom.

Thomasson's works, which draw heavily upon musical theatre — a synthesis of acting, composition and choreography — are constructed fictional narratives which nonetheless sample familiar situations and themes such as anti-social behaviour, sexual intimacy or consumer focus groups. His video work *The Present Tense*, 2014, shown last year at London's Chisenhale Gallery, layers three seemingly disparate stories: an art therapist's sessions with a young boy; police officers singing about stop-and-search to a sniggering group of teenagers; and a woman's attempts at mindfulness.

In their collaborative performance *Open House*, 2013, an estate agent leads a group around a flat to a soundtrack of 'chill out' music until, finally, it is revealed that this music is performed by an all-singing, all-dancing group of estate agents concealed in the living room. These estate agents, we imagine, have broadened their skillset to become the 'new artisans' of our capitalist economy, which places a premium on personal interaction, flexibility and adaptability in order to offer services that are uniquely human. It is an economy which social psychologist Philip Boxer describes as 'liberating individual entrepreneurial freedoms and skills within an institutional framework characterised by strong private property rights, free marketers, and free trade'. Today, a generally aestheticised lifestyle is the new norm; it is the way in which we begin to see what our new artisanal tech economy has learned not only from the NAM and the HPM, but also from contemporary art.

A critique levelled at relational aesthetics was that it operated within, perhaps augured, what Isabelle Graw has called the communication imperative of contemporary post-capitalism.

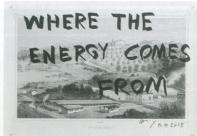
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| Features 01 | Happiness Inc. |



Dissatisfaction with the consensual surveillance of network capitalism and despair at the power of the market to commodify our discontent have understandably led artists back to the human body. But what of the mind in an age increasingly oriented to mindfulness? In 'The Mindfulness Racket', published last year in 'The New Republic, Evgeny Morozov wrote of how mindfulness is becoming the 'new sustainability' among the accelerationist-distractionist complex that is Silicon Valley. However, Morozov argues, if we must disconnect to re-energise, it must not be to then simply re-invest with renewed vigour in yet more distraction.

If healthy bodies and minds equal healthy profit, is it an option to become unhealthy, to eat the shit that Drew is both repulsed and fascinated by? How do



Lucy Beech and Edward Thomasson Holding it Together 2010

Ei Arakawa & Karl Holmqvist Untitled (Where the Energy Comes From) 2015

we click the unhappy emoticon – in other words, #ChooseNotToChooseHappiness? In an age of entrepreneurialism of the self, where happiness promotes increased productivity, perhaps it is time to adopt what I've heard the artist Richard Sides call the 'new un-professionalism'?

JONATHAN P WATTS is a critic based in London and Norwich.

Wallpaper* November 2015

Wallpaper*

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NOVEMBER 2015

*THE STUFF THAT REFINES YOU

NEWSPAPER



Dovecot Studios in Edinburgh has been creating remarkable rugs and tapestries for over a century and still employs a team of expert tufters and weavers. The artist Linder, master of the photomontage, arrived at the studio last year with two years' worth of research files put together during a residency at Tate St Ives. She had been asked to create a rug for the eighth edition of the British Art Show, which kicks off a 15-month, four-city tour in Leeds this October, but also becomes

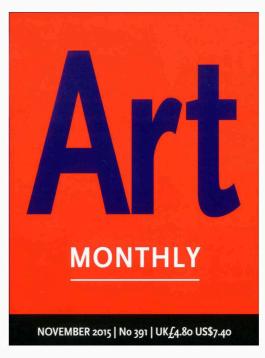
a moveable part in a new ballet, Children of the Mantic Stain, to be staged in each of the four host cities. Linder had been researching the life of the surrealist Ithell Colquhoun. Children of the Mantic Stain takes its name from a Colquhoun essay and Linder set about creating a suitably surreal rug. 'I wanted it to have a hallucinogenic quality so it could shape-shift wherever it travelled to, a magic carpet by any other name.' Another recent residency, in Rebecca Levy's 1970s-in-aspic

apartment above London's Raven Row gallery, provided more inspiration. 'I fell in love with the carpets there. I incorporated two different carpets of Rebecca's and arranged them within concentric circles. Then I added glam rock blue eyes.' The result is 'Diagrams of Love: Marriage of Eyes', and when we speak, Linder is at work with the Northern Ballet, putting the rug through its paces. The rug has such presence that it seems to be teaching us how it wants to move,' she says.

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British Art Show 8

Leeds Art Gallery 9 October to 10 January

A striking instance of curating, Simon Fujiwara meets Stuart Whipps, encapsulates the main themes of this year's British Art Show: the object, the role of labour and the impact of digital aesthetics. Fujiwara's super-slick video, Hello, 2015, cuts between Maria, who used to survive by picking through garbage, and Max, a CGI specialist, born without arms, who renders images 'dirty to make them more realistic'. A CGI severed hand edits and swipes the screen, navigating between the virtual and the (sur)real and stands for Max's missing limbs as well as a dumped body part Maria once found. It's surprising whose life ends up being frustratingly rigid and repetitive. Whipps's The Kipper and the Corpse, 2015, a stripped bare shell of a 1979 Mini, is the culmination of a ten-year project of photographing the Longbridge car factory after $\,$ it went bust. Over the year and a half of this touring show, the Mini will be fully restored by ex-Longbridge workers. Both works revolve around the concerns of the object as 'storyteller', the complex and precarious function of work and the thorny issue of participation. Who is participating, in what and for whom? Both also signal the recurring trope of disembodiment throughout the show and artists' responses to the growing disconnect between the skills and private pleasure gained from the hand-made and the digital tools that drive their public creative projects. As the line between work and the social, political, economic and cultural becomes less distinct, there seems to be an increased sense of alienation and dissatisfaction in the work of art (or in the art's work).

In the catalogue interview, Ryan Gander addresses this anxiety by 'insisting that I slow down technology and embrace material and physical tools'. His practice as 'trajectory rather than any singular artwork' typifies the aggregation, the non-linearity and indeterminacy of our daily lives. He curates his corner as if enrolling the consciousnesses of three different artists: a text-based artist using

wallpaper to list a multitude of ideas for shows; a sculptor who carves a chunk of wood into a hyperrealistic Prius car seat and a tampon; and a filmmaker who films a radio play, using actors to deliver the sound effects instead of a foley track. Gander covers everything and uncovers the demands of an art market for the proliferation of ideas, a new fondness for old craftsmanship and a DIY aesthetic that brings the analogue body back into digital media production.

For Andrea Büttner, the smartphone revived the use of her knife: 'the cut as a gesture that is opposite to the swipe ... it is not reversible', but although she employs offset printing for her large installation in response to Immanuel-Kant's Critique of the Power of Judgement, the images read like a thesis without a text. The non-hierarchical saturation of the image is available in any Instagram trawl.

One of the ways to slow down reading in a world that is both textphilic and textphobic is to make it listen. Charlotte Prodger's Northern Dancer, 2015 (Reviews AM378), uses four discontinued monitors to flash alerts of one or two words on each screen. They suggest dodgy romance: Sudden Impulse, Mr Prospector, Miss Port, then veer off into the more cryptic Luskin Star or Zeditave. These racehorse names, created by splicing the stud and mare's names together, provide apt symmetry for the voice-over that recounts a tale of passionate jealousy and avant-garde word war. It was recently discovered that Alice B Toklas had forced her lover Gertrude Stein to excise any use of the word 'may' from her text to erase associations with Stein's former lover May Bookstaver. 'Some of the slashes go right through the paper', the narrator explains, but these 'disimprovements' were hidden by Stein's experimental lexicon. Prodger's compelling work vivifies text as object, embodies the rage of the jealous glimpse and the intense powerplay among intimates.

Rachel Maclean is a virtuoso filmmaker and performer at the digital bleeding edge – audacious, dynamic and cultish – but the narrative of *Feed Me*, 2015, seems less developed than her extraordinary form, or perhaps formula. For Nicholas Deshayes and Magali Reus, there is a move towards extremely specialised industrial Stuart Whipps The Kipper and the Corpse 2015

> Simon Fujiwara Hello 2015 video

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products. Reus's sculpted 'diagrams', made up of the barrels and springs of locks, fit together layers and sections of silicone, zinc-plated, anodised and etched laser-cut aluminium and steel. *Leaves*, 2015 (a series of six), suggests the lineage of Isa Genzken's concrete radios, but Reus's purpose is not merely formalist. These rectangular composites, bolted perpendicular to the wall, negotiate between grey minimalist line and grey-matter function: what was designed for security becomes a private calendar encoded with numbers to remind Reus of anniversaries, birthdays and deaths. These heavy-duty cast components complicate material and time to make us reconsider the ease of the smartphone reminder, the iPhoto album, which repackage memory and render it more disposable. Reus wittily conjures the circuitry of a legible art movement and the illegible tracks of memory.

Although the curators, Lydia Yee and Anna Colin, attest to the social practice and agency of objects, most of the work eschews a wider political scope. They invoke speculative realism that de-centres human existence, but do not engage with the problems this philosophy raises, highlighted by theorists like Rosi Braidotti, who place an ethical emphasis on all human and more-than-human beings. Braidotti asks where is the generative and emancipatory ethos that emerges from the explosion of the category 'human'? It seems as though the methods of display lag behind the mechanics of production and participation. It is also a crisis of the museum itself, which tends to over-manage and neutralise participatory events. For instance, Martin Gamper. the Italian designer, will collaborate with weavers, cobblers, bookbinders and chair caners in each of the host cities and participants will bring broken objects to be transformed. But won't these objects be easily incorporated into the art market's desire for bespoke objects enhanced by nostalgia for a dying craft? The radical-edged tradition of screenprinting seems blunted by Ciara Philips's foyer display, although photographs from previous workshops with a women's group holding a banner saying 'No To Slavery' look empowering. Too often, passionate research ideas are trying to find an engaging form and missing it. This is a problem.

Two works pick up on the haunting of lost labour and develop an idea of history as being urgent and post-ironic. Mikhail Karikis's Children of Unquiet, 2013-14, employs a choral score to rehumanise a geothermal power plant that has become automated. In a reversal of the Pied Piper, a mob of local kids mimics the sounds of steam and gas, and guides us through semi-deserted homes raising questions about legacy, climate disaster and ways to rethink revolution. It makes play into action, makes desire palpable. It also makes me realise that action and desire are strangely absent from much of this show. All that is Solid, 2015, by John Akomfrah and Trevor Mathison, is an exquisite filmic poem that suggests that if we change our consciousness we can change our world. Using archive footage and a remarkable soundtrack, it offers a roll call of aural sustenance: the voice of the narrator's mother, of Akira Kurosawa, Jean Renoir and Claude Lanzmann as well as music, attempting to re-centre the missing voices of the UK's black community. Is that which goes unrecorded forgotten? 'History is as poor an object as sound', the film concludes. In 2011, Karel Vanhaesebrouck wrote that 'the discrepancy between the discourse used by the art world and reality in practice has never been greater', and it feels heavy here.

Bristish Art Show 8 travels to Edinburgh 13 February to 8 May, Norwich 24 June to 4 September and Southampton 8 October to 14 January 2017.

CHERRY SMYTH is a poet and critic.

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THE WHITE REVIEW

NOVEMBER 2015





Rachel Maclean, still from Lolcats (2012)

CONTRIBUTOR: ANNA COATMAN

ONLINE EXCLUSIVE

NONE OF THIS IS REAL

RACHEL MACLEAN'S FILMS ARE STARTLINGLY NEW AND DISTURBINGLY FAMILIAR. Splicing fairy tales with reality television shows, tabloid stories, Disney films and Internet memes, the Glasgow-based video artist's satirical fantasy narratives are held together by a bizarre yet persuasive dream logic. We go through the looking glass and into nightmarish pop culture wonderlands, digitally rendered in a pulsating medley of lurid pink, purple, yellow and blue: a fluorescent, feline-themed kingdom inhabited by cat-people with high heels and big rubber breasts in LOLCATS (2012); a post-apocalyptic burning planet where the few remaining humans squabble over their nation status in A WHOLE NEW WORLD (2013). Often accompanied by found sound – sources range from an interview with Katy Perry to a speech by David Cameron – these worlds are at once nothing and much like our own.

FEED ME (2015), currently on show as part of the British Art Show, is Maclean's longest and most ambitious work to date. Installed in a room resembling a tween bedroom - which adds the cloying smell of cheap carpet to the already intense viewing experience - it depicts a seedy dystopian city where a sinister toy corporation uses invasive online marketing tactics to peddle plastic 'happiness' to the masses. Characters range from a voyeuristic, pot-bellied business executive to a schoolgirl social media addict, all played by Maclean. Using Green Screen technology, she has populated the film with legions of cloned versions of herself, laboriously filled in the background with layer upon layer of hyper-saturated computer graphics, and overdubbed the dialogue with the voices of professional actors. Maclean is in fact the sole performer in all of her works - and is just one among a number of recent contemporary moving image artists using performance, personae, avatars and alter egos to hold a mirror up to society and to question identity in today's post-social media age.

Citing the photographer Cindy Sherman as inspiration, Maclean uses makeup, clothes and her own body to impersonate figures male and female, young and old, animal and human. While Sherman recreates recognisable feminine archetypes from film and art history, making portraits that look almost 'real', yet subtly wrong, Maclean's characters are truly outlandish. To give you an idea: the business executive in FEED ME wears a suit and a baby bib, has a padded stomach, painted blue skin, and Irn-Bru orange hair. Sharing a taste for the grotesque with artist-filmmakers such as Matthew Barney. Mike Kelly and Paul McCarthy, her creatures look more like clowns or figures from a terrifying children's TV programme than real-life people.

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One of the most disturbing features of Maclean's characters is the fact that the face paint, wigs, faux-historical costumes and Lolita dresses used to construct their physical appearances are not made for the purpose, but in fact sourced either from Poundland or online cosplay retailers. These monsters may look alien but in fact already exist, in various disassembled forms, in our collective cultural imagination. Maclean uses these absurd chimeric creations to exaggerate and destabilise stereotypes reproduced in the media and pop culture: pop star bimbos; 'hoodies'; patriotic Scots; paedophile monsters.

While Maclean works with multiple characters and across a range of personae, Ed Atkins and Shana Moulton employ single alternative identities to work through aspects of their own personalities and explore wider social issues. For the past few years, Atkins has been 'performing' via digital avatars that take the place of his own body. The multi-channel video installation RIBBONS (2014), shown at the Serpentine Sackler Gallery in 2014, features an avatar called Dave who delivers a long, disjointed monologue, occasionally breaking into melancholy song. Dave, who Atkins describes as 'a surrogate and a vessel', has the generic physical appearance of a white, shaven-headed man. Atkins has mapped his own features onto him and given him his voice, leading the viewer to question where the artist ends and the avatar begins. Dave is by turns insecure and pretentious, an extreme version - the viewer is led to assume- of the artist who created him.



Ed Atkins, still from 'No-one Is More 'Work' Than Me' (2014). Image courtesy of the artist and Cabinet, London

Moulton works with an alter ego rather than an avatar. Recalling the work of feminist artist Lynne Hershman Neeson, who famously created a fictional persona named Roberta Breitmore, Moulton has created an alternative persona called Cynthia - a naive hypochondriac with confidence issues. In WHISPERING PINES (2002-ongoing), a long term video series and performance project, Cynthia gets through life as best she can with the help of prescription drugs, beauty products, exercise and spirituality. The series is partly inspired by TWIN PEAKS, and Moulton overlays her films with digital graphics to create a distinctive magic-realist, pastel-coloured New Age aesthetic. In a similar vein to Atkins, the New-York-based artist has stated that she uses Cynthia as a means of working through her own neurotic tendencies, as well as to highlight the anxieties rife in contemporary culture.



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Shana Moulton, stills of Cynthia from 'MindPlace ThoughtStream' (2014), 11:57 minutes, and 'Restless Leg Saga' (2012), 7.14 minutes. Images courtesy of the artist and Galerie Gregor Staiger, Zurich

In FEED ME, Maclean addresses the hypocrisies underlying broader contemporary social anxieties over paedophilia, online grooming, personal privacy, and so-called gang culture. She presents an infantilised world in which corporations harvest personal data so that they can more effectively stir up insatiable desires in adults and children alike. They then 'feed' those desires with computer games, medications and bottle-feeding dolls (the true weirdness of these real-life toys is horribly exposed here). It's never quite clear who we are to treat as the victims and who the villains, as characters slip from one position to the other. The perspective switches constantly: screens opening within screens, on computers, phones, toys, cameras. Everyone is gazing at everyone else, as the musical interlude 'Watching Me Watching You' drives home. You get the claustrophobic sense that the film will chase itself round in circles forever.

Mainstream media distinctions between 'good' and 'evil' are broken down in FEED ME. Innocent girls are prey for child-molesting beasts (the tabloid monster made literal), but they are also drug dealers and murderous cannibals. Predatory sex offenders are also big, outcast babies, lonely, hungry and misunderstood. Though they take on pre-existing class and gender caricatures, these characters constantly undermine them, the performative nature of social roles underlined by the fact that all parts are played by a 28-year-old white woman. The upshot is a fantasy world driven by the same paradoxes at the heart of our consumer capitalist society: child abusers are vilified by a society in which young girls are increasingly sexualised; happiness is imperative, but entirely commoditised; youth is fetishised but also feared. It's the palpable sense of rage, as much as the inimitable aesthetic, which makes Maclean's work so exciting.

Much as Maclean reconstructs the world in exaggerated, surreal proportions in order to critique it, Ryan Trecartin's hyperactive, disorientating films refigure a familiar way of living. In his video work the LA-based artist, his friends, and professional actors play attention-seeking characters of ambiguous gender – composites of Instagram feeds and narcissistic Facebook pages – who babble incessantly to the hand-held camera. Their monologues are a mix of sass and jargon – consisting of phrases copied and pasted from various corners of the Internet which seem occasionally to chime with some existential truth. With their jumpy cuts, hectic music and needy characters talking at a hundred miles an hour but rarely making sense, the films are like an accelerated version of reality TV programmes or vlogs. Tacky graphics chase over the screen, like pop-up ads or new browser tabs.

Events unfold chaotically, linked by no discernable narrative thread. Instead the focus is on the performances, which can be read as embodied enactments of identity crises. CENTER JENNY (2013), for instance, revolves around a group of characters several of them called Jenny. These characters are all attempting to emulate an archetypal Jenny, who has somehow evolved to a superior state of being. It's impossible to work out what's going on - yet, disconcertingly, you get the sense you've seen it all before. Trecartin's films look and sound like living in a post-social-media society feels.

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(C) Ryan Trecartin, stills from CENTER JENNY (2013). Images courtesy of Andrea Rosen Gallery, New York / Regen Projects, Los Angeles

The four artists I've discussed here are all blurring the boundaries between performance, video, and digital art. But beyond their formal and stylistic similarities, what connects them is the fact that their work is so deeply engaged with issues of gender, identity, consumerism and alienation in society today. The British Art Show, of which Maclean is a part, has as its theme 'The Capacity of Things', with a focus on rediscovering materiality in a digital age. The exhibition is ostensibly concerned with the present, yet a thread of nostalgia for the past runs through it – nostalgia for the skills, objects, and human connections that we've lost. In contrast, the work of Maclean, Trecartin, Atkins and Moulton feels decidedly rooted in the here and now. This might seem counterintuitive, as they shell off their 'real' selves and take on avatars and alter egos, eschewing documentary realism. Yet their fantasy realms encourage us to look, from new and skewed perspectives, at the world in which we live.

ABOUT THE CONTRIBUTOR

ANNA COATMAN is a writer and editor. She is the Assistant Editor at RA Magazine and is responsible a list of books on moving image art and radical film for I.B. Tauris. She has written on art, film and literature for Sight & Sound. Review 31 and The Quietus.

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THE MAGAZINE FOR CONTEMPORARY CRAFT

Patterns are a temptation. We see them, perhaps where they are not. It is with this confession that I begin with an irresistible story from Martino Gamper's childhood.

The designer was born in Merano, Italy, in 1971 – his father grew grapes and apples while his mother took care of him and his three siblings. Making, and growing, was a natural part of his childhood: 'There was a small community; someone makes wines, grows apples, someone is a blacksmith, someone is a joiner. It all links in with each other. I always saw people making things and used to watch people work. I had a bicycle and would cycle around. At that time, everything was open, there was no boarding up, and I'd sit and watch a construction site anticipating what they were going to do next. Just watching my dad fixing things, something as simple as harvesting grapes, there's a certain skill in that. There's a certain pride in creating or growing something.'

He was interested in making with his own hands, but also watching the skills of others. Decades later, he is orchestrating weavers, cobblers, book-binders and cane-chair repairers for his new project Post Forma. The project, as the title suggests, is about found or, more accurately, donated, objects. Members of the public are invited to get their belongings remade and repaired. It's a neat link back to the young, cycling Gamper, but the thread across the four decades is the pleasure of doing, a satisfaction from action. It is this sense that Post Forma harnesses, he describes it as 'showing what's possible... I started fixing when I was very young, it was a way for me to be creative. You find something, you fix it and in the same way you learn how it was made. But there's this idea that you can bring something disregarded, thrown out, back to life. Give it a new sense. It fascinated me from a young age.'

Gamper's breakthrough project was all about self-directed action. In 2007, he exhibited 100 Chairs in 100 Days for which, as you might guess, he challenged himself to make a hundred chairs in as many days; each unique and constructed from existing, found chairs. He scavenged his material from London streets and friends' homes. The result was a collection of hybrid chairs, from the quiet to the absurd, the beautiful to the laugh-

able. His first was a plastic garden chair clothed in suede, another called *Two-some* finds one chair frame wrapped around another in an anthropomorphic embrace. You may notice a Thonet backrest, a Jasper Morrison *Air Chair* or Robin Dayinjection-moulded seat, but the series has just as much power to light up a memory of a school fête, a local café or an aunt's living room.

Eight years later, 100 Chairs in 100 Days is still touring. For each show, Gamper makes a 100th chair. There have been seven 100th chairs so far. The design fraternity may have caught up with his improvised making but you'd still be hardpressed to find anyone working with the same combination of sensitivity and wit. And while the project has a lightness to it, it contains plenty of food for thought about agency, value and consumption. Gamper wrote that he 'wanted to question the idea of there being an innate superiority in the one-off and used this hybrid technique to demonstrate the difficulty of any one design being objectively judged the best'.

He left school at 14 to be apprenticed to a cabinetmaker. Gamper then enrolled on a sculp-



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ture course at Vienna's Academy of Fine Arts where he met industrial designer Matteo Thun and went to work in his studio. But the world of design briefs, drawings and mass-manufacturing wasn't for him, as Gamper explained to Alex Coles for the publication *Transdisciplinary Studio*: 'The type of designer who shapes their world according to their Utopian vision doesn't interest me. Their work can remain the same for decades even when the world around them is changing.' Neither the role of the craftsman nor that of the industrial designer satisfied him, so, eager to find another route, Gamper came to London in 1997 to study at the Royal College of Art.

His first year at the RCA was also the year that saw the furniture and product design departments merge into Design Products, under the leadership of Ron Arad, becoming a broader, more experimental proposition. That Gamper emerged from that course, at that time, partly explains the individual nature of his practice. He is a skilled handson maker, but would never describe himself as a craftsperson, he is a designer but fits neither into the industrial mould nor that of Design Art,







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a genre gathering steam in the decade after he graduated. Instead he followed his own path: his work tends to be one-off, but somehow manages to celebrate both speculative making and industrial manufacturing. He later taught on the course from which he graduated. The workshop family that he has built includes plenty of his ex-students such as Gemma Holt and Will Shannon and in their work you can sometimes see Gamper's concerns of local and improvised making reflected back.

We're meeting because Gamper's *Post Forma*, made specifically for the *British Art Show 8*, is at Leeds Art Gallery until January then on national tour. *British Art Show 8* includes work, with a craft bent from Ciara Phillips's screen-printing to Jesse Wine and Bedwyr Williams, who both use clay. This turn to materiality is not accidental as curators Anna Colin and Lydia Yee explain: 'In our seemingly dematerialised reality, many artists are reconsidering the potential of the physical, revisiting skills and practices that have been overshadowed in the transition to the digital'.

With its title *British Art Show 8*, one wonders if Gamper is comfortable being in this curation

'You find something, you fix it and, in the same way, you learn how it was made'

of contemporary fine art? 'I was initially concerned. I do work on this crossroad but that was the reason I wanted to be engaging rather than exhibiting something static. It takes that question away if it's alive. People can do something, learn something, fix something.'

Gamper isn't a stranger to the world of fine art – he curated *Design is a State of Mind*, a show of shelving and personal collections at the Serpentine Gallery last year and he has exhibited with his wife, the artist Frances Upritchard, several times – but *Post Forma* goes beyond his own practice, his own making, and becomes, instead, a provocation to the public.

The installation works like a festival of making in miniature. Within the gallery space Gamper's contribution is furniture, including a 'chable',

another kind of hybrid object, this time between a chair and a table. Though its structure may seen simple, in chair form the tabletop becomes the backrest making the chair throne-like. Here there will be book-binding and cane-chair mending workshops as well as directions to local cobblers where people can get their shoes mended for free. Gamper's aesthetic flourish is to be found in the bright blue colour of the cane and the shoe soles. A loom is set up in the gallery with a weaver working with yarn contributed by the public. The loom will travel around all four venues over one year weaving one long piece of fabric.

The curators of the *British Art Show 8* approached Gamper having seen *In a State of Repair* at department store La Rinascente during the 2014 Milan Furniture Fair. Gamper was asked to essentially dress the windows but he had other ideas. "They kept talking about their customer service so I wanted to challenge that. I thought: "OK, let's see how far you can stretch customer service." He dressed the shop's windows but also devised stands for makers to work at, repairing shoes and chairs for passers-by. Was it meant as a



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Right and below: installation of *Tu casa*, *Mi casa* at The Modern Institute, 2013





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critique? 'It was a gentle critique to the design world, and to Milan at the time and to a big department store. A constructive criticism to show that you could do something else with the money instead of spending it on window dressing for a week and then throwing everything away.'

Gamper has always used found objects within his work. 100 Chairs in 100 Days could be interpreted as extreme repair, a way to give new life to broken things. 'I feel like part of my practice somehow engages with objects that are in this process of transforming – they aren't new anymore, they are in transit. We have so many objects now in our world we have to adjust a little bit – you can't keep inventing the wheel. For me it's the attraction of an object that's had a certain life, retains a history and now in 2015 I'm re-engaging with that. Two sets of history meeting each other. Now and then.'

Gamper manages to bring together a world of systems – he obviously has a love of taxonomy from 100 *Chairs* to his ode to shelving at the Serpentine – but simultaneously manages to share an intensely personal vision. Design, for him,

'If you make something there has to be joy. You can sense it in people's work'

is a continuum that's seen him collaboratively create meals for which he cooks and not only makes the furniture but also the tableware and cooking utensils. Pleasure is never too far away: 'If you make something there has to be joy. You can sense it in people's work.'

Gramper's graduating collection at the RCA comprised eight pieces of furniture made for the corners of rooms. The world of the object doesn't end at its edges but instead stretches into the space around it.

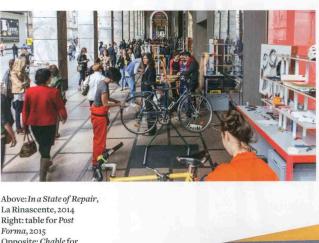
The designer has had more opportunity in recent years to create entire environments. At Glasgow's Modern Institute's *Tu casa, mi casa,* he turned a contemporary gallery space into a domestic vision complete with a wood-burning stove. The exhibits, all designed by Gamper, num-

bered nearly 70 and ran from Moroccan carpets and furniture to mirrors and lights. But all retained the designer's slightly wonky aesthetic, always colourful and rarely symmetrical.

When we meet, Gamper is fresh from completing the interior of The Marksman pub in Hackney for which he's worked with Daniel Harris from London Cloth Company on a fabric, a glassblower and a Venetian marble plasterer. Working with other disciplines at close quarters, does he yearn to have a go? 'Every day,' he replies, without hesitation.

Gamper retains that curiosity and pleasure he felt as a child watching people at work. He now asks the public to share in his experience, to re-engage with acts of making unseen and objects unloved.

British Art Show 8' is at Leeds Art Gallery, The Headrow, LS1 3AA, until 10 January. It then tours to Edinburgh's Scottish National Gallery of Modern Art, Norwich University of the Arts and Norwich Castle Museum and Art Gallery and the John Hansard Gallery and Southampton City Art Gallery throughout 2016. martinogamper.com



Above: In a State of Repair La Rinascente, 2014 Right: table for Post Forma, 2015 Opposite: Chable for Post Forma, 2015 Previous spread: Design is a State of Mind at the Serpentine Sackler Gallery, 2014

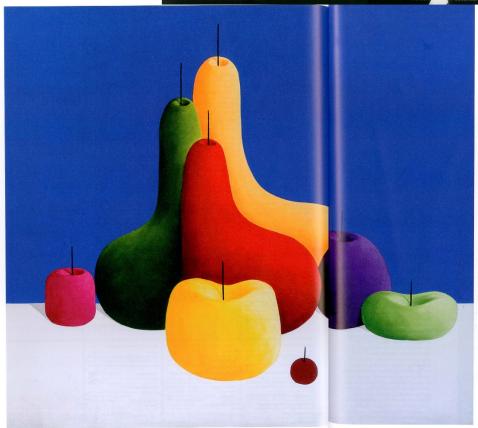


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APPLES AND PAIRS

Nicolas Party is an artist based in Brussels, Belgium. He uses painting, drawing, sculpture and print-making to explore the infinite and unexpected possibilities of traditional forms (portraiture, still life) and banal objects (teapots, trees). Jesse Wine is an artist based in London, UK. He works mainly with ceramics, creating pieces that often act as a form of self-portraiture or pay direct homage to art history. Ahead of 'Snails in Notting Hill', a collaborative installation at Rise Projects, London, featuring crockery by Wine and wall paintings by Party, the pair met to discuss forms, frames and learning from Giorgio Morandi.

Nicolas Party
Still Life, 2015, pastel or
canvas, 1.6 × 1.9 m

Courtesy
the artist and The Model
Institute/Toby Webster Lt

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JESSE WINE

I saw your exhibition 'Boys and Pastel' at Inverleith House in Edinburgh earlier this year, which was the first time that I had properly encountered your work. The show included large-scale wall paintings and also a number of framed pastel works. The first thing I thought was: why are they framing these? I was perplexed that they were behind glass because I wanted a greater sensory experience of the surface, how fragile it is.

NICOLAS PARTY

There are different kinds of frames. In 'Boys and Pastel', the murals surrounding the pastels formed one kind of frame. In very practical terms, you need to put pastels behind glass: they're so fragile that if they get knocked, or if you touch the surface, you destroy them. But I am also interested in broader questions of presentation and the spaces in which artworks are 'framed'. When you make art, in the back of your mind you always have the idea that it's going to be exhibited

1 1 Nicolas Party
left: Trees, pastel on canvas, 150 × 80 cm; right: Vallotton nude, pastel on wall, 4.8 × 4.3 m, (both 2015), painting hung on mural

Jesse Wine Still.Life., 2015, glazed ceramic, 1.9 × 2.7 m

Courtesy

1 the artist, The Modern Institute/
Toby Webster Ltd., Glasgow,
and Kaufmann Repetto, Milan

2 the artist, Mary Mary, Glasgow,
and Limoncello, London

these different contexts will necessarily influence how the work is perceived. Throughout history, painting's 'natural habitat' has changed: from the church to the salon and now to the white cube. I think frames probably started to disappear when we began showing art in all-white galleries. Before that, paintings would need a frame to separate them from what was going on behind them, on the wall, which would be coloured or wallpapered or whatever. The frame was crucial: without it, you couldn't see anything. In my case, I use frames because I think

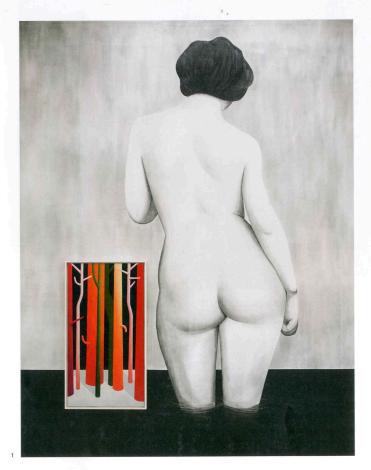
somewhere, maybe in various places, and

In my case, I use frames because I think my compositions in themselves are very self-contained. It's not like in photography or in the cinema, where it is implied that there is a world beyond what you see and the camera is just showing a very small section of a wider image. In a painting, there is nothing outside. The way in which Giorgio Morandi composed his pictures has been very important for me in relation to this: his objects are always in the centre of the canvas, like a group of performers on stage. Jw Morandi is an interesting example. I'm

W Morandi is an interesting example. I'm sure you get asked about him a lot, in terms of your choice and arrangement of objects.

NP I paint still lifes and I often paint pots;
Morandi is a great source of inspiration.
Paul Cézanne is important, too: his apples are another example of a classic subject repeated as a way of experimenting with shape and light. For me, though, the most important lesson from Morandi is how to focus. His paintings are telling us: there are no bottles outside of the frame, so concentrate on looking at the ones in the picture. It's a very difficult exercise to look at an object with a great deal of attention — to look only with your eyes and try to forget what you are looking at. John Cage was asking us to do the same thing with sound in 4'33 (1952). He was saying: forget to hear — melody, the sound of a car — you need to erase all that information. Then, you can really listen.

Another amazing thing about Morandi's painting is the texture of his brushwork. He worked with a size of brush and type of paint that registered all the movements of his hand directly onto the canvas, using his wrist to make these little waves, so it seems as though the paint is always moving, all the objects are moving. It's almost like a seismometer but, instead of tracing the Earth's movements, he captured the vibrations of the pots. For years and years, Morandi looked at the same vases every day and – I think – he increasingly had the sense that matter is moving, which, of course, is absolutely true. Nothing is still; on an atomic level, things are in constant motion. It's also a question of entropy and decay: every object is turning into something else very gradually. If you leave a bottle for 5,000 years, there will be a profound change. Morandi was so concentrated and focused - so totally immersed in what he was looking at - that he saw this.



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'Perhaps we are educated out of creativity: we all start life with wonderful imaginations and then we go to school and are taught there's a structure to things and you must do it this way.'

JESSE WINE

JW What is the relationship between the portraits – the 'boys' – and the other works in 'Boys and Pastel'? From what you have been saying, there's not such a difference between inanimate and animate objects for you. The pieces of fruit in your still lifes would be a case in point: they are painted almost like characters. Fruit is clearly alive, in a sense, but you bring it to life in a different way.

N P The portraits that I'm painting are not real people; they are as alive as the other subjects that I'm painting. Morandi was painting pots and, when we look at his works, we have a conversation with them. That's the beautiful thing about art; you can ask the viewer to have a conversation with a black square or a blue horse.

- JW When we were talking earlier, you said something that I thought was quite interesting, which was that you are searching for motifs that are personality-less. You used the example of a tree.
- N P It's not about trees lacking personality; they have a lot of personality. It's more that people have been drawing and painting trees from the earliest days of mark-making. A tree is something that you will never

get bored of looking at or thinking about. A portrait is the same. There is something incredibly rich about these very familiar subjects that have been used throughout the history of representation.

I like Italian food; you just need some pasta and tomato sauce. But, as every Italian will tell you, it's actually very difficult to find a place where you can eat a good bowl of pasta with tomato sauce. A portrait or a picture of a tree is the same: it's easy to make a bad one.

JW I've been thinking a lot recently about the British education theorist Ken Robinson. His position is that we are educated out of creativity: we all start life with wonderful imaginations and then we go to school and we are taught that actually there's a structure to things and that you must do it this way. Even if you get back some of that creativity at a later stage, your relationship to it has changed because the way you value being creative has shifted — you are viewing it through the filter of art school or the commercial world or adult relationships. For the past few years, I've been working mainly in ceramics, and maybe part of that stems

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from a desire to reach a more intuitive way of making. Occasionally, people can tap back into that naive creativity with amazing results. Think about Henri Matisse's cut-outs. It was as if he couldn't get it wrong; he could only get it right.

That's because there was no discussion about it for him; it wasn't about them being good or bad. When cutting the paper shapes, he was not trying to do beautiful shapes, beautiful colours, he was just making them. It was something very absolute.

Last year, I had my first institutional show at BALTIC in Gateshead and, when I did a site visit, I was really surprised by the number of primary school children that visit the space. I thought it was an interesting opportunity to communicate with people outside of my usual audience, so I decided to make puppets: ceramic items of clothing, hats, shoes, rucksacks etc., which I presented like Alexander Calder's mobiles. You know, Calder was a puppeteer. While he was living in Paris in the late 1920s he made a whole puppet circus that he performed in front of people like Jean Cocteau, Le Corbusier, Fernand Léger and Piet Mondrian - the whole European avant-garde.

I feel that my work communicates things very immediately and very openly – and there is a sense in which yours is similarly accessible – but I wonder if it sometimes suffers, in the context of the contemporary art world, because of this.

P When I was a teenager, I painted a lot of landscapes of the area where I grew up – a small village by a very beautiful lake in Switzerland. I spent my time copying the labels on wine bottles and painting watercolours of the vineyards and the mountains. When I started art school, I became infatuated with a completely different kind of work, which was all very new and exciting, and my style changed. My parents came to one of my early shows and they said: 'Oh ... We don't understand it but we're sure it's good.

It's just not for us.'

I didn't like the idea that what
I was doing had suddenly been put in
a very specific 'art' context and had
become something that my parents
couldn't understand, or didn't want
to. Sometimes, I look at the paintings
that I did of the lake and I think they're
good, even if they seem quite simple.
Now, I think I'm closer to that. My
parents say: 'Your trees look beautiful,'
and they mean it, and that's great.

JW Is it a kind of seduction – to get people to engage with the work? Because I find your work totally seductive.

N P Seduction is important. I see it as the way to get people into the work, a way to get them into a conversation. Ugliness can be a form of seduction, provocation is seduction, beauty is seduction.

JW One way I try to get people to engage with my work is to install it so that the pieces take a while to get around physically – that way viewers are forced to spend more time with it. At Inverleith House, you worked with the space in a very deliberate and effective way: for instance, using the doorways to frame various compositions. You might glance back through a doorway to one of the portraits of boys to find him looking back at you: this exchange of glances made me pause; it changed the rhythm of the show.

NP When you make things that people feel they 'get' in two minutes — or even less, two seconds — you have to think harder about how you put those works together. People often assume that someone with flashy, sexy clothes won't be smart. So, if your work is a bit flashy and sexy, you need to find another way to make your point. I try to do that by pairing very straightforward things in a surprising way. Take the title of our show at Rise Projects, 'Snails in Notting Hill': that is a good combination.

- When I was in art school, one of the tutors, Brian Griffiths, told me to give up on making what I believed to be an original form, and instead to focus on where two surfaces meet, because that's an opportunity to be original. And those surfaces might manifest themselves as two words in a title, or two works together, or an exhibition and a text.
- NP Sometimes, you just need to put simple things together. And, from that point, it becomes interesting. It's a bit like tomato and basil, or two people together. It's a bit like love. ••

Jesse Wine is based in London, UK.
In 2015, he has had solo shows at
Limoncello, London, and BALTIC Centre
for Contemporary Art, Gateshead, UK.
His work is currently included in the
British Art Show 8, a Hayward Touring
exhibition, which runs at Leeds Art
Gallery, UK, until 10 January 2016, before
travelling to Ediuburgh, Norwich and
Southampton. In 2016, he will have exhibitions at Gemeentemuseum, The Hague,
the Netherlands, and Tate 81 Des., UK.

Nicolas Party is hased in Brussels, Belgium. In 2015, he has had solo exhibitions at kaufmann repetto, Milan, Italy; SALTS, Basel, Switzerland; and Inverleith House, Edinhurgh, UK. His work was also included in 'Tiger Tiger', Salon 94, New York; 'Full House', Shanaynay, Paris; and 'Prix Mobilière', artgenève Art Fair, Geneva. In 2016 he will have solo exhibitions at Glasgow Print Studio, UK; Centre d'art Neuchâtel, Switzerland; and The Modern Institute, Glasgow, UK.

'Snails in Notting Hill' runs at Rise Projects, London, UK, until the end of November.



Nicolas Party
Portroit,
2015, pastel on canves

2
Jesse Wine
Young man red II (detail),
2014, glazed ceramic
and steel, dimensions variable

Courtesy

1 the artist and Kaufmann
Repetto, Milan,
and Salon 94, New York
2 BALTIC, Gateshead

Frieze November / December 2015 5 / 5

'Seduction is important. I see it as the way to get people into the work, a way to get them into a conversation.'

NICOLAS PARTY



BBC News Online 2 November 2015 1/3



British artist Benedict Drew is aiming to "challenge a culture of unhealthy body image" through pieces of art work being unveiled across digital screens in the London Underground today.

The works have been commissioned by Art on the Underground, an initiative created by London Underground in 2000, designed to "champion contemporary art in London".

The video work, titled de-re-touch, is inspired by London's unique underground environment and plays with the language of advertising.

At eight seconds long, the video acts as an interruption to the images and adverts fed to commuters on the Underground.

De-re-touch includes a close-up shot of an ear, a throbbing fist and flashing textreferencing the mass of bodies people encounter both as tube passengers but also in advertising.

To accompany the video, the artist has created an electronic and experimental audio piece available to download, which is designed to be listened to while travelling.

Drew has been working across video, sculpture and experimental music dating back to his time at art school in the '90s.

Can you tell me a bit about your background? How did you start creating art?

I was very privileged with my mother running a gallery in Canterbury, so was I brought up around amazing art, it was like a family trade. I was very lucky in that respect. I went to Middlesex Arts school in the 90s which was an amazing time, some really good people had come out of that art school, people like Hayley Newman - she was totally inspiring. I then went back to doing an MA at the Slade School of Fine Art about 5 years ago, it was amazing.

What attracted you to this project?

It's really wonderful to be invited to work with Art on the Underground, it's an organisation that's very public and so I've been aware of their works for quite some time. Being asked to make something about this sight of the underground and within that kind of space was really challenging. It was quite nice to engage with something I'm so familiar with. The underground is such an intense place.

BBC News Online 2 November 2015 2 / 3



What do you find unique about London's underground environment?

It's a very shared space and you're very close to people you don't know and that's kind of unusual, in a city where we are all trying to mark our own territory. It's quite archaic as times as well and the underground can be super confusing. I think it's quite remarkable how well people behave towards each other on the tube, given the crampness of it all – people give up their seats for the elderly, people will stand on the right side of the escalator.

What is it about advertisements that frustrate you?

We're confronted with distorted images of bodies, especially female bodies. I see [advertisements] this, as a kind of oppression. - We're confronted with photos that aren't even real, they are digital drawings. Making the video work that sits amongst real advertisements was important to me and when given this project, I felt it was impossible not to address this issue.

I acknowledge that I'm a white, male artist and I'm privileged in that respect and that maybe I'm not the best person to be talking about this, however it's all of our problem. The misrepresentation of bodies through a male gaze is a destructive thing and it's harmful and warps our perception - enough is enough.

That's why the work is called de-re-touch, it's a call to stop re-touching photos. The video is kind of messy and scrawling and fast moving which is very different to the adverts it will be sitting amongst. I guess it's a small protest against a world of image making that is still very dominant in advertising today - Why will this unrealistic, imagined idea of a perfect body sell me an item of clothing or a gym membership? It's so messed up and it seems so obvious to say it.



You seem to feel very strongly about body image and negative, selfperceptions - is this a theme you will explore more in the future concerning your work?

I don't know. I often think of my work as songs, like this piece is gestural.

What do you hope for people to take away from your work?

I want people to stop accepting these distorted images of bodies, I'd like everyone to just say it's unacceptable because, it is - it's oppression. When you see television programmes from the 60s and seventies and you just see obvious racism or homophobia, now you think "Gosh, that's so unacceptable", like that wouldn't happen now which is good, we've moved on. I think there will be a time where we just look back and think "oh my gosh, what were people thinking?"

BBC News Online

2 November 2015

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Is your artwork planned or instinctual?

It's complicated. It's emergent and comes out of a set of things I indulge in the things I see, music I listen to, or books I've read - it's kind of like constructing a cultural universe and then out of that emerges a voice and forms the way you think, my work is excreted out of that.

Do you ever have artist's block? And if so, how do you break out of it?

Deadlines help! [laughs] It's tough but I'm quite productive and I work a lot. What I like about art, as an arena, is that anything can be allowed into it - if you wish to make shoes, you could do it and that is artwork. I make drawings, prints, sculptures, videos and music; so when I'm blocked with one medium, I can jump onto another, which I find quite useful.



How do you know when a piece is finished? How do you know when to stop?

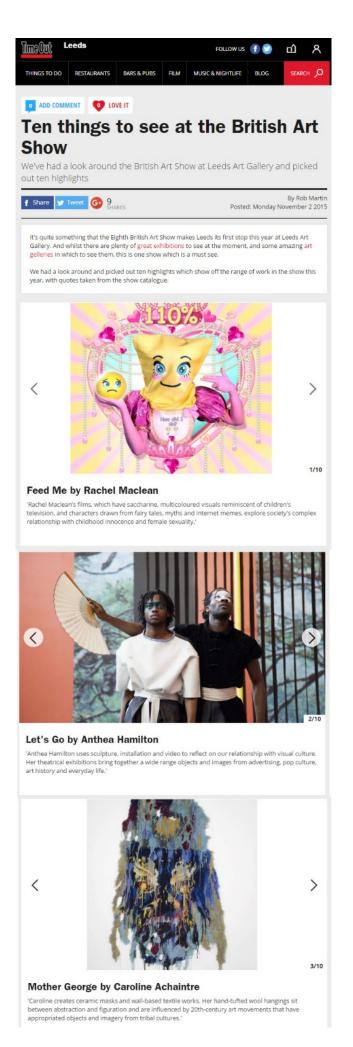
Generally the day before the exhibition opens [laughs]. There's a sense that you can tinker with things forever but it's quite good to keep hold of immediacy, like if you overwork something you can lose the energy within it. I think that's the case across all forms or work.

What's next for you?

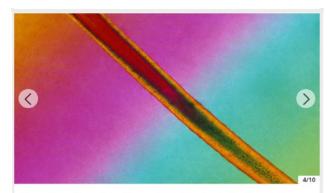
I'm currently in the British Art Show which opened in Leeds a few weeks ago and that travels around the country, so the next place it goes to is Edinburgh so I need to start thinking of how the space will handle the installation. I'm also teaching at the Slade Fine School of Art. I want to try to make so more music too, maybe make a record?

Benedict Drew's new pieces can be seen across a wide range of underground stations across London.

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Trace Fiber from Freud's couch under crossed polars with Quartz wedge compensator (#2) by Broomberg & Chanarin,

'Adam Broomberg and Oliver Chanarin are trained photographers who, together, work across diverse media to question the nature and practice of documentary photography. Tackling religion, war and history, they explore the politics of documenting conflict and uncover the ideological constructs behind the familiar tropes of visual culture.'



The Kipper and the Corpse by Stuart Whipps

'Stuart Whipps draws out complex narratives from historic artefacts or events using photography and video. Frequently reconfiguring existing material, his work addresses the impact of socio-economic and physical changes to specific places, as well as the shifting ideologies behind these changes.'



Raking Light by James Richards

'James Richards mixes excerpts of found and publicly accessible video with his own footage, in order to create complex video works and installations. Drawing on the cultural and emotional resonance of these materials, he creates striking interplays of sound and image that leave space for the viewer to form their own connections.'



The whole vibe of everything by Jesse Wine

'Jesse Wine is an artist who works primarily with ceramics. Making use of traditional glazing and firing techniques, he produces autobiographical works that take the form of objects drawn from his daily life, including sportswear, food and tools.'

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Hands On by Martino Gamper

'Martino Gamper is a designer whose multidisciplinary practice includes exhibition design, Interior design, and commissions for the International furniture Industry. Starting as an apprentice with a furniture maker in his hometown, Gamper went on to study sculpture at the Academy of Fine Arts, Vienna, and design at the Royal College of Art, London.'



Century Egg by Bedwyr Williams

'Bedwyr Williams's performances, films and installations often involve comic narratives about dystopian futures, in which serious concerns are undercut by moments of absurdist humour, or banal observations. Previous projects have seen Williams build an observatory in homage to amateur astrologers and assume a range of different personas, including a one-eyed preacher, the Grim Reaper and a character known as Count Pollen.'

Yorkshire Art Journal

6 November 2015

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Yorkshire Art Journal

Object Lessons: British Art Show 8 at Leeds Art Gallery

November 8, 2015 by k.c. Yorkshire Art Journal art / British / BritishArtShow8 / contemporaryart / Leeds / UK



Rachel Maclean, Feed Me, 2015, © Rachel Maclean, Courtesy the artist and Film and Video Umbrella

The British Art Show is a quinquennial exhibition with an impressive track record for spotting mainstays and stayers in British art. This 8th edition has the same aspirations and plenty of everything to do it with. Valcric Zwart explores the sumptuous and the aggressive within Leeds Art Gallery's display

The British Art Show's mandate is to bring together major themes and talents of the past five years' of British art. A daunting task in itself, but BASB's curators also voiced an intention to animate recent thinking around New Aesthetic. The exhibition is only partially coherent in this, and the suspicion is that this has more to do with the British Art Show as a cultural institution, than Colin and Yee's ability to realise a show examining 'the meaning and manifestation of objects in the seemingly dematerialised reality that marks our times.'

It has plenty of work: 42 artists and a record 27 commissions in a wide variety of media. While the offering is heavy on video, it is light on photography and drawing... and opera, and ballet.

It has plenty of space: it fills the entirety of Leeds Art Gallery, whose own collection is on long loan to other institutions ahead of its coming, year-long refurbishment.

And it has plenty of time. The exhibition impresses as being in flux – some pieces will be completed during the run of the exhibition, and there are integrated performances and programming. The catalogue provides a unique look over the curatorial shoulders of Lydia Yee and Anna Colin through its artists' production photos, scripts and preparatory sketches. What is on view in Leeds is just the start. We're told B.458 will evolve and change as it travels to various venues in Norwich and Southampton before concluding in Edinburgh, in September 2016.

Very few of BAS8's artists actually use a New Aesthetic approach as conceived by its author, James Bridle. This work reveals the processes, different actions they've undergone, and the virtual and physical infrastructures behind them, as well as biases. New Aesthetic art won't charm with its looks, having almost nothing to do with actual aesthetics, but rather how it is created (and what it could become). At BAS8, the truest example of this phylum is Yuri Pattison's video installation on the gloved, shirtless human labour and natural resources required to make Bitcoins, which includes a conceptually-aligned cooling system.

In a more illustrative vein, Andrea Büttner's images for figures of speech in Kant's Critique of Pure Reason are drawn from her own archive and online sources, forming a subjective-illustrator version (ala Roland Barthes). Similarly, Lawrence Abu Hamdan's Convention of Tiny Movements presents MIT's research into the potentials of crisp packets, tissue boxes and other inanimate objects for use as listening devices. Where Büttner lets the images do the heavy lifting, Abu Hamdan includes an A4's worth of explanatory text for this deliciously unsettling idea. It's either a tweet in 3D, or too didactic, depending on your expectations as a viewer.

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Caroline Achaintre, Todo Custo, 2015. Copyright the artist. Courtesy of Arcade, London. Photo: Anabel Elston.

Thankfully, the curators have included work positing objects as initiators of action, networked realities, mutating forms or active agents in a more imaginative way. Particularly engaging is Melanie Gilligan's video *The Common Sense*, about the unintended and disastrous consequences of networked emotions. It is both very well made and cleverly presented within a network-like installation and proximity-triggered headsets.

Rachel Maclean's Feed Me will be on the receiving end of a lot of right-swiping. Maclean plays all parts and employs a slick, candy-floss aesthetic to take on some of the more recognisable aspects of Web 2.0 life and its conceits.

Another thought-provoking video is by Imogen Stidworthy. Using 4-screens, this meta-exploration of prisoner surveillance and the limits of speech is tethered by footage of an intergalactic-looking scan of Alexander Solzhenitsyn's last hunk of gulag bread.

Much of the art of the last five years reflects the fact that the internet and digital technologies have opened up many more opportunities, for living and for making art. Not all art does, though. There are many possible responses to this change in the way we live, including merely backing up your savoir vivre once in a while and continuing on as before. This pluralism is also manifest among artists, and it's why some of the work on view is not a response to dematerialised reality, but a continuation of making objects with things, sometimes making ur-objects with ur-things, like making paintings with the sea (Jessica Warbovs).



Bedwyr Williams, Century Egg, 2015 (Film Still) ⊗ the artist, Courtesy the artist and Limoncello Gallery

The sumptuous brushwork of Lynette Yiadom-Boakye might convince you that a real (or indexical) relationship with objects, people and experiences demands traditional materials and techniques. But James Richards' video Raking Light also conveys the same pure pleasure of looking, in a way that is almost amniotic. Both artists' work reminds us of art's superpower: isolating and preserving the visual poetics of life as observed in the living of it.

Close by, Caroline Achaintre's hand-tufted textiles look great between the ceramic one-two punch of Jesse Wine's brash materiality and Aaron Angell's 'badly-made trophies', as one visitor characterised them. This work reflects visual artists' increased use of media once thought of as belonging to the applied arts, or craft. Between Yiadom-Boakye's paintings and the somewhat aggressive-looking craft revival across from it, a lone Pablo Bronstein drawing hangs by itself.

Despite its size, it seems like it might sublime away into the atmosphere amid all the materiality.

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While not overtly political, three projects in the exhibition are pitched against received ideas still swilling around in the dregs of late capitalism, again through objectness.

Ahmet Öğüt's commissioning of former *B.45* artists (Liam Gillick, Susan Hiller and Goshka Macuga) to design donation boxes combating student debt is the most dissenting. This project breathes new life into the still-not-quite-dead notion (especially online), that visibility is power- by conceiving visual art that permanently and materially works for social change.

Designer Martino Gamper enlists traditional craftspeople to bind books, repair shoes or re-cane chairs – to transform damage and wear into one-off design and is an inherent provocation about the commercial devaluation of these skills.

Finally, Stuart Whipps' 1275 GT Mini project, in collaboration with ex-Longbridge workers is described everywhere as a 'restoration' completed when the artist drives the Mini to the BAS8 in Edinburgh. 'Resurrection' better expresses the victory lap around the personal and political that Whipps has in store however: the car was first built in 1979, the year of the artist's birth and of Margaret Thatcher's coming to power – and by extension the start of subsequent years of labour unrest.

Taken as a whole, this selection of art made in the past five years produces a disquieting effect. Underlying many of the works is a contained cyclical or churning process or sensation. Sometimes this is literal, as with Anthea Hamilton's ant farms, the videos of Benedict Drew's roiling geothermals intercut with suggestions of repressed desire. Mikhail Karikis and Daniel Sinsel offer a more blood and guts versions. Elsewhere the unease is more subtle. Simon Fujiwara's video 'Hello' is edited by a restless, dismembered hand. Magali Reus' beautiful and original lock mechanism sculptures draw attention to the cryptological distance between a human life and encrypted data.

You still might not escape a non-urgent sense of dread, especially if you take a break on one of Alan Kane's tombstone-shaped benches. Instead, and before you've seen one too many (of the many) videos, head to Bedwyr William's Century Egg in the sculpture gallery for his self-portrait as an archaeological find. It's the only jocular note in the whole show, and it is all the more funny for it.

British Art Show is at Leeds Art Gallery until 10 January 2016. Discover more at <u>britishartshow8.com</u>. <u>Valerie Zwart</u> is a Leeds-based visual artist, writer and curator. Her studio is in Leeds, UK at East Street Arts (Patrick Studios).

Hunger TV 8 November 2015

HUNGER TV

Art & Culture

EVERY PIECE OF DUST ON FREUD'S COUCH

Published on 08 November 2015 words Jesc Bunyard



S ituated in leafy north London in Freud's London house, now transformed into a museum, the study has been kept as it would have been when he was writing and treating patients.

Amongst the books and collection of Egyptian, Greek, Roman and Oriental antiquities is Freud's legendary couch, given to him by one of his patients in 1890 and covered with a Persian Qashqa'i rug for most of its life since then. All of Freud's London patients would have reclined here, discussing their thoughts and dreams. For their exhibition at the museum, the art duo Broomberg & Chanarin hired a police forensic team to gather DNA samples, including hair and dust particles. The DNA they recovered may belong to Freud's patients, such as 'Dora' and 'Wolf Man', including the tourists and curators who have visited the room.

Using the findings initially presented as psychedelic coloured high-resolution radiographic quartz images, the duo have created large tapestries that mirror the original rug. One of these woven works is now draped over the couch, temporarily taking the place of Freud's rug and the effect is visually startling. The radiant work, covered in synesthetic colours is situated in Freud's dimly lit study, which is decorated in deep reds and browns. The DNA findings are also presented in a slide projection in another part of the study.

The exhibition works with the language of science, probing into the evidence left behind on the couch, just as Freud delved into the mind of his patients.

Broomberg & Chanarin: Every Piece of Dust on Freud's Couch is at The Freud Museum London until November 22.

An extension of the project is on show at British Art Show 8 at Leeds Art Gallery until January 10. The exhibition will then tour to Edinburgh, Norwich and Southampton.

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The state of British art in 2015

By Anna Coatman

Published 13 November 2015

With British Art Show 8 and the Turner Prize 2015 both showcasing the cutting edge of British art, Anna Coatman outlines five trends of a generation – from a digital backlash to the idea of Britishness itself.

The Turner Prize is one of Europe's most prestigious – and notorious – annual contemporary art awards. The British Art Show happens every five years, showcasing a selection of the best, most representative contemporary art from the UK. What do this year's shows tell us about the state of British contemporary art?

1. "British artists" come from all over the world

Almost half of the 42 artists in the British Art Show 8 were born outside the UK, as were two out of the four Turner Prize 2015 nominees. Are more artists from around the world being drawn to the British art scene? Whatever the truth, the contemporary art world is undoubtedly growing ever more global and labels like "British artist" are becoming broader.

London is as global as a city can get, and much of the UK art scene – not to mention the international art market – is clustered in the capital. But both Turner 2015 and BASS are taking place in other regions: the venue for the former is the Tramway in Glasgow, while the latter is hosted by Leeds Art Gallery before it travels to Edinburgh, Norwich and Southampton in 2016. The high cost of London living is a hot topic in the art world, with the art market growing and the number of affordable homes (let alone studio spaces) rapidly shrinking. Is it possible that things have reached a tipping point, and that swathes of artists will follow the suit of Turner 2015 and BASS and go further afield over the next five years?

2. But geography still has a place in contemporary art

There's little overt exploration of "Britishness" – whatever that might mean – in either BASS or the Turner Prize. However, at BASS a sense of place is tangibly present in Jessica Warboys' Sea Paintings: huge, battered canvases that have been dragged from the sea, stretched out on the beach, and scattered with mineral pigments. Warboys has created a site-specific Sea Painting for each BASS venue; Spurn Point 2015, which hangs dramatically above the grand staircase in Leeds Art Gallery, was made on the East Yorkshire coast.

In a more political sense, place is also intrinsic to Stuart Whipps' *The Kipper and the Corpse* (2015), an artwork which explores the casualties of market-driven globalisation, centring on the Longbridge Motor plant in Birmingham. The factory was shut down and relocated to China in 2005, resulting in the loss of 6,500 local jobs. The shell of a GT Mini that was made there in 1979 now sits in Leeds Art Gallery; Whipps will be enlisting ex-Longbridge employees to restore it before exhibiting the finished product at BASS's final Southampton venue.

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Yorkshire Sculpture Triangle project for BAS S



July, Dunwich. BAS 8.



Feed Me, Scene 8, 2015.



BAS S.

Expand

Expand

3. Today's artists are getting "real"

Perhaps we need to be reminded of our place in the real world, as we're spending more and more of our time in the digital one. The curators of BASS think so, arguing that many artists are now questioning our over-reliance on the internet and other digital technologies. The theme of BASS is "The capacity of things", and each work in the show has either been commissioned or selected because it somehow explores materiality in a new way. For instance, The Ideal (2015) by Yuri Pattison is a part-sculpture, part-film installation, taking a Chinese Bitcoin mine (a large, specialised data centre) as its subject. Featuring footage of the mine, the nearby hydroelectric dam that powers it, and the surrounding natural landscape, as well as objects that reference the mine's energy-intensive processes, this work reminds us that the seemingly limitless internet ultimately runs on unsustainable fossil fuels.

"Many artists are now questioning our over-reliance on the internet and other digital technologies"

While some artists focus on the ways in which new technologies damage the environment, others focus on how they damage society. Rachel Maclean's film Feed Me (2015) depicts a candy-coloured nightmare world where a sleazy toy corporation peddles synthetic "happiness" to the infantilised masses. One of the interesting things about Maclean is that while she satirises our dependency on social media, she also gleefully embraces digital technology – applying layer upon layer of computer graphics to her films. Elsewhere in BASS, there's a palpable sense of nostalgia for a pre-internet age and the skills and technologies we've forgotten. Several artists take obsolete analogue technologies as raw material for their art. Eileen Simpson and Ben White have created an audiovisual work using of out-of-copyright chart hit records, and Charlotte Prodger flashes the names of racehorses across repurposed video monitors in Northern Dancer (2014). Elsewhere, there's a focus on tactile objects: Caroline Achaintre's colourful hand-tufted textiles and rubbery masks, Aaron Angell's crudely modelled ceramics, and Simon Fujiwara's shaved fur coats are just a few examples.

At Turner 2015, however, Nicole Wermers is the only nominee presenting object-based, material-centred work in the show. She has stitched the linings of vintage fur coats onto chairs to create Untitled Chairs (2014-15), a reflection on the ways individuals try to stake small claims to public space. She has also created large, permanent, ceramic versions of the ephemeral paper signs with tearable slips that people stick to trees, lampposts and shop windows. Janice Kerbal, on the other hand has created a performance piece: at intervals, a professional choir performs DOUG (2014), a libretto that the artist wrote, after giving herself a year to learn this new skill completely from scratch. Bonnie Camplin, meanwhile, has created a kind of library space within the gallery - complete with municipal building-style grey carpet and photocopier. The Military Industrial Complex (2014) is a reading room, soundproofed from Kerbal's adjacent choir, where visitors can retreat from the rest of the exhibition and watch video interviews with conspiracy theorists, or read about alternative belief systems such as aliens, witchcraft, conspiracies and astrology.

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4. Art doesn't have to be made by artists

It wouldn't be the Turner Prize if people weren't asking: "but is it art?" True to form, the Turner Prize has courted controversy this year by shortlisting a community project organised by Assemble, described in the Turner Prize programme as a "multi-disciplinary collective working across architecture, design and art." In the latest of a series of UK-wide projects, the London-based collective has worked with a group of local residents in Toxteth, Liverpool, to renovate a cluster of terraced houses threatened with demolition. Assemble has also set up a workshop in what was a boarded-up shop, where local people make household items and fittings based on those used in the refurbished houses.

You can pick up a catalogue of these handmade items when you visit the Turner Prize; a corner of the Tramway Gallery has been transformed into a kind of marketing showroom for the Granby Four Streets project, displaying the products that are available to buy online. The nomination of this artwork raises a number of questions: Where does the community project end and the high art concept begin? What distinguishes the "intervention" of Assemble from the work the Granby Four Streets Community Land Trust was already doing? Should the value of art be measured by its social usefulness? Similar questions are also raised at BASS, where Martino Gamper has organised a series of workshops manned by skilled craftspeople from the local area. Visitors can watch and learn from cobblers, bookbinders and chair makers at work in the middle of Leeds Art Gallery. They can even get their shoes repaired. But are the craftspeople the artists who are making the art, or is it the artist who put them there?

Shortlisted for the Turner Prize 2015. Installation image from Turner Prize exhibition, Tramway, Glasgow

5. Art is changing - and art galleries are changing too

The art selected for the British Art Show 8 and The Turner Prize 2015 is incredibly diverse – including all kinds of different art forms, from painting, to performance, from ant farms to workshops. The two shows illustrate the broad range of work being produced by contemporary British artists – and the kinds of challenges this work presents to art galleries. Sound overlaps from one art work into the next; floor space is needed as much as wall space. A great deal of contemporary art is now participatory, performance-based and audio-visual. Galleries are no longer just places to look at art, but also places to listen to it and even make it too.



Nicole Wermers

Shortlisted for the Turner Prize 2015. Installation image from Turner Prize exhibition, Tramway,...

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Janice Kerbel

Shortlisted for the Turner Prize 2015. Installation image from Turner Prize exhibition, Tramway,...

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Bonnie Camplin

Shortlisted for the Turner Prize 2015. Installation image from Turner Prize exhibition, Tramway,...

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Anna Coatman (@AnnaCoatman) is Assistant Editor of RA Magazine.

British Art Show 8 is at Leeds Art Gallery until 10 January 2016 then touring.

Turner Prize 2015 is at Tramway, Glasgow until 17 January 2016.

The Quietus
14 November 2015
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Craft/Work

Digital Materialism: An Interview with Benedict Drew

-Robert Barry, November 14th, 2015 10:55

As his De Re Touch project for Art on the Underground invades tube stations across London, tQ's Robert Barry talks to Benedict Drew about bodies, sludge, and radical dyslexia



Photograph by Charlotte Jopling, courtesy of the artist and Matt's Gallery, London

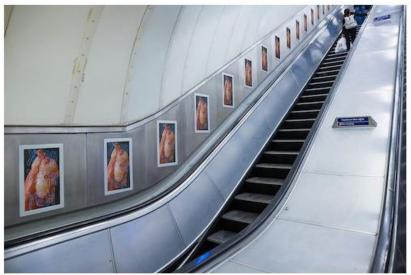
Riding the escalator down to the Northern Line at Leicester Square, the short video that comprises De Re Touch bursts in like a rude and unruly interruption amidst the smug over-familiarity of ads for Google and Boots cosmetics. A brief splurge of bodily close-ups, goo, and mutoid writing, <u>Benedict Drew</u>'s project for Art on the Underground comes across like a TV channel ident designed by Troma Entertainment.

There's a guy at the bottom of the stairs playing Radiohead's 'High and Dry' on an acoustic guitar and it's just the most painful thing so I slip on my headphones and turn up the *De Re Touch* soundtrack, downloaded from the TFL website. It's a festering, crepuscular collage of concrète crackles, pulsed squelches, languid drones, and pixelly, time-stretched voices, that somehow manages to strip away any vague gloss of modernity from the high-speed metropolitan transit experience and return it to a sort of mole-like burrowing through the earth, tunnelling blind and caked with mud.

"At the time," Drew says to me via Skype, "when we started talking about [the project], that 'beach body ready' advert was all over the tube. I just can't fucking believe this shit is still going on. This is 1950s-era misogyny. So that was in my mind. And I was thinking about the site of the Underground.

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"People behave pretty well to each other in that space," he continues. "Considering how crazy that space is and how many bodies are in there together in this cramped space. I'm hyper-aware of how much space I'm taking up or how hot I am or how I'm trying not to touch the business man next to me. Our bodies seem really fore-fronted in that situation and I think we as people negotiate it pretty well. So I was thinking about that in relation to the adverts. The adverts behave really badly."



de retouch, Benedict Drew, commissioned by Art on The Underground, 2015. Photo by (c) Benedict Johnson

Drew is at home in Whitstable as we speak, sitting at his desk wearing a hoodie and a baseball cap covered in kanji symbols. Over his shoulder I can see a wall covered in framed photographs and what appears to be a banner from a 13th birthday party. An old wooden protractor rests on top of the door lintel.

He attended art school in the late 90s, studying for a BA at Middlesex before going on to the Slade. At that time, the mainstream of the art world – stuff like the YBAs and Matthew Barney's *Cremaster* series – felt "kind of impossible really. I just felt completely alienated from it. At the same time, there was a moment where laptop music was coming to the fore. Labels like Mego from Vienna, in particular. There was some sort of meeting between musique concrète and techno with a really sort of punk attitude."

He started making music with another artist, <u>Ivan Seal</u>, and curating festivals for the London Musicians' Collective. At the same time, he landed a job doing live visuals for the Ninja Tune label. "Funny job," he reflects now. "I spent a lot of time up ladders at five in the morning in Russia."

In 2012, he had his first solo shows at Cell Project Space and the Whitstable Biennale, also appearing at the A/V Festival in Newcastle with a work called *The Persuaders*. *The Persuaders* developed out of a consideration of what he calls "digital materialism. I was thinking about the mining of the rare earth minerals that are inside computers and these things as maybe the stuff that is left over, the common earth stuff. Not the precious things but the shit that's left over." In *The Persuaders*, these sludgy remainders would sit beside the audience as they watched a video and make "approving noises" created using a Roland SH-101 synthesizer.

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Pretty soon, Drew started to think he'd unfairly misrepresented his common earth clods. "I thought it wasn't fair that they were these passive, approving, empathetic mascots. I thought they should be given the dignity of thinking about shit, being pissed off." So he followed up *The Persuaders* with the *Shudge Manifesto*, a minute-and-a-half long HD video in which the Persuaders get radicalised.

Our view circles round a faceless but vaguely anthropomorphic bust as a series of titles insist, "We are the shit that is left over ... We will make your machines grubby ... We demand ... An end to your value systems ... Your hard surfaces ... Your shirts ... Your landlordism." This, as Drew puts it, is "the Black Bloc of these sludgy lumps."

Drew sniggers and brushes it off when I suggest that the Shudge Manifesto might stand as an actual manifesto for his own work. "It's not my manifesto," he says, "it's the creatures' manifesto." But in the short video's broadsides against "casting in bronze", "printing to film", "precious metals", and "handmade frames" he does seem to be articulating a kind of modus operandi in opposition to much of the cash-stained grand gestures of the YBAs and their successors, the whole cult of authenticity that hangs over the artisanal turn in much recent production, inside the art world and out.

If we might tentatively grant such a programmatic quality to the *Sludge Manifesto*, it also shares the rudiments of its form – digital video overlaid with text and abrasive sounds – with another of Drew's works that I saw recently at the <u>Wysing Art Centre</u>, near Cambridge. "It's really emo, that film" Drew says of 2013s *The Onesie Cycle*. "It comes from a position of screaming from under a mountain of Primark clothes after drinking three litres of Coca-Cola and a family bucket of KFC. That kind of bad vibes.

"There's a sort of disconnection from understanding what this stuff does to you," he continues, describing the animus behind that film. "But speaking from a position of being inside that, under that pile of clothes, covered in grease from KFC." These kind of apparent performative contradictions seem to abound in Drew's work, complicating any too-easy interpretation. Earlier he had described the *Sludge Manifesto* as "undermining its own fiction" because on the one level it voices an "opposition to the shininess of the computer" whilst being itself an entirely digital production.

The Quietus 14 November 2015 4 / 4



"This sort of question keeps coming up," he says, as we talk about making critical work for commercial media like the internet – or a London Underground video hoarding, "about how you can protest something if you're embedded in it. I think you totally can. You're so saturated in these mechanisms that it's impossible to live outside of. But that is absolutely no reason not to kick against things."

Last night, he was speaking about his work at Kent University, which was "knackering," he says. Now he's just in the midst of working on some music for another project. It's been a busy few months for Drew, what with the Art on the Underground project, new work in the British Art Show, a cassette release on Patten's Kaleidoscope imprint, and before that a solo exhibition at Derby's Quad Gallery. "At the moment, I'm trying to take some sort of breath," he says, sucking on the dog end of a rollie. Finishing it, stubbing it out, immediately rolling up another.

But "some sort of breath" for Benedict Drew, still sounds pretty busy. He's got a collaborative project with the artist Nicholas Brooks coming up, his work for the British Art Show needs expanding when it moves to Edinburgh in February, maybe another album of music, and then there's his ongoing performance project "towards a radical dyslexia" that he's hoping to expand to a full installation soon. Dyslexic himself, he claims "most of the people in art schools are dyslexic."

"It's sort of funny," he says, "to think about a radical dyslexia as a movement, with a [written] manifesto... I don't know really, yet. That's how I feel about most of the work I make. I don't really know what it is. Part of making the work is trying to find out. Things that are on the periphery of your knowledge is where, I think, we operate. Sometimes I make work and I still don't know what it's about. I find nothing out. But maybe I'm more interested in what it does than what it is or why it is."

De Re Touch can be seen at tube stations across London until 28 February 2016. Benedict Drew's work can also be seen at the <u>British Art Show</u>at Leeds Art Gallery unti 10 January when it will move to Edinburgh

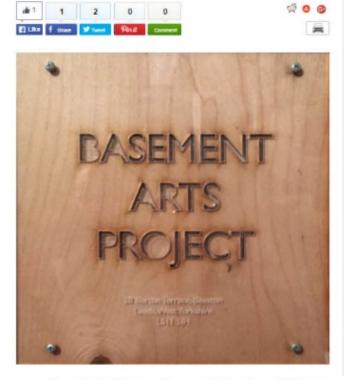
Huffington Post

16 November 2015 1 / 5

HUFFPOST ENTERTAINMENT

UNITED KINGDOM





One could say that all English cities and towns outside of London are the little to its rather large footprint both physically and culturally. That would certainly be the view of many Shoreditch or Peckham hipsters but it would really be off the mark. There is so much cultural life going on outside London - much less in Scotland, Wales and Ireland (North and South) and that if you stay in London (like so many New Yorkers who never go further than Brooklyn) you really miss out. I have tried to write about exhibitions outside of the capital as often as my travels allow and make the point of going to see shows not in London. On a recent visit to Leeds, I saw another type of little and large in terms of the size of spaces and shows but whose works were equally as interesting.



Ryan Riddington, Suppedaneum (2015)

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On the smaller scale was Ryan Riddington's show Home Address at Basement Arts Project and the much larger British Art Show 8 at the Leeds Art Gallery. The Basement Arts Project is literally that, a project space in the home of Bruce and Debs Davies which they share with their young children, who added a bit of performance art on the night by sweetly dancing around the show enjoying themselves. I think the grownups did as well, despite the downpour from the Abigail storm. The space has been going independently for just about four years and they invite artists to create a project for the space and sometimes offer them a guest room upstairs during the install. Artists leave traces on the walls from past shows that somehow interact or possibly comment on the current iteration. Denise Hawrysio had a similar project space in South London called the Malania Basarab Gallery in the early 1990's for a much shorter time. But the idea is a great one that works in different spaces and at different times.



Riddington has taken the theme of home and placed into the space a series of objects and images that work to undermine the comfortable quality of our general understanding of home. Coming down the stairs into a darkened space one might think the home was that of Fred West and the images of filthy mats taken in a gay sauna Chariots II, shiff the idea of the home to that of Jeffery Dahmer. There are small sculptures that poke out of the gloom, Suppedaneum (2015) is a black object that on closer inspection is formed from two light bulbs while Cold Comfort (above) features tennis and ping pong balls covered in a thick coating that could be a burnt sienna paint or even dried human excrement. Decorative Coping (Dead Arms) sees tiny photographic cut outs of over stuffed leather chairs and prepares us for the glare of the second room. In there we find a clump of a piece of furniture on the floor called Chesterfield (2010) which looks like it too has come out of a gentleman's club but via the backdoor after a Bullingdon Club party. There is an air of excess to all this minimalism and the erotic sensibility hangs in the air like left over sheets.



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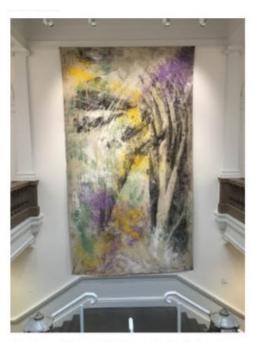
The main piece in this room, lit by a very harsh fluorescent bulb is a self portrait as a piece of furniture called Foil. The image is printed life sized and sees the artist in a different part of a distressed sofa. He looks a bit like a medieval butcher or maybe one of those people who dress up on the weekends to engage in Tudor battles before or after some ritualistic hanky panky. I think that is why the work hands together so well. They pose the crotic as the mundane and yet as the other, the unique. Riddington makes it clear that whatever it is that turns us on, in the home or outside, is our affair and as long as we are not actual butchers, everyone else needs to keep their nose out of it unless they are invited in, and then they darn well better participate! The final piece in the room is called Comforting Drawing 1 (from 2012) which looks like a piece of 1970's fabric but is an abstract drawing of tens of thousands of lines that hints at the cold comfort to be found alone in such a basement.

Riddington packs an awful lot into the relatively small space without having it feel overcrowded which in a way, is the opposite of the British Art Show S. The Leeds Art Gallery is a huge white monolith of Empire and I always think it looks rather crude next to the very beautiful Henry Moore Institute but that is my taste coming to the fore. The Leeds Art Gallery is much better on the inside and is packed, almost stuffed, with work in Show 8. It seems odd to me that it should feels so crowded as the curators have given most of the work a lot of room to breath (especially the videos) but I came away feeling oppressed. Maybe there are too many pieces by each of the artists or maybe too many artists, though for such a huge show aiming to present the current scene, the 35 or so artists included is not too many. I think it could be that the show is such a wide spread of ideas, media, and thought that no whole comes from the sum of its many fine parts. So often I had no idea why one artist was shown next to another and often they cancelled each other out. There are lots of artists whose work I like and have written about (Ryan Gander, Lynette Yiadom-Boakye, Daniel Sinsel to name a few) but the stand outs did just that, they were apart from most of the other work.



Cally Spooner's Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated In Any Manner (2014) is an opera for the Youtube generation that sat in a room of Pre-Raphaelites. An LED opera surtitle display machine (above) flashed comments from online replies once fans had found out that their heroes had used technology to enhance their performances. Shade is thrown on Beyonce "if you can't trust her, who can you trust?" as well as Lance Armstrong. There are even times when the text is sung in the space, though I sadly missed it on my visit. It is a quirky piece that works so well to critique itself as much as the heroes, and calls into play the whole of institutional presentation, including the British Art Show Sitself.

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The other work that spoke loudly was placed in the large staircase and therefor was more or less on its own. It was one of Jessica Warboys "large Sea Paintings (above) where she places huge canvasses in the sea, throws pigment on them and then returns them to the sea to have the water alter the marks and all but wash out the colour. It was a very strong work that was well placed.



I also liked Caroline Achaintre's ceramic mask works and her seemingly mad textile paintings Mother George, 2015 (above) and Simon Fujiwara's shaved fur coats in a series called Fabulous Beasts 2015 (below). The coats are shaved and were then stretched out onto frames and would have looked just as great and just as creepy at the Basement Arts Project.

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Ryan Riddington Home Address Runs until 22 November, 2015

British Art Show 8 Runs until 10 January, 2016

All images courtesy of the author.

MONE: Ryan Riddington, Leeds, Basement Arts Project, British Art Show 8, Leeds Art Gallery, Culture, Arts

This is Tomorrow 20 November 2015

1/2

this is tomorrow

Leeds Art Gallery, The Headrow, Leeds, West Yorkshire LS1 3AA

British Art Show 8



Title: Anthea Hamilton, Ant Farms, 2015 Website: http://britishartshow8.com Credit: Photo Graham Fotherby

British Art Show 8 Leeds Art Gallery 9 October - 10 January 2016 Review by Fiona Haggerty

Every five years the British Art Show, now in its eighth edition, tours four venues throughout the UK. The scale of the exhibition is colossal, the curatorial impetus similarly large in that it seeks to gauge the current climate of contemporary British art, dispersing a taste of it throughout the British Isles from Leeds to Edinburgh, Norwich and Southampton, in the course of just over a year.

There are some well-defined curatorial parameters that help to clarify what is meant by a show of 'British' art and artists. First of all the exhibition is not generational, there is a wide range of artists at varying points in their careers on display. Secondly, the artists included must have worked in the UK at some point over the last five years and considerably contributed to the British art scene within that time.

This is certainly a far less restrictive approach than you might imagine a show like this to present. Accordingly, there is a huge range of artists featured, not only from throughout the UK but internationally too, the total number being forty-two. Twenty-six of this number has produced specifically commissioned works.

There is of course a thematic premise here steered by the two curators, Anna Colin (Co Director & Co founder, Open School East) and Lydia Yee (Chief Curator, Whitechapel Gallery). After an extensive period of research they have identified a trend towards "new thinking around materiality, how artists engage with the material world - whether they work with their hands, archives, people or the internet - and how they relate to objects and physicality, particularly at a time of increasing convergence between the real and the virtual world." [1]

Throughout the exhibition there is an emphasis on what might be deemed as more traditional mediums: painting, drawing, certainly the continuing trend for ceramics. The on-going turn back to making, for example, is very much present in the ceramic work of Jesse Wine, the drawings of Pablo Bronstein and the paintings of Lynette Yiadom-Boakye.

These artists definitely respond to and through the digital, despite employing mediums that are firmly rooted in the material world. However, they are excessively literal renderings of the curatorial imperative at work here, of this turn within contemporary art in general even. It is unfortunate that the curatorial framework of this exhibition situates these artists in this very literal way and as a consequence perhaps downplays their work, as they function far more effectively beyond this show.

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Another 'trend' identified is the on-going synthesis of the visual arts with the applied arts. This is apparent through the inclusion of figures like Martino Gamper, a designer, and the graphic design collective Abake. Going the other way, so to speak, is Linder's 'Diagrams of Love: Marriage of Eyes' (2015), a woollen rug that references not only art history but also the worlds of crafts, textiles and printmaking.

Sitting alongside these works is a typically anarchic Laure Prouvost piece that every few minutes plunges the gallery into darkness followed by flashing disco lights and then the song Les Champs – Élysées blaring out over elevated speakers. This is just one articulation of this sound and light piece; more 'interruptions' take place that give voice to a range of objects. Prouvost is an artist who always brilliantly explores the dimension between the virtual and the physical world of objects in her installations, coaxing viewers into the strange void between the two. Within this context the piece is somewhat lost amongst the severity of the show as a whole. However, Prouvost does offer some light relief from an exhibition that can be slightly humourless in its meticulous curation.

Prouvost's work is thankfully full of life, as is the nearby work of young Glasgow based artist Rachel Maclean. Her hour-long video work, 'Feed me' (2015) is a move into a far more polished and filmic rendering than previous efforts. The hyper-hyper-sexualised, cartoonesque aesthetic brilliantly mimics and exaggerates that of contemporary culture. The dystopian world Maclean constructs, with its meditation on adult infantilism, is absolutely a highlight of the exhibition.

In another downstairs gallery Yuri Pattison brilliantly treads the line between sculpture and video, whilst also exploring the mechanics of contemporary mass cultural production – another theme throughout the exhibition – in a very clear and concise work. 'the ideal' (2015) features footage from a bitcoin mine in Tibet alongside real, now sculptural, equipment from the mine. It is a very successful rendering of this strange new frontier between materiality and the digital, between labour and epic digitalized financial systems.

Close by, Bloomberg & Chanarin's work 'Every piece of dust on Freud's couch,' displays high-resolution radiographic quartz prints of DNA literally gathered from Freud's couch by a forensic team. The images are carefully harvested microscopic visual materialisations of the history of psychoanalysis. There is also one huge tapestry-like print on the wall, vivid and abstracted because of its microscopic nature, resembling the famous rug that remains on Freud's couch to this day and also, like Linder's work, seems to reference the visual world of textiles and printmaking as well as the digital.

Throughout the British Art Show 8 there are some brilliant pieces by contemporary artists working today with a substantial connection to Britain. The consideration of how to engage with the material world is certainly explored throughout, as it unavoidably is by the global population today. What seems to fall away though, when considering the show as a whole, is an emphasis on a wider reaching political and socially engaged rhetoric across the works collectively. In some ways the British Art Show 8 feels quite closed, very much existing within the bounds of an art world that has always struggled to reach wider audiences effectively. Regardless of this, over the next year and in the three cities that follow Leeds, masses of people will see this show and in its strengths and short falls there is plenty substance worthy of valuable debate.

 British Art Show 8 Catalogue (Hayward Publishing 2015), Essay by Anna Colin 'The Capacity of Things', Pg.7

Published on 20 November 2015

Yorkshire Evening Post

24 November 2015



Leeds nostalgia: Mini to be deconstructed and then rebuilt as part of art show



by

Neil Hudson

published

00:39 Tuesday 24 November 2015

The shell of a classic British Mini is on display at Leeds Art Gallery as part of a unique contemporary art project.

The Mini is among some of the eye-catching exhibits at British Art Show 8 and has been taken apart by artist Stuart Whipps for his innovative work The Kipper and the Corpse.

The car was originally manufactured in 1979, the year Margaret Thatcher became Prime Minister and an estimated 12.5m working days were lost to industrial action.

The project sees the chassis of the Mini displayed in the upper galleries at Leeds Art Gallery. The work will be undertaken in collaboration with exworkers from the Longbridge factory in Brimingham, with the ambition that the car be fully restored by the time British Art Show 8 reaches its final destination of Southampton.

Through his work on The Kipper and the Corpse, Stuart Whipps said he had treated the examination of the car like archaeology.

Councillor Brian Selby, Leeds City Council's lead member for museums and galleries, said: "One of the most inspiring things about British Art Show has been the extraordinary breadth of work.

"The participating artists have brought some exciting and innovative creations to Leeds that have captured the imaginations of thousands of visitors.

"This shell of this classic car is a really evocative piece that taps into something fundamentally British and stirs up memories of what was a very different time for the whole country."

Leeds Art Fund 25 November 2015



British Art Show 8 tour, 21 November



Sarah Brown with Caroline Achaintre's textiles

The British Art Show takes place every 5 years, and this year opened at Leeds Art Gallery (until 10 January) before touring to Edinburgh, Norwich and Southampton.

This huge and diverse exhibition - encompassing sculpture, film, video, photography, painting and performance by 42 artists – was undoubtedly a challenge to display but the team at the art gallery have done a magnificent job.

Our visit began in the Ziff Gallery where classically-trained opera singer Bibi interpreted the work of Cally Spooner – a rousing sixminute libretto on the subject of disgraced cyclist Lance Armstrong made up of comments left on YouTube.

In the Upper Galleries the beautiful and sensitive portraits by Lynette Yiadom-Boakye are even more extraordinary when we learned that they are all drawn from memory and completed within a day. In complete contrast the large-scale abstract Sea Painting by Jessica Warboys which hangs above the stair well is specific to this venue – made by scattering pigment onto canvas and allowing the waves and wind of the Yorkshire coast to determine the distribution of the paint. She will make a new painting for each leg of the exhibition.

Elsewhere film and video feature prominently, textiles and clay – usually associated with folk art – are rediscovered as fine art, a 1979 Mini chassis stands as testament to industrial action. There is far too much on display to mention everything here – you really will have to come and see it for yourself.

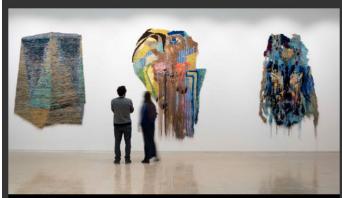
It is an exhibition which can seem daunting at first, so a huge thank-you must go to Programme Curator Sarah Brown whose tour was enlightening and accessible. It certainly prompted a lively discussion over coffee and cake in the Tiled Hall afterwards.

British Council, Tokyo 26 November 2015 1/3



ホーム > アーツ、英語教育、高等教育 > アーツ > トピックス

英国美術の今を探る ― ブリティッシュ・ア ート・ショー 8



Installation image: British Art Show 8 at Leeds Art Gallery, (Caroline Achaintre, *Om Nom Ore*, 2015, *Todo Custo*, 2015, *Mother George*, 2015), 2015, Photo credit: Jonty Wilde Photography Ltd.

1979年に始まって以来5年に一度に開かれ、各時代を象徴する美術家を紹介してきた国内巡回展ブリティッシュ・アート・ショー。1984~85年の第2回展にはトニー・クラッグやギルバート&ジョージなど今の大御所が大勢名を連ねた。1995~96年の第4回展ではデミアン・バーストらYBA世代が中心を占めた*。その最新版となる「ブリティッシュ・アート・ショー 8(以下BAS8)」が、第一開催地であるウェスト・ヨークシャー州リーズ市内の美術館、リーズ・アート・ギャラリーで開催中だ。今の時代を象徴するアートとはどんなものか、展示の傾向を見てみよう。

デジタル時代における「もの」の役割

「英国の現代美術に貢献しているアーティストという点を除いて、とくにテーマを決めないで動きは じめました」と語るのは、本展の共同キュレーターのリディア・イー。

「大勢のアーティストと会話をするうちに、彼らの作品の多くが、デジタルとフィジカル (物理的) な世界の相互関係から生まれていると気づきました。デジタルへの反発から昔ながらの手作業に移る 人がいれば、ネットを作品のリサーチの場や情報のソースとして使う人もいる。一方で、デジタルと フィジカルな世界がどんな風に関わっているかを検証するアーティストもいる。そんな状況を見て、いまのこのデジタル時代における物理的なものの占める位置や役割を考える場にする展示にしたいと 思いました!

出品者は、30代を中心とする42名。半数近くがここ英国でもあまり知られてない若手になるが、 久々の大物の出現と評判のレイチェル・マクリーンや、パブロ・ブロンスタインやブルームバーグ& チャナリンなど国際シーンで活躍する若手・中堅もちらほら目立つ。また、キアラ・フィリップスな どここ数年のターナー賞候補者や、ジョン・アコムフラなど50代の実力者も数名参加している。

手作りとデジタル/フィジカル

この幅の広い人選も関係しているのか、会場には定番的な絵画から斬新なCG映像、イベント形式の ライブ作品までさまざまなものが並び、イー氏が語る傾向を初見でキャッチするのはなかなか難しい が、次の2つの作品がBAS8を象徴するよい例かもしれない。

前者のガンパーの作品の興味深い点は、これ自体は作業に重点が置かれているものの、この作品が主張する「ものづくり」「手作業」「伝統技術」が、このBAS8展の多くの作家たちに通じる特徴であること。実に、会場にはそんなものづくりにこだわった作品が、プリミティブなマスクを想起させるキャロライン・アシャントルのテキスタイル作品から、バキュームフォーム方式で表面加工をした臓器を連想させるニコラ・デエーのレリーフまで数多く並ぶ。また、この傾向は平面や立体に限らず、フェチな子ども番組風のファンタジー映像で注目を集めている前出のマクリーンにも当てはまり、全後をひとりでこなした演技からクロマキー合成技術を使ったCGによる制作まで、手作り度の非常に高い作品となっている。

一方、現実の話が仮想空間に舞い込んだようなフジワラの映像は、CGとなってリアルに息を吹き返した [手] の効果もあって、まさにイー氏が言うところのデジタルとフィジカルが交錯した世界の好例だ。会場にはフジワラの他にも、中国のビットコイン施設を映像にとらえたユリ・パティソンや、相手の感情を読める架空の通信デバイスを題材にしているメラニー・ギリガンなど、主題や制作方法がエデジタルとフィジカルな世界がブレンドした映像群が何点か紹介されている。興味深いのが、スクリーンの向ごうに広がる世界ながらも、ここでも「もの」が重要といわんばかりに、手や道具、機械など物理的なものがストーリーの基軸となっている作品が多いこと。

British Council, Tokyo

26 November 2015

2/3

専門家から技術や知識を習得

さて、こんな感じに、手のぬくもりと独特なデジタル世界が印象的なBAS8展になるが、これらに加えて気になるのが、前回に比べてコラボレーションが増えたこと。これは今年のターナー貸にも通じることだが、作家間での共同作業や、ダンサーやオペラ歌手を起用したパフォーマンスはもとより、職人、職工から弁護士、キャンペーン団体までさまざまな専門家や専門機関と協力体制をとる美術家が目立つ。イー氏はこう語る。

「いまのアーティストたちは商業的な成功よりも自分の興味や関心を優先させる人が多いんです。興味の範囲も広くて、いつも何かを学んでいたいという気持ちが強い。その対象も今日はバレエ、明日はテキスタイルと頻繁に変わります。けれども自分自身はその道の専門家ではないから、誰かと一緒に制作をする必要性があります」

そんな作家のひとりが、カーペットづくりの伝統技法を用いた立体を発表している大御所リンダーで、制作はアーツ&クラフト運動とゆかりのある工房との共同作業、それを使って行われるパフォーマンスはバレエ団とのコラボレーション。また、英国の車産業の崩壊をテーマとする作品を発表しているスチュワート・ウィップスもそのひとりで、巡回展の期間をかけて、抜け殻のような1979年産ミニ・クーパーを当時生産に携わった元工場労働者と一緒に「新品」へとよみがえらせるプロジェクトを展開している。

ターナー貸への足がかりと言われ、毎回その後数年、展示者のなかから結構な数のノミネート者が出ているブリティッシュ・アート・ショー。イー氏らが注目する「もの」への関心の高まりは、最近の哲学や文化理論でのディベートとも連動しているらしいが、BAS8で紹介されているこれらのアーティストたちが、これからしばらく英国の現代アート界をリードしていくことになるのだろうか。今後の動きに注目したい。(文:伊東豊子)

* 1990年開催の第3回目以降は0と5のつく年に開催

ブリティッシュ・アート・ショー8

巡回スケジュール

Leeds

会期:2015年10月9日~2016年1月10日

会場: Leeds Art Gallery, The Headrow, Leeds, LS1 3AA

Edinburgh

会期:2016年2月13日~2016年5月8日

会場(3箇所): Inverleith House/Scottish National Gallery of Modern Art/Talbot Rice Gallery

Norwich

会期:2016年6月24日~2016年9月4日

会場(2箇所): Norwich University of the Arts/Norwich Castle Museum and Art Gallery

Southampton

会期:2016年10月8日~2017年1月14日

会場(2箇所): John Hansard Gallery/Southampton City Art Gallery



Installation image: Martino Gamper with bookbinder, part of *Post Forma* (2015), Yorkshire Sculpture Triangle project for British Art Show 8, Photo credit: Holly Blaxill

British Council, Tokyo

26 November 2015

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Simon Fujiwara, Hello (film still) 2015



Rachel Maclean, Feed Me, Scene 12, 2015, HD video, Courtesy the artist and Film and Video Umbrella (FVU), Copyright Rachel Maclean, 2015.



Installation image: British Art Show 8 at Leeds Art Gallery, (Stuart Whipps, *The Kipper and the Corpse*, 2015), 2015, Photo credit: Jonty Wilde Photography Ltd.

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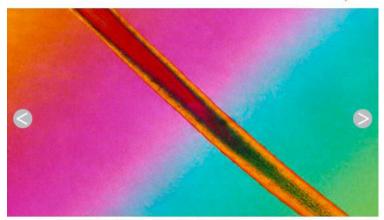
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A Guide to Unfold in Leeds: Our highlights

Leeds,

Posted by Stevie Mackenzie-Smith 27 November 2015





Adam Broomberg & Oliver Chanarin, Trace fiber from Freud's couch under crossed polars with

15 Quartz wedge compensator (#1), 2015. Part of British Art Show 8.

Shares

With both the British Art Show 8 and the city-wide Unfold festival taking place, now is the time to visit Leeds and soak up the city's cultural vibrancy.

The black shell of a Seventies mini, a still life immortalising a ubiquitous Sports Direct mug, and a coquettish, witty French voiceover fill the spaces of Leeds Art Gallery, marking the return of the British Art Show to the city that nurtured Barbara Hepworth, Damien Hirst, and Henry Moore. The eighth outing of the British Art Show (which only happens every five years), shows works by 42 artists, 26 of whom have created commissions especially for the exhibition.

It's been 25 years since the British Art Show was last in Leeds, and the exhibition, which surveys the state of contemporary art being produced in Britain today, has arrived just as the city is starting to shout about its cultural vibrancy ahead of it's bid for the 2023 European Capital of Culture.

Running alongside British Art Show 8 is <u>Unfold</u>, a city-wide programme of exhibitions, talks, performance and studio tours running until 10 January 2016, and reflecting the creative energy buoying Leodiensians today. From a new <u>bubble gum-coloured mural</u> in Leeds Train Station to a recreation of Dylan Thomas' <u>writing shed</u> at the Leeds Central Library, <u>Unfold</u> is a humble, but fun programme. Combined with the city's excellent watering holes, eating spots and shopping, it makes sense to hop on the train for a visit.

Planning a trip? We've chosen our Unfold festival highlights to help you navigate the programme and steer past museum fatigue in one fell swoop – as well as putting together a comprehensive guide to the best places to eat, drink, shop and stay, including more of the best things to do.

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British Art Show 8 at Leeds Art Gallery

Whether you're a passionate advocate of modern art, or in the "my kid could draw that" camp, it's always exciting to dissect and enjoy works by the most-talked about artists working in Britain today for free – particularly in a public gallery in a city that ain't London.



The work in the British Art Show 8 ranges from super conceptual to heart-warming, humorous, mind-boggling, and just plain good to look at. For instance, <u>Charlotte Prodger</u>'s four video monitors (those chunky black box TV sets) flash with the names of racehorses ('Sudden Impulse', 'Spring Adieu'), alongside a Gertrude Stein voiceover. The meaning remains elusive, but as a stranger once told me as I served him coffee, "it's important to see art you don't like, too." (*Photo: Northern Dance (2015) by Clare Prodger*)



Stuart Whipps' work, meanwhile, has some real heart behind it. The Birmingham-born artist is responsible for the shell of a Mini standing in a corner of the gallery. Together with ex-workers from Longbridge motor works, Whipps will restore the 1275 GT, which was built in 1979 (the year Margaret Thatcher came to power), treating the car as a piece of archaeology from an era defined by tumultuous industrial action. (Photo: AMR 733V (Detail) & The Kipper and the Corpse (2015) both by Stuart Whipps)



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Diagrams of Love: Marriage of the Eyes is a sumptuous rug, created by musician and artist Linder Sterling, who is best known for her collage work. Blue eyes gaze from its thickly textured surface, and inspire the urge to sprawl across it with a book on a rainy day. The work featured in a surreal new ballet, performed by Northern Ballet in the galleries earlier this month. (Photo: Diagrams of Love Marriage of Eyes (2015) by Linder)



There are striking portraits by painter Lynette Yiadom-Boakye, whose work was shown in a solo exhibition at The Serpentine over the summer, and a small but diverse collection of works from Ryan Gander including a macaroon coyly resting on a tree stump, carved in wood. (Photo: Lynette Yiadom-Boakye, installation view at British Art Show 8. Photo: Jonte Wilde Photography)

British Art Show 8, Leeds Art Gallery. 8 October 2015 – 10 January 2016. Open 10am- 5pm, Tuesday – Saturday; 12pm-4pm Sundays. Free.

Dreams of Milk Wood at Leeds Central Library

Over at Leeds Central Library, a sweet <u>multi-sensory installation</u> takes inspiration from Dylan Thomas' poem *Under Milk Wood* in the form of a shed recreated in the style of his iconic Laugharne writing space.

Dreams of Milk Wood, Leeds Central Library. Until 29 November. Open daily, see website for times. Free.

Feast Wagon at The Tetley



New exhibition Feast Wagon explores the history of spectacular touring shows, ideas of migration and the role of cultural icons in shaping collective identity: Don't expect any life-sized glorious Cinderella-style touring carriages; it's a small collection of collage, video works and painting with little explanation, but a stroll through the wood-panelled former offices of The Tetley factory followed by a pit-stop in the great café is a welcome antidote to museum fatigue.

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Cowboys and Yorkshiremen, an illustrated talk by Irfah Shah, also takes place 3 December, 6-8pm, telling the story of John Robinson Whitley, the Leeds businessman who brought Buffalo Bill and his Wild West Show to Britain in 1887. (Photos: The Feast Wagon. Photo: Jules Lister)

The Feast Wagon, The Tetley. 7 October- 10 January 2016. Open Monday- Saturday 11am-6pm, Sunday 11am-4pm. Free.

Superleeds by Supermundane at Leeds Train Station



If your arrival into the city is via Leeds Railway Station, keep your eyes peeled for this 14-metre artwork created by graphic designer Rob Lowe. It's public art done well: pleasantly present across the pedestrian footbridge, yet blending into the (super)mundane civic landscape as commuters go about their business and teenagers sprint for trains. (Photo: Superleeds by Supermundane. Photo: Sarah Zagni)

About Time

This eclectic satellite programme of events includes the <u>Leeds Art Walk</u> (2 December, 5.30pm-7.30pm). Starting at Leeds Town Hall, the walk includes exhibition tours of British Art Show 8, Leeds Town Hall's *Being There* and *The Animal Library*, at Leeds Central Library. <u>A screening of films by Mathieu Kleyebe Abonnenc</u> at eatery-cum-gallery space The Brunswick examines the collective forgetting of colonial histories (3 December, 6pm-8pm), while <u>an evening of experimental 16mm films</u> made by Peter Gidal, and soundtracked by artist Mark Fell is hosted at Leeds Central Library (7 December, 6.30pm-10pm).

North Leeds Life 27 November 2015



New Public Art Unveiled

Posted on 27 November 2015. Tags: <u>British Art Show 8</u>, <u>Colours May Vary</u>, <u>Leeds Business Improvement District</u>, <u>leeds city council</u>, <u>Leeds Kirkqate Market</u>, <u>Nathan Evans</u>, <u>Network Rail</u>, <u>Rob Lowe</u>, <u>Supermundane</u>, <u>Unfold Festival</u>, <u>Windows of Leeds</u>



SuperLeeds by Supermundane at Leeds train station. Photo by Sarah Zagni.

A series of new large-scale public art installations are unveiled across Leeds this Christmas and New Year, as part of the Unfold festival.

Organised by Leeds City Council, the programme celebrates the return of the British Art Show 8 in Leeds and showcases the strength and diversity of the visual arts scene in the city. The commissions range from a vast interactive mural to a multi-sensory 3D artwork and will be installed in public spaces across the city.

A collaboration of Leeds-based creatives are working with Network Rail and Leeds Business Improvement District to create a welcoming installation in Leeds Train Station. The concept, called 'Windows of Leeds', consists of large, 3D sculptural lettering which houses individually designed windows. These windows will be regularly updated by local artists and designers to showcase the diverse and ever growing creative talent of the city.

Leeds-based muralist and illustrator Nathan Evans has also been commissioned by the city to create a major mural to greet passersby. On the exterior of the iconic Leeds Kirkgate Market, the artwork will spell out 'Hello & Welcome To Leeds'. The hand-drawn letters will reflect the Victorian origins of the building while the vibrant colour palette and geometric background root the work firmly in the 21st century. The installation also features an interactive spot where visitors can take photos of themselves framed by the colourful work behind them.

Further public interactive and live projects as part of the Unfold programme include a 'Pop Up Pod' at Leeds Train Station, hosted by retailer Colours May Vary, that will also function as a live exhibition space showcasing new commissions from a rolling roster of artists.

Rob Lowe, also known as Supermundane, has created a new 14-meter wide commission inside Leeds train station, named 'SuperLeeds'. A vibrant kaleidoscope of colour and shape, the work welcomes the 120,000 people that pass through the station every day. The playful design uses bubblegum colours and bold lines to create patterns that emerge from different angles, making the artwork shift and change as people walk past.

'Windows of Leeds', Leeds Train Station: From 4 January 2016

Nathan Evans, 'Hello & Welcome To Leeds', Kirkgate Market: From early January 2016

Colours May Vary, 'Pop Up Pod', Leeds Train Station: Until 10 January 2016

Supermundane, 'SuperLeeds', installed at Leeds Train Station, permanent A video showing the making of the artwork can be found here: https://vimeo.com/139656621

This post was written by:

Brendan - who has written 182 posts on North Leeds Life

Contact the author

Frieze

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REVIEWS

British Art Show 8

LEEDS ART GALLERY, UK



The 36 years between the first British Art Show and the eighth are bookended by Margaret Thatcher's introduction of neoliberalism to the UK and London's current status as a rich person's playground, one increasingly unaffordable for young artists. Notably, the current edition of this five-yearly survey – which tours to Edinburgh, Norwich and Southampton, and runs until January 2017 – features contributors based in Kent, Suffolk, Norfolk, Birmingham and Caernarfon, making the 'British' part of its title uncommonly appropriate, It also includes several UK-born artists who've moved abroad. These, in turn, are offset by 17 of the 42 artists hailing from outside the UK, and one, Ahmet Ögüt, being Turkish-born and Iving between Istanbul, Amsterdam and Berlin.

Istanbul, Amsterdam and Berlin.

We extended our invitation to artists who are neither British nor UK-based, but are meaningfully associated with the UK art scene and have contributed to its vitality, writes Anna Colin (co-curator with Lydia Yee) in the catalogue. This might read as curatorial novelty à la the Turner Prize's recent welcoming of architects (as might the inclusion here of art world-embraced designers like Abäke and Martino Gamper), a celebration of British art's internationalist outlook, or both. Then again, as UK

art education angles into the mire, a future BAS might necessarily look abroad, and outside of visual art, to make up the numbers. Colin is a co-founder of the London-based free art school Open School East and, pointedly, Oğüt's work here – a collaboration with Liam Gillick, Susan Hiller and Goshka Macuga – is Day After Debt (2015), a UK-centric version of an ongoing project: a series of moneyboxes collecting for student debt.

Ögüt, a Delfina Foundation residency-holder in London a few years ago, is, we might also note, among a half-dozen artists here who've been shown at Chisenhale Gallery in recent years: on occasion, as with Patrick Staff's film The Foundation (2015), Colin and Yee even show the same work. But this show, whose 16-month tour excludes London, isn't aimed at churlish tabulators or glimpsers of invisible webs of influence. It's an accessible, cream-skimming recap and round-up of tendencies, and if the previous edition's themes of historical recurrence and fictional narratives felt on point in 2010, so does this one's attention to the shifting status of objects. We might have wished for Colin and Yee to strike a more idiosyncratic note than that sounded widely in biennales and institutions since 2012, but ignoring this subject would, in

2015, have left an elephant in the room; plus it does feel as if their choice of artists determined the theme, not vice versa.

So, prepare for many things outwardly concerned with thingness – and, of course, for many people viewing them through screens while they photograph them. Where the incontrovertible counter-context of the online empire appears, it's in terms of obscured physicality – as in The Ideal (2015), Yuri Pattison's fitful outsourced video footage of an energy-sucking Bitcoin data centre in Kangding, China. In tune with renewed interest in manual production, we also get sociable waves of retooled craft aesthetics and revivals of the handmade, from Aaron Angell's quirky ceramic motleys of quotation to Jesse Wine's similarly piecemeal 'paintings' in gridded ceramic titles – Giorgio Morandi-like collections of bottles invaded by Sports Direct mugs. We find sporadically chattering objects courtesy of Laure Prouvost; listening objects (or 'visual microphones') fabricated by Lawrence Abu Hamdan as part of his wider investigation into the politics underlying speech, listening and understanding; and Cally Spooner physicalizing online forum bitching via LEO message display boards and intermittent performances.

Many of the artists films – half a day's worth in total – locate new ways to address the familiar disquiet about accumulating archives and what they can communicate, as in John Akomfrah and Trevor Mathison's grave, purposefully garbled time-travelling, mixing black and white archival imagery from the 1960s onward with newly shot footage (All That Is Solid Metts Into Air, 2015), or Bedwyr Williams's Century Egg (2015), convivially housed in a cracked-open sculptural shell. Here scenes of a cockeyed cocktail party – which Williams, who appears as a blackened fossil himself, imagines as the future scene of an archaeological dig – intersect with digitally wrought documentation of holdings in Cambridge University's museums. The result accretes into a waggish yet sobering genuflection on historical remains and epistemology as they relate, dizzyingly, to the fundamental potential for idiosyncrasy within every human being.

One takeaway from Williams's film is that a single social event can offer too much to take in. So does this exhibition. Partly, it's the close-quartered hang, but entering – passing Alan Kane's incongruously domestic 'Welcome' doormat (The But, 2015) – delivers the instant impression of a ton of things going on, or about to. The aforementioned Gamper's intermittently-manned looms and shoe-cobbling stands highlight faded artisanal traditions; elsewhere, kids make art in the workshop area next to Mikhail Karikis's superb film Children of Unquiet (2013–14), in which schoolchildren perform onomato-poeic singing and dancing on the site of the world's first geothermal power station, in Italy, as if to reawaken it. Eileen Simpson and Ben White's sound work peals out a fragmentary patchwork of chart hits from 1962, the year before copyright restrictions come into effect. Clara Phillips appears to have set up a short-term printing workshop in the entrance hall, results pasted up. Will Holder is rifling through each exhibiting institution's collection and presenting the work of a female artist (here, Marlow Moss's Spatial Collection in Steel, 1956–57). Upstairs, Anthea Hamilton's sculptures swarrn with ants.

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REVIEWS



And every iteration of the show will feature a new development in Stuart Whipps's mordant reassembly of a 1979 Mini, evoking – dreaming of reversing – the historical decline of the British car industry. Here's the UK art world as an office team on inspection day, everyone engaged energetically on their own trajectories and research tasks.

One thing we might decide from this check-up — wrongly — is that hardly anyone paints anymore. Only Daniel Sinsel, Hayley Tompkins, Jessica Warboys and Lynette Yiadom-Boakye hold down this particular fort; only the latter does so with much sense of purpose. Much of the sharpest thinking appears diverted into screen-based work. In addition to the virtuoso atmospherics and shifts of Staff's aforementioned film (which combines documentation of Tom of Finland's preserved Los Angeles home

Lynette Yiadom-Boakye A Head for Botany, 2015, oil on canvas, 95 × 85 × 4 cm

Rachel Maclean Feed Me, 2015, film still

3 Charlotte Prodger Northern Dancer, 2014, installation view an older man) and the apprehensive, transformative poetics of James Richards's negative and solarized found footage in Raking Light (2014), another highlight is Rachel Maclean's Feed Me (2015). The artist plays every role in this hugely ambitious and lavishly produced (by Film & Video Umbrella) hour-long dystopian narrative. Its glossy mix of costume and CGI involves creepy animalistic figures preying on young girls in a candy-palette fairyland; the result purées sugar-rush toy adverts, The Company of Wolves (1984), The X Factor (2004—ongoing) and 'The Hunger Games' series (2012—15) in a compound arraignment of adult infantilizing, the sexualizing of children, surveillance culture and capitalism's endless deferring of satisfaction.

Charlotte Prodger's multi-screen Northern

and a sexually charged initiation between Staff and

Charlotte Prodger's multi-screen Northern Dancer (2014), meanwhile, flashes up capitalized names of racehorses from a single bloodline named for both stallion and mare - while an audio component offers a progressively engrossing lit-crit essay concerning why, on Alice B. Toklas's jealous urging, Gertrude Stein violently struck the word 'may' from her manuscripts, apparently for its associations with her previous lover, May Bookstaver. Yes, it matters that Prodger shows the horses' names on reconditioned video monitors of a type used in betting shops; yes, the work nods to Michael Snow and structural film per se. But what crackles between the traces of a sadomasochistic rapport and a roll call of dead horses is something barely embodied: a latent, pulsing, brutal erotics of the text, names as portals, linguistic details as funnelling conduits. In such swaying, attention-focusing moments, the surrounding survey and its vexed questions of nationhood, curatorial corsetry and backstage dealings gratifyingly fade into the background. A self-effacing art show: how very British.

MARTIN HERBERT



MONTHLY

Art Monthly

site-specific piece: Cabinet of Curiosities: A British Romani Gypsy? With

furniture, Le Bas seems to lend an air of authority to her work while also presenting the conflict between her own identity and this image

her use of this dark, wood-panelled room and its heavy, traditional

December / January 2016

wouldn't typically adom the walls of a 19th-century industrialist seems out of place. The display of Walsh's collages simply reads as wrong to anyone accustomed to visiting more typical art galleries and the work is more successful when it takes this idiosyncratic environment into Particularly with Barclay and Le Bas, the Telley is an appropriate consideration. In the face of the British Art Show, such notions of venue for exploring conflicting ideas because here any art that internal conflict are particularly important, especially now. of old-fashioned Britishness.

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led activity. To counteract these restrictive spaces Barclay uses framegalleries or the rougher industrial spaces often associated with artist Tetley, with its narrow rooms, low ceilings and wood-panelled walls like structures made from timber that function as permeable layers, and Le Bas both address questions of internal conflict surrounding which can be hard to accept for a viewer accustomed to white-cube allowing work to be hung on them and allowing the wall behind to personal identity. Barelay presents an installation through a series of rooms, inventively playing with the difficult architecture of the be used for display.

of British 'kitchen-sink' drama, and imagery of the protagonist played figures, all presenting a theatricality and flamboyance that contradicts towards the overlap between the hypermasculine and the homoerotic Venus meets selfies, with selfies presented here as a sexualised femal they dash on the football pitch, Sexual identity is further complicated action. Barclay offers a scene of confusion, of struggling against rigid definitions with regard to self-identity, a desire for fluidity in the face Carbonundum' ('don't let the bastards grind you down'), referring to the novel/film Saturday Night and Sunday Monting, an early example by Albert Finney also features in the installation. Alongside Finney, with the introduction of feminine imagery; a neoclassical statue of more traditional notions of masculinity. Barclay proceeds further when we see Vinnie Jones grabbing Paul Gascoigne's testicles as Bryan Ferry, Diego Maradona and Eric Cantona appear as iconic Barclay greets viewers with the declaration. Non Illigitamus of gender/sexual bitraries.

excerpts to detail the centuries-old discrimination against gypsies, and Like It Or Not – Made In England, the two identities coexist, in spite o yet, as the title of one piece demonstrates, Part Of This Society If You Similarly dealing with issues around individual identity, Le Bas confronts the clash between her identity as both Roma and British. The two seem utterly irreconcilable, particularly as Le Bas uses text everything that pits one against the other.

teller becomes something that can be co-opted by pop culture; fashion publications such as Vogue can appropriate the gypsy dress, while textimmediately bringing to mind the romanticised figure of the gypsy as books offering comprehensive histories can ignore gypsies altogether Le Bas also presents us with another set of diametrically opposed opposed to the real life of Romany people. The figure of the fortune statuses: that of the romantic and the real. The question Truth or Myth?' emblazoned on a Union Jack confronts the viewer, the romantic image only highlighted when useful.

As with Barclay, Le Bas deliberately plays with the architecture of the Tetley, although where Barday operates almost in direct conflict with the building. Le Bas immerses her work within it, in one case iterally as she uses the fitted cabinets of one room to create a new



of culturally representative exhibitions and shows, from the Venice

Biennale to Buffalo Bill's Wild West Show, bringing to light

DEC:JAN 2015-16 | No 392 | UK£4.80 US\$7.40

the British Art Show, situated nearby at Leeds Art Gallery (Reviews 4M591). The British Art Show is contextualised as part of a history

ubaina Himid and Susan Walsh, functions partly as a reaction to

The Feast Wagon', featuring Simeon Barclay, Delaine Le Bas,

The Tetley Leeds 7 October to 10 January

The Feast Wagon

Simeon Barday

Conflict is a recurring theme within the exhibition, as Barclay important to artists and galleries regardless of whether their reaction of the British Art Show and indeed any exhibition that aims to provide questions of representation and identity as presented by said shows to play: that of providing something to react to, a provocation vitally important roles that exhibitions such as the British Art Show have In this case, the Tetley's reaction can broadly be read as a critique The Feast Wagon's existence also demonstrates one of the most a definitive representation of one area of culture, with Barclay and

is positive or negative

curators would probably not make any claim that it was, but the name nteract with a selected group of these wagons, making the wagon into a performative mode of transport, a point reinforced with the inclusion which depicts wagons hitched back-to-back in direct competition with nonetheless implies that this is the case and the scale makes it easy to eferences to gypsy culture in her work for the show. Walsh continues Le Bas directly addressing the complexity of individual identity when viewer guessing as to the extent of the artists' interventions and how atrium, The Fast Wagons (x39), a group of found and embellished wagons and a drawer on wheels to more practical objects. It has the Himid and Walsh produce a collaborative effort for the Tetley's applied to large cultural groups. Of course, the British Art Show is being 'found' objects - while the 'embellished' elements leave the not wholly representative of contemporary art in the UK, and the appearance of a foll-cart exhibit, and to an extentii is - with these carts of various strapes and sizes, from models of Wild West-style epresentative these objects are as folk art. Viewers are invited to long similar themes with her series 'The Feast Wagon Collages' of archival materials relating to Buffalo Bill as well as Le Bas's one another in a literal push-pull conflict. get swept away by the occasion of it all.



Lubaina Himid and Susan Walsh Feast Wagons 2015



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The Daily Telegraph

2 December 2015



The Daily Telegran

 ${\it The Daily Telegraph} \ {\it Wednesday} \ 2 \ {\it December} \ 2015$

Arts

How modern art finally lost its nerve



This year's Turner Prize shortlist shows how most new art has lost the power to shock and inspire



rely on artists, and general, to provide a sense of the transcendent. Our idea of what an artist should be is rooted in the remantic-hero model. Prom Michelangelo to van Gogh to Mark Rothko – to name three enduringly popular figures – we expect artists to put themselves on the line, to embrace the infinite, and to give us a sense of vicarious upilit in the process. (This attitude remains true across the arts, Bob Dylan, for example, may be a difficult sod, but no one wants to find out he has the soul of an accountant.)

example, may be a difficult sod, but no one wants to find out he has the soul of an accountant.)

God knows what any of these cultural figures would make of the tepid offerings from the nominees for this year's Turner Prize, which will be awarded on Monday, or indeed the British Art Show, a five-yearly survey of contemporary art, now on in Leeds.

It isn't that all the work is bad or dull in itself, though quite a bit is, But where until recently the Turner caused controversy with creations that seemed to challenge the very nature of art, there's now a numbing narrowness of tone and concern in which nothing hits massive highs or lows, and there's a lack of the towering ambition and risk-taking that should be intrinsic to art.

On the face of it, this year's Turner nominees couldn't be more varied. We have a choral "sound piece" about the misadventures of a dog from Janice Kerbel, an archive of research materials on inexplicable phenomena from Bonnie Camplin, and a quasi-sculptural installation of hir coats and modernist chairs from Nicole Wermers. Assemble a collective of

There must, I'm sure, be art out there that has the raw

ambition to confront

head on'

modernist chairs from Nicole Wermers. Assemble, a collective of young architects and designers, have

been nominated for an urban regeneration project in Liverpool. But despite this apparent diversity (and leaving Assemble aside for the moment), they are all linked by one thing; a complacent indifference to the outside viewer.

That in itself isn't surprising. For much of the past century, art was at war with conventional opinion. Yet unlike say Picasso or the Surrealists, who felt they could change the way we see the world only by putting themselves outside mainastream society, the art at the current Turner Prize exhibition in Olasgow and at the British Art Show operates from a comfortable niche within an established network of sympathetic commissioners and curators. The artists don't need to worry too much about what the rest of us think.

I never thought I'd find myself looking back nostalgically at the late Nincties-early Noughties heyday of the so-called YARs - Damine Hirst, Tracey Emin, the Chapman Brothers et al. Yet there was no shortage of wild ambition from those larger-than-life personalities, childish, even fatuous though it often was. They represented a cartoon version of the transgressive rebellion of Picasso and the Surrealists, and they certainly provided good entertainment. That is

now ancient history. There's been a long wait for Post-YBA art to arrive. Now it has, but it's so lacking in personality you probably hadn't

Now it has, but it's so lacking in personality you probably hadn't noticed.

At Leeds, there's plenty of work that's clever and passably entertaining—a stream of images illustrating every figure of speech in Kant's Critique of the Poure of Judgment, for example, or an "opera" formed from comments clissing beyone on You'lube—but it generates a painful sense of "is that it's "If feels like bright student work that hasn't had to stick its head over the art world parapet to face the variously grim, banal and insane reallites the rest of us are living through. Yet most of these artists are years, even decades, out of art school.

This Post-YBA art is the product of an art scene in which the curator, rather than the artist, is the dominant figure. Until recently, curators were relatively anonymous characters who organised and gave shape to exhibitions. They devised shows, of curies of offen had considerable influence, but they were essentially there to facilitate the artist. Now it curators "author" exhibitions and increasingly edit the art of the past to support their own theories. At the Tate's current Alexander of the past to support their own theories. At the Tate's current Alexander of the past to support their own theories.

simply ignored.

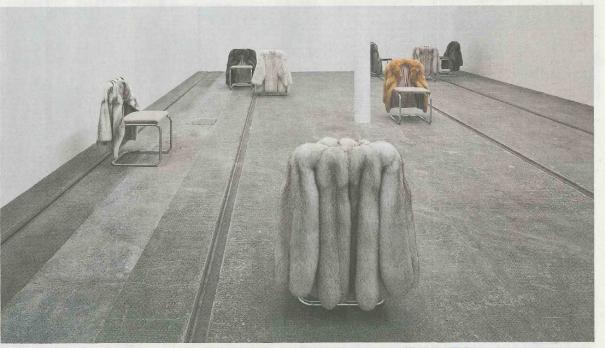
The inclusion of the architect The inclusion of the architect-designer collective Assemble in the current Turner Prize shortlist, for instance, isn't down to the group themselves (who as far as I know have never described themselves as artists),

but a decision of the curator-judges who are trying to make a point about "useful art" to bolster their own importance.

Graduates of curating courses, of which there are now many, could so no untumber new artists. Curators, inevitably, are academics who like art that provides them with themes and references to write about. The sort of art currently being exhibited in Glasgow and Leeds provides all that in abundance. The cosy, reciprocal relationship between artists and curators can also be seen in the artworks, which frequently feel sefferential and curated. He yare about reframing existing images, ideas and texts in a way that was radical 50 years ago, but has become a kind of academic knitting.

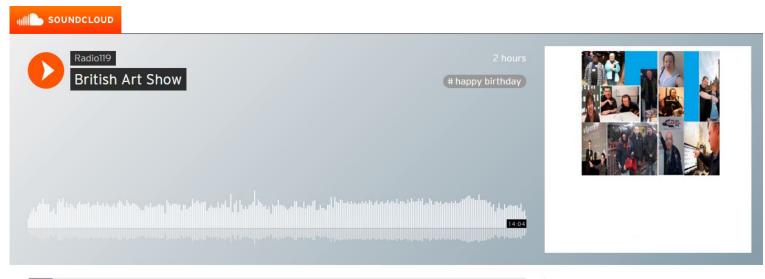
There must, I'm sure, be art out there that has the raw ambition to confront our times head on, that has a cutting edge and that doesn't rely on an academic "discourse" to justify its existence. In short, work that doesn't just look like yet more "contemporary art". But I certainly won't be relying on today's curators or the Turner Prize to bring it to our attention.

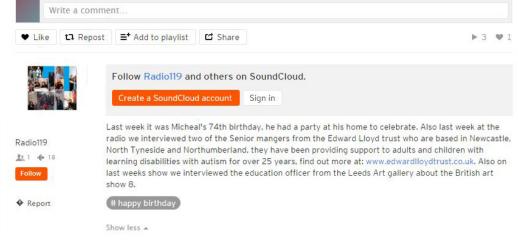
The 2015 Turner Prize will be awarded



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7 December 2015





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THE INDEPENDENT VOICE OF CONTEMPORARY ART

Art News

Artist Filmmaker John Akomfrah, Lisson Gallery



Artist Filmmaker John Akomfrah To Open First Exhibition At Lisson Gallery

17-12-2015

Lisson Gallery will present John Akomfrah's first exhibition with the gallery, showing new and recent works by this internationally acclaimed artist and filmmaker. Akomfrah's work is characterised by a rich, multi-layered visual style that is as poetic as it is political and which frequently fuses contemporary issues with history, fiction and mythology.

Collaging archival film footage, still photography and newsreel with new material, he investigates personal and collective memories, post-colonialism, temporality and aesthetics in works that frequently explore the experience of the African diaspora in Europe and the US.

Akomfrah first came to attention in the early 1980s as a founding member of the influential Black Audio Film Collective alongside the artists David Lawson and Lina Gopaul, with whom he still collaborates today. Their film Handsworth Songs (1986), which marks its thirtieth anniversary next year, explored the 1985 riots in Birmingham and London through a charged combination of archival material, that won international prizes and attracted a huge audience when shown at Tate Modern in the wake of the 2011 riots.

Similarly, The Unfinished Conversation (2012) combines found and newly shot footage to create a kaleidoscopic biopic of the cultural theorist Professor Stuart Hall's life and work — a piece that is simultaneously projected onto three screens and has been described by the critic Jennifer Higgie as being "as sensitive to the nuances of music, collage, atmosphere and biography as it is to the brute facts of politics".

Other works such as Mnemosyne (2010), Peripeteia (2012) and Vertigo Sea (2015) borrow their premises from literature, mythology and art history, adopting fictional, even oneiric registers to create meditations on memory, African diaspora and global migration.

Artlyst 17 December 0215 2 / 2

For his debut at Lisson, Akomfrah is making two new diptych video installations, shot in Greece and Barbados respectively. The former looks at Greece's precarious economic position through the cinematic references or "the eyes" of one of the country's greatest filmmakers, Theo Angelopulous, to consider the eye more generally; while the latter approaches the current refugee crisis through the handwriting of the Caribbean writer George Lamming, layering contemporary events in Europe with a little known event from 1654, when Sephardic Jews, escaping the Inquisition in Catholic Brazil, fled to the island of Barbados.

These will be shown together with other new and recent works including Tropikos (2016), a film that transforms the landscape of the Tamar Valley into a sixteenth-century English port of exploration on the African continent in order to reveal the deep-rooted and darker history of the river.

The Lisson Gallery exhibition will coincide with the first UK showing of Akomfrah's three-screen video installation Vertigo Sea at the Arnolfini in Bristol (16 January – 10 April 2016), following its premiere as part of Okwui Enwezor's exhibition 'All the World's Futures' at the Venice Biennale in May 2015. Together with Trevor Mathison, Akomfrah has been commissioned to create All That Is Solid (2015) for the British Art Show 8 (at Leeds Art Gallery until 10 January 2016, then touring to Edinburgh, Norwich and Southampton). Akomfrah has also been nominated for the prestigious Artes Mundi, the UK's largest art prize, the winner of which will be announced in January 2017.

About the artist:

John Akomfrah (born 1957, Accra, Ghana) lives and works in London. He has had numerous solo exhibitions including Eli and Edythe Broad Art Museum, Michigan, USA (2014); Tate Britain, London, UK (2013-14) and a week long series of screenings at MoMA, New York, USA (2011). His participation in international group shows has included: 'British Art Show 8', Leeds Art Gallery, Leeds; 'All the World's Futures', 56th Venice Biennale, Italy (2015); 'History is Now: 7 Artists Take On Britain', Hayward Gallery, London, UK (2015); 'Africa Now: Political Patterns', SeMA, Seoul, South Korea (2014); Sharjah Biennial 11, Sharjah, United Arab Emirates (2013); Liverpool Biennial, UK (2012) and Taipei Biennial, Taiwan (2012). He has also been featured in many international film festivals, including Sundance Film Festival, Utah, USA (2013 and 2011) and Toronto International Film Festival (2012).

Lead image: John Akomfrah, Tropikos 2016. Single channel video, colour, sound ☐ Smoking Dogs Films; Courtesy Lisson Gallery.

John Akomfrah - Lisson Gallery - 22 January to 12 March 2016.

Great British Brands

January 2016

1/2



GREAT BRITISH BRANDS 2016 ON ART & CULTURE

Dovecot Studios

Weaving the future into every work of art

Combining a respect

for the rich history of

tapestry weaving with

the evolving influences of

contemporary art practice,

Dovecot has placed

craftmanship at its core

since its foundation in 1912

ovecot Tapestry Studio is the ultimate in hand-woven tapestry and gun-tufted rugs. Continuing a century-long heritage of making and collaborating with leading contemporary artists, the studio regularly finds itself in the limelight for producing extraordinary and engaging textile artworks for museums, galleries and private residences alike.

PepsiCo's headquarters in New York, King's College Cambridge, Rolls-Royce, the British Library and the V&A are but a few of the

prestigious spaces to house Dovecot tapestries. Other remarkable proposals have seen textiles specially designed for an 85-metre Lurssen superyacht, a major new tapestry sited in Glasgow's Theatre Royal for Scottish Opera and, perhaps the most unusual request of all, a rug for a ballet performance.

From Frank Stella to Chris Ofili and Alison Watt to Than Hussein Clark, each collaborator brings a new creative focus to the studio. Collaborating with artists such as Ron Arad, Linder Sterling and Magne Furuholmen – who engage with performance, music and

other media to create richly inspired artworks – has broadened the studio's wings. Sterling, for example, has worked with dancers from the Northern Ballet and award-winning choreographer Kenneth Tindall, to explore how dance may be created from a series of chance happenings.

Many of the hand-woven tapestries at Dovecot are large-scale commissions and involve an enduring relationship between the weaver, the commissioner and the artist. The distinctive technique of colour blending with a broad spectrum of yarns is unique to each tapestry, as is

the addition of the woven Dovecot marque and the weaver's initials.

Beyond the exquisite tapestries, gun-tufted rugs are produced at the studio, together with artists who are inspired to challenge the medium. Each Dovecot rug demonstrates the versatility of the tufter's individual skill and artistry, applied in the interpretation of the design.

Our favourite of their historical archive is the 1951 Sax Shaw's Lion and Oak Tree tapestry, which was showcased at the Festival of Britain, and of the more recent offerings, we're simply awed

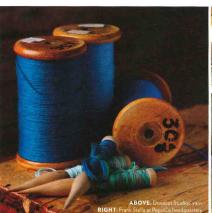
by Victoria Crowe's *The Large Tree Group Tapestry*, currently hanging in the National Museum of Scotland.

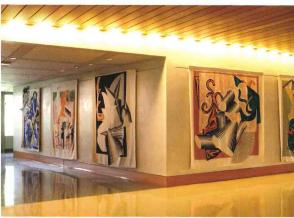
However, it's a rug that we've totally fallen for, specifically: Diagrams of Lowe:
Marriage of Eyes by feminist, punk rock artist Linder Sterling. Incorporating the patterns of two carpets found in the late Rebecca Levy's apartment at Raven Row, it features a number of hypnotic blue eyes 'mimicking a peacock's tail seen on acid'. In collaboration with Dovecot's Jonathan Cleaver, Dennis Reinmüller and Vana Coleman, this iconic

design is currently exhibited as part of British Art Show 8.

It is only when you get up close and personal with these great works of artistry that you fully realise what sets them apart. The superior quality of the textiles created by the studio can be attributed to the extraordinary investment of time (and challenges overcome) during the hand-making process.

Of course, there's also the thorough apprenticeship programme, which has been firmly in place for over 100 years, to ensure that the legacy of skill sharing continues. Combining a respect for the rich





Great British Brands

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Museums Journal

December 2015

www.museumsassociation.org | December 2015



Catalogue

The British Art Show 8

Ben Fergusson on a publication that is designed to be very much of its time

Various authors Hayward Publishing, £20 ISBN 978-85332-331-7



20% discount

Museums Journal is offering readers a 20% discount on the catalogue, with free postage. Go to http://shop. southbankcentre.co.uk and quote museumsjournal15 at the checkout. Offer expires on 1 January 2016 The British Art Show is a large exhibition that showcases the best contemporary art being produced in the UK today. The show, which takes place every five years, fills multiple venues and tours a number of British cities. It opened in Leeds in October.

Uniquely for Hayward
Publishing, we have a series of
catalogues stretching back to the
1980s. What is wonderful about
these – each created by a different
publishing team, with a new set of
curators, writers and designers –
is that together they tell a story
about British design and
exhibition publishing over the
past decades.

This year's show raised a number of complications: many of the works are new commissions and were unfinished when we started putting the book together; the number of artists – 42 – meant that we had to fit a lot of work into limited space; and the differing nature of the artworks meant that certain works were less conducive to being represented in print than others. But these challenges also opened up possibilities.

Because the book sets out to represent a specific moment in art history, we were able to abandon any attempt to make a "classic" catalogue. Against all our normal reservations, we tried to create something that would feel dated in five years' time. Looking back at the previous British Art Show catalogues, we realised that those that felt "very 1985" or "very 2005" stood the test of time best.

We worked with Fraser Muggeridge studio, which embraced the brief fully. With such a wealth of new material, we wanted to create something that showcased the work visually, while keeping to a modest budget. We abandoned the smallness of previous iterations and went for a lower page count with bigger



pages – just larger than A4 in size – to create voluminous spreads to present the artworks. Instead of paying for expensive finishings, we made clever use of just one element to give the book its visual punch: a textured metallic paper for the cover that creates a surface as tactile as it is visual.

Our approach to text has been influenced by the digital age. While the encyclopaedic printed monograph still has its place, it is no longer necessary for the British Art Show 8 to repeat artist information that is available

online. Instead, we focused on bringing the artists' voices into the catalogue through two round-table discussions – on production and art's relationship with society – and through their own texts on creating the works.

It has resulted in a reading experience that encourages browsing, while – with the curator essays – retaining the depth of content expected of a catalogue of this nature.

Ben Fergusson is the art publisher at Hayward Publishing

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Art exhibitions to look forward to in 2016



Alice Neel

By MOIRA JEFFREY AND DUNCAN MACMILLAN

Published: 01:18

Saturday 26 December 2015

Celts, comics, surrealists and self-portraits – Moira Jeffrey and Duncan Macmillan look forward to the exhibition highlights of 2016

Ulla von Brandenburg: Sink Down Mountain, Rise Up Valley



Facing The World

The Scotsman 26 December 2015 2 / 4

The Paris-based artist Ulla von Brandenburg consistently intrigues with stagey and complex film works that echo psychological or social dilemmas and classics of film and literature. Here, the theatre becomes real in a promenade work "for five actors and chorus" based on the rites and rituals of the French community of Saint-Simonians, who were precursors of idealistic, socialist and anarchist communities the world over. The Common Guild, who showed her work in Glasgow in 2011, present this promenade performance in the Langside Hall in Glasgow's Southside. MJ

Langside Hall, Queens Park, Glasgow, 20 and 31 January

British Art Show

Editions of the British Art Show, the five-yearly survey exhibition, can sometimes feel like mixed blessings, but with hindsight they do turn out to be reliable barometers of recent developments in contemporary art. Featuring new voices alongside more established figures, this edition includes Feed Me, a fantastically kitsch and gothically gruesome video from young Scottish star Rachel Maclean, and strong new pieces from Charlotte Prodger, Linder and Patrick Staff. On the second stage of its UK tour, the circus will roll into Inverleith House, the Scottish National Gallery of Modern Art and the Talbot Rice. MJ



Surreal Encounters

Venues across Edinburgh, 13 February until 8 May

Celts

We may think of ourselves as Celts, but one of the big draws of the coming year, Celts at the National Museum, suggests that it may not be so simple. A coproduction of the National Museum and British Museum, Celts is a really major show with important loans from all over Europe, ranging in date from the Iron Age to the 19th century. The show will demonstrate that whoever they really were, the people we call Celts at one time occupied much of the continent. They developed a sophisticated culture and a very distinctive style of art. This certainly united them over both time and place, but the show also suggests that maybe we have built more on our sense of a common Celtic identity than the evidence can bear – but you can see for yourself and make up your own mind about that. DM

The Scotsman
26 December 2015
3 / 4

Comic Invention

Were comics another Scottish first? Certainly through Desperate Dan, Lord Snooty, Oor Wullie and the Broons and many other comic greats, the Scottish contribution to the genre has been a rich one. But Comic Invention at the Hunterian goes further and will present Glasgow Looking Glass as the very first modern comic. Published in 1825, it predates by almost a decade a Swiss publication called the Adventure of Monsieur Jabot which was previously supposed to be the first. Even then, however, the genre had many antecedents and the show will go far beyond such point-scoring to explore the whole history of graphic narrative from Ancient Egypt down to the present day. It will include works by Rembrandt, Picasso, David Hockney, Andy Warhol and Roy Lichtenstein alongside a wide range of comic book art. **DM**

Hunterian Art Gallery and Museum, Glasgow, 18 March until 17 July

Glasgow International

For her second year in charge of the contemporary art festival, director Sarah McCrory will draw on the strengths of Glasgow's industrial and artistic heritage, for an edition that focuses on the meaning of making and craft in the post-industrial age. With a cross-generational span from the 81 year-old US textile artist Sheila Hicks to strong mid-career artists like Claire Barclay to recent Glasgow MFA graduate Tessa Lynch, it feels like a healthy line-up. At Tramway, McCrory's exhibition programme features a fantastically weird film set in the Chinese pearl industry by Mika Rottenberg and exhibition design by Martin Boyce. MJ

Venues across Glasgow, 8-26 April

Surreal Encounters: Collecting the Marvellous The Scottish National Gallery of Modern Art has a major surrealist collection. It is based largely on elements from the collections of two remarkable individuals, Gabrielle Keiller and Roland Penrose, and this is the cue for Surreal Encounters. It will bring together works from these two collections together with works from two other individual collections, those of Edward James and Ulla and Heiner Pietzsch, who are still collecting today. But these are not simply connoisseur's collections. Edward James was a patron of Dali and Magritte. Roland Penrose was the leading British champion of the Surrealists. Collectors apart, however, the show will be a unique opportunity to see some of the most interesting and original art of the 20th century. Many of the greatest names will be there including Picasso, Max Ernst, René Magritte, Dalí, Joan Miró, Giorgio de Chirico, Paul Delvaux, Yves Tanguy and Man Ray. A highlight will be Dalí's astonishing Mae West Lips Sofa, but there will be much else to enjoy. DM

Scottish National Gallery of Modern Art, Edinburgh, 4 June until 11 September

Facing the World: Self-Portraits from Rembrandt to Ai Weiwei

Artist's self-portraits are almost always fascinating. Indeed, if they are not then maybe the artist is over-rated. So Facing the World: Self-Portraits from Rembrandt to Ai Weiwei looks likely to be a winner. It proposes to offer "a very rich survey of self-portraiture from the 16th century to the present day" and will bring together work from three major collections, those of the Staatliche Kunsthalle in Karlsruhe, Germany, the Musée des Beaux-Arts in Lyon, France, and the National Galleries of Scotland. There will be more than 140 works on show including drawings, prints, paintings, photographs and video. The list of names includes Rembrandt, Simon Vouet, Allan Ramsay, Hyacinthe Rigaud, David Wilkie, Gustave Courbet, Edvard Munch, Paul Klee, Gino Severini, Ernst Ludwig Kirchner, Andy Warhol, Marina Abramovic, Douglas Gordon, Sarah Lucas and Annie Lennox. There should be some pretty interesting meetings and confrontations across the centuries. Definitely one to look forward to. DM

The Scotsman 26 December 2015 4 / 4

New Galleries Launch

Next year is the 150th anniversary of the opening of the National Museum in Chambers Street and the anniversary will see the completion of the last stage of a major refurbishment of the museum's magnificent Victorian exhibition spaces. The project began 25 years ago with the competition of the new Museum of Scotland. Now after two periods of major reconstruction we will have a Victorian museum fit for the 21st century. Exhibits drawn from the collections of science and technology, decorative art, design and fashion will fill the new galleries. They will make it possible to bring out treasures that have "not have been seen in public for generations, if at all." Exhibits will range from Dolly the sheep to a Picasso glass sculpture, and from a 2.5-tonne copper cavity from CERN to shoes by Alexander McQueen. **DM**

National Museum of Scotland, Edinburgh, summer 2016

Alice Neel

Born in 1900 in Pennsylvania, the painter Alice Neel's art and life unfolded like the 20th century itself, full of radical intent, conflict, sorrow and denial. From her portraits of the great left-wing figures of the age, feminists and artists, mothers and babies and the activists of her Spanish Harlem neighbourhood, to her late great paintings of the nude and the vulnerable, including Andy Warhol's scarred and ageing body, Neel was an unflinching pioneer. MJ

Talbot Rice, Gallery, Edinburgh, summer 2016

Katy Dove

Katy Dove's death in January this year at the age of just 44 was a sad loss for Scotland's art scene. A musician, animator and artist of great sensitivity and playfulness, Dove used deceptively simple means to evoke big themes like closeness to nature, independence of spirit and truth to the self. After first training in psychology, Dove won a scholarship to Duncan of Jordanstone College of Art in Dundee and was quietly and steadily influential on the Glasgow scene where she made her home and played with the band Muscles of Joy. This significant survey will go some way to reminding us of her unique voice. MJ

Dundee Contemporary Arts, 17 September until 20 November

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Rachel Maclean and her 'maximal', MTV-inspired pop art



Rachel Maclean

By MOIRA JEFFREY

Published: 16:08 Tuesday 05 January 2016

Rachel Maclean subverts the Disney aesthetic of a pastel paradise to examine our relationship with the infantilising world of the internet

I've been talking to the artist Rachel Maclean in her Glasgow studio for around half an hour when she suddenly looks up, pauses and says: "I just remembered there's a bum on the wall. I meant to take that down before you came."



A still from Feed Me

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And sure enough there it is: a little plastic bottom, the kind of thing you might find in a joke shop. It is, presumably, a prop from one of the mind-blowing videos that have propelled the 28 year-old from a bright prospect into one of the most exciting young artists working in the country today. Maclean is as at home making fantastically weird pop videos, like her recent work for the band Errors, as she is in the art galleries which are paying increasing attention to her work.

The truth is I hadn't really noticed the bottom in the sea of baby blue and princess pink images and plastic knick knacks that constitutes the wall above the desk in Maclean's shared workspace at David Dale Studio in Glasgow's Bridgeton. There's an image of a Furby toy and shots of the eerily enclosed, astroturfed kids worlds of In The Night Garden and Tellytubbies. I spot doe-eyed Disney heroines from Frozen and Tangled. In the corner there's a splendid crown made out of toy teapots and a hand-knitted tea-cosy ("I got it on Etsy, they asked for a review afterwards") adorned with cheap jewels and plastic bananas.

Maclean has made a distinctive visual world out of the tsunami of pastel-coloured tat that confronts us every day, both in the material world and, especially, on the internet. Her green screen videos in which, under a thick layer of make up and awkward prosthetics, she plays every character herself, evoke the crowded world of reality TV, video games, internet memes and inspirational sloganising that takes up our time and clutters our social media timelines everyday.

But her studio is also a reminder that she is a traditionally trained artist, having studied painting at Edinburgh College of Art. I see, for example, a postcard of a hallucinatory detail from a Breughel, classic images of witches and fairy tale illustrations. "You take ideas from whatever is around you," Maclean says. "So the more stuff you've got the better." If one of her artistic heroes is US photographer Cindy Sherman, who similarly uses her own distorted image in all her work, Maclean also owes a great debt to the British caricaturists of the 18th century and especially to William Hogarth, who had no qualms about moving between high art and low jibes to make a point.

2016 will be another big year for Maclean, who graduated in 2009 and won a prestigious Margaret Tait award for artists' film in 2013. In February, her most ambitious production to date, Feed Me – a brilliantly grotesque and nightmarish video set in a dystopian universe of televised talent contests and contemporary corporate greed – will be on show in Edinburgh as part of the important five yearly exhibition, the British Art Show, which is touring major venues in the UK.

She will also present a major show of new work at Manchester gallery Home in October. Over the summer Maclean will travel to San Antonio, Texas, for a three-month residency at the Artpace gallery, an opportunity that came about through both talent and serendipity. The director of the Rhode Island School of Design Museum was visiting London last year when he just happened to catch a glimpse of Maclean's work for the Generation project on a BBC documentary while watching TV in his hotel room. He suggested one of the museum's curators visit her studio when he was next in Glasgow.

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That show, at Glasgow's CCA, was a series of state of the nation works, including Happy and Glorious, which echoed The Prince and the Pauper, and The Lion and the Unicorn – a pre-referendum wigs and stockings satire on the Union that took no prisoners on either side.

While recently she has also been working with voice professionals, Maclean still features in her own work and for many of her films she has mimed to found audio. Meeting her in the flesh – tall, blunt-fringed and smiley, clad in sober black with electric blue tights – is a tad disconcerting as I have, over the last few years, encountered her in monstrous makeup as both Alex Salmond and David Cameron, seen her lip-synching Simon Cowell and Katy Perry and dressed as a terrifyingly Thatcher-like Britannia, a slavering fairy-tale bogeyman and a catlike Alice in Wonderland.

"Really early on I was using myself because that was easy," she explains. "I've always approached it like performance art: that tradition of using yourself in your work. Now I think its something more about the nature of identity."

Maclean discovered green screen techniques in her second year at art college, finding that she could collage her own image onto all kinds of fantastic backgrounds, creating fantasy worlds and multiple selves.

"When I was a kid we had a home video camera and I would make loads of stupid wee films," she recalls. She grew up in Dollar, where her parents were art teachers. Her brother was enrolled in her early film projects. It was a busy household she says, with "a Presbyterian work ethic". It wasn't all virtue, however, Maclean was sucked into the world she satirises – "I did watch a lot of MTV."

She knew she wanted to be an artist early on, but the reality could never quite meet her ambition. "You know when you are playing as a kid and you have an idea in your head? When you film it, it doesn't look like that at all, it was always a tiny wee thing and really scuzzy. Discovering green screen, it was a way you can somehow synthesise more of what you see inside your head."

Inside Maclean's head must be an interesting place to be. In Feed Me she plays a pair of corporate Svengalis trying to monetise a cute talent show star. She plays the girl herself and the saviour/monster who tries to rescue her from online enslavement. And then there's the army of menacing schoolgirls looking like Britney Spears on a bad trip. It is not for nothing that Maclean's aesthetic is routinely described as "maximal".

The film examines our mixed-up attitudes to childhood, "particularly the boundary between the child and the adult, and I guess something in our culture of our fetish for this boundary – the Disney princesses all seem to exist on that borderline".

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Its dark humour spares no one as it combines old fairy tales with distinctly contemporary concerns. "I was looking at ways that adults interact with the signifiers of childhood. Places like the Google office where they have a ball pit and the colours of a crèche, the whole regression of the adult to the child, the way it softens the edges of the big corporations. The world that the adults live in in the film is like a little girl's bedroom but the world that most of the girls live in is still fantastical and still unreal, but a landscape of urban decay."

And here it becomes apparent that Maclean's project is, among other things, a feminist concern. "I'm lucky in a lots of ways because I went to art college," she says. "It wasn't until I was looking at the world of female artists and thinking of the way that women are presented in the media that I really became aware of what I was being pressurised to be. I'm angry that there's not more done to help women and young girls be aware of what is being thrown at them. Not to protect them from seeing it but to understand how you push against it."

Pushing against things, and pushing them to their max, are two things Rachel Maclean does very well indeed.

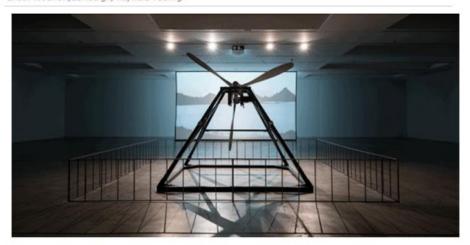
• The British Art Show, various venues, Edinburgh, 18 February until 8 May, www.britishartshow8.com

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Art News

British Art Show, Edinburgh, Hayward Touring



British Art Show 8 Set To Open In Edinburgh

21-01-2016

The opening of British Art Show 8 (BAS8) in Edinburgh as part of the Hayward Touring has been announced. The exhibition, which opened in a single venue, Leeds Art Gallery, in October 2015, will now take over three historic galleries: Inverleith House in the Royal Botanic Garden Edinburgh; Scottish National Gallery of Modern Art; and Talbot Rice Gallery, University of Edinburgh. The curators, Anna Colin and Lydia Yee, have devised the exhibition in Edinburgh so that each of the three parts functions as a self-contained show, while also forming part of a coherent whole. The Edinburgh showing of BAS8 will include several new additions as well as variations on works previously shown in Leeds.

British Art Show 8 considers the many ways in which artists are engaging with new thinking around materiality at a time of increasing convergence between the real and the virtual. While some artists revisit traditional craft-based skills or make use of industrial techniques, others use digital material as a starting point for their work.

Anna Colin and Lydia Yee, Curators of BAS8, said: "We are excited that British Art Show 8 will continue to develop throughout its tour. In Edinburgh, we are delighted to present major additions to the exhibition by Adam Broomberg & Oliver Chanarin, Ryan Gander and Jesse Wine, as well as new iterations of projects by Pablo Bronstein, Benedict Drew, Will Holder, Ciara Phillips, Laure Prouvost, Eileen Simpson & Ben White, Jessica Warboys and Stuart Whipps."

Highlights include: Ryan Gander's installation Fieldwork (2015) will take over the main exhibition space at Talbot Rice Gallery, where 32 objects from the artist's personal collection revolve on a vast conveyor belt, only visible through a 1m square aperture in the gallery wall.

Artlyst 21 January 2016 2 / 2

Jesse Wine has created a newly commissioned work for Inverleith House. He will present new ceramic sculptures that will be suspended from the ceiling in the Victorian Palm House at the Royal Botanic Garden Edinburgh.

A full-scale airplane propeller will rotate at the Scottish National Gallery of Modern Art, as part of an installation by artist duo Broomberg & Chanarin. Dodo relates to the filming of the Hollywood version of Joseph Heller's satirical World War II novel Catch-22 in a remote part of Mexico, and is being shown in the UK for the first time.

A new painting has been created by Jessica Warboys in the sea off the coast of Scotland for the Scottish National Gallery of Modern Art.

Benedict Drew will take over Talbot Rice Gallery's grand Georgian Gallery with a newly expanded video-installation.

Typographer Will Holder will intersperse a number of short texts by American poet Susan Howe throughout the exhibition, as part of an ongoing investigation into the organisation of language around artworks.

An expanded version of Laure Prouvost's audio-work will now occupy an entire gallery at Scottish National Gallery of Modern Art.

Stuart Whipps continues the reconstruction of his 1979 Mini, replacing the chassis which was shown in Leeds with the engine. His ultimate aim is to drive the car to the final venue, Southampton, at the end of the BAS8 tour.

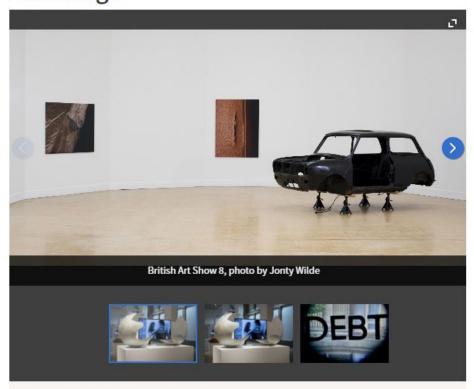
An expanded version of Eileen Simpson & Ben White's Auditory Learning, with eight recordplayers producing an original composition from out of copyright music, will be presented at Talbot Rice Gallery.

Inverleith House will present a wall work by Pablo Bronstein, featuring imagery of machinery from the Industrial Revolution.

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heraldscotland The #Herald sundayherald

British Art Show to fill three arts venues in Edinburgh



PHIL MILLER / Thursday 21 January 2016 / Home News

The eighth British Art Show of contemporary art, featuring 40 artists, is to take over three major galleries in Scotland.

The show, which runs every five years, tours to different locations in the UK and in its last edition attracted more than 400,000 visitors.

For British Art Show 8, several artists with Scottish links are involved, including Hayley Tompkins, Ciara Phillips, Charlotte Prodger, Rachel Maclean and Will Holder, who are based in Glasgow.

The show, which runs from 13 February to 8

May, will be staged at Inverleith House in the Royal Botanic Garden Edinburgh, the Scottish National Gallery of Modern Art and Talbot Rice Gallery, University of Edinburgh.

The curators of the show are Anna Colin and Lydia Yee.

Ryan Gander's installation Fieldwork (2015) will take over the main exhibition space at Talbot Rice Gallery, where 32 objects from the artist's personal collection will revolve on a conveyor belt, only visible through a 1m square aperture in the gallery wall.

A full-scale airplane propeller will rotate at the Scottish National Gallery of Modern Art, as part of an installation by duo Broomberg & Chanarin.

The artist Jessica Warboys will make a painting using the sea tides off the coast of Scotland.

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Laure Prouvost's audio-work will occupy an entire gallery at Scottish National Gallery of Modern Art.

A work by Pablo Bronstein at Inverleith House will feature imagery of machinery from the Industrial Revolution.

The artist Stuart Whipps will take another step in the the reconstruction of a 1979 Mini.

He will replace the chassis which was shown in Leeds with the engine.

His ultimate aim is to drive the car to the final venue, Southampton, at the end of the exhibition's tour.

Anna Colin is co-founder & co-director of Open School East and Associate Curator at Fondation Galeries Lafayette and Lydia Yee is Chief Curator at Whitechapel Gallery and was previously curator at Barbican Art Gallery.

The Herald

22 January 2016



ALISON ROWAT ON FRIDAY

US on a grisly dance of one step forward, two backwards on race

OPINION - PAGE 15

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NEWS 3

Modern art to take over top galleries

THE eighth British Art Show of contemporary work is to take over three major galleries in Scotland.

The show tours to different locations in the UK.

For British Art Show 8, several artists with Scottish links are among the 40 involved, including Hayley Tompkins, Ciara Phillips and Will Holder.

The show, which runs from February 13, until May 8, will be staged at Inverleith House in the Royal Botanic Garden Edinburgh, the Scottish National Gallery of Modern Art and Talbot Rice Gallery, University of Edinburgh.

Ryan Gander's installation Fieldwork (2015) will take over the main exhibition space at Talbot Rice Gallery, a full-scale airplane propeller will rotate at the Scottish National Gallery of Modern Art, as part of an installation by Broomberg & Chanarin, and a work by Pablo Bronstein at Inverleith House will feature machinery from the Industrial Revolution.

The Skinny February 2016

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A Wonderful Travelling Show

The quinquennial **British Art Show** comes back for its eighth outing and this time the emphasis is on new technologies, media and the place of artist responses and craft in a newly interconnected present

Words: Rosie Priest

The British Art Show promises to provide, every five years, a glimpse into contemporary art as it is made and exhibited in the UK and beyond. This mammoth exhibition will be hosted by Edinburgh this month, from 13 February. Finishing its run in Leeds Art Callery, BAS8 will now take over three historic galleries in the capital from February: Inverleith House, The Scottish National Callery of Modern Art and Talbot Rice Callery.

In the context of an increasingly complicat-

In the context of an increasingly complicated internationalisation, with technology changing as rapidly as connectivity grows, BAS8 in its programming makes a clear sign that it's not afraid to engage with these contemporary and cross cultural themes. According to the curators, in the accompanying catalogue, their selection of new and old work, as well as a handful of special commissions, explores ideas on the object "at a time of increasing convergence between the real and the virtual".

Much of the work takes as its focus these kinds of virtual realities, artificial intelligence and technological advancements. There is an appreciation and foregrounding of strategies to address the difficulty of artistically responding to subject matter that might demand a certain level of technical expertise. There is an emphasis on new realms of audio visual media while some artists in contrast revisit traditional craft-based skills or industrial techniques as a starting point.

As an example of some of the sublimely crafted works take for instance, Diagrams of Love:
Marriage of Eyes. This gun-tufted wool rug was produced – in collaboration with Dovecot Studios – by Lancashire based multimedia artist Linder (aka Linder Sterling). Spiral-cut rug and decorated with imagery drawn from Linder's photomontages of elements drawn from images of domestic objects, pornography and female forms, Linder describes this work as a shape-shifting '21st-century version of a magic carpet.'

In the context of new media and contempo-

In the context of new media and contemporary ideas of an international connectedness, there is a welcome edging of BAS8 away from being an exhibition of British art, strictly defined. So it is that several UK-born artists who've moved abroad are represented, and are offset by 17 of the 42 artists hailing from outside the UK. Speaking of their selection, the curators explain, "We extended our invitation to artists who are neither British nor UK-based, but are meaningfully associated with the UK art scene and have contributed to its vitality."

For one, Ahmet Öğüt, born in Turkey, now lives across several European cities. Öğüt's work ives across several European cities. Öğüt's work on display is Day After Debt, a UK-centric version of a delicate and truly insightful ongoing project exhibiting a series of money boxes collecting for student debt. This can be understood alongside organiser Anna Colin's co-founding of the London-based free art school Open School East.

Some of the 42 artists selected for this year's BAS are already well established in their own right. Think of Ryan Cander, Hayley Tompkins and Ciara Phillips, as well as Turner Prize winner Laure Prouvost, among the artists chosen to represent the best of British Art. The curators were obviously not scared to take a risk on several artists exhibi-

ting this year though. For one, Rachel Maclean gives an audacious and provocative exploration of the commercialisation (and sexualisation) of childhood, and a corresponding infantilism in adult behaviour. This is Maclean's most ambitious and aggressive project to date.

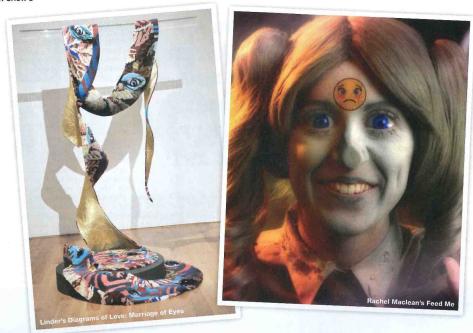
The sentiment of this year's BAS is delightfully mirrored by the work on show, notably of Turner Prize nominee Ciara Phillips, who asserts and encourages the collaborative value in making in all its forms by working with local groups in order to produce printed publications, which are available free at the galleries. This is a very tangible and giving example of the exhibiting principles taken up by the Edinburgh galleries. That's to say, the importance of the interconnectedness of the Arts and how to go about materialising these notions.

British Art Show opens 13 Feb and continues until 8 May in Modern One (Scottish National Callery of Modern Art), Talbot Rice and Inverleith House

The List 4 February - 7 April 2016



BRITISH ART SHOW 8



GRATEFUL

The vivid work of Rachel Maclean and Linder is set to light up British Art Show 8 in Edinburgh. Neil Cooper asks them about politics, performance, princesses and Playboy

t first glance, the pink love-heart framed around a blue-eyed and smiling figure looks every inch a child-friendly Disney character. Only the fact that the cartoon creation appears to have a bag over its head while apparently shooting itself in the head

jars somewhat.

The image is from *Feed Me*, the new hour-long film by Rachel Maclean, which is being screened as part of British Art Show 8 at the Scottish National Gallery of Modern Art. As with much of her backcatalogue, the film takes familiar pop-cultural tropes and subverts them with a cut-up narrative.

The always been interested in the fantasy of childhood,' says Maclean. 'Children's TV likes to imagine childhood as something that's innocent and sealed off from adulthood. I was also thinking about Britney Spears and sealed off from adulthood. I was also thinking about Brittley spears and her transition from child to young adult, and how her career began to unravel. That's typical of Disney princesses who are always about 15 or 16, on the cusp of becoming a woman.'

Such a concern for gender politics is there in the work of Linder too, whose Diagrams of Love: Marriage of Eyes also appears at BASS. For the last four decades, Linder has subverted through a series of taboo-busting

last four decades, Linder has subverted through a series of taboo-busting photo-montages and expansive performance-based work. For BASS, seven dancers from Northern Ballet will perform Children of the Mantic Stain, a work inspired partly by the writings of surrealist painter Ithell Colquhoun. 'I like the hallucinogenic quality in both Colquhoun's writing and paintings,' says Linder. 'In the midst of my research, I stayed in the artist's flat above Raven Row gallery [in London]. The flat has never been changed since the last occupant, Rebecca Levy, passed away in 2009, aged 98. I was mesmerised by her choice of carpets, which are a triumph of 1970s design. I used to stare at the carpets in the half-light and see things that weren't there. For the rug design I created a photo-montage of Levy's carpets and I used to state at the carpets in the maright and see things where the first of the rug design, I created a photo-montage of Levy's carpets and added all-seeing 70s glam rock eyes so that the rug looks back at you.'

Both Linder and Maclean's work is driven by a political root as much as a performative one. 'A lot of my motivation for making art comes from being angry,' says Maclean. 'I'm really interested in looking at fairytales to explore class and gender politics, displacing them in a way that's historical but also contemporary.'

Linder says she doesn't deliberately set out to make political work, 'but it always turns out that way. I often work with something that's been discarded, such as a 1964 Playboy or a Good Housekeeping cookery book from 1948. I hijack the images around us, taking them somewhere they're not meant to go. I make things right by making them wrong.' them wrong.

This chimes with Maclean, who grew up on 'girls magazines, MTV, This chimes with Mactean, who grew up on girs magazines, MY, Disney and computer games: that all feeds into my work, but becomes warped somehow. While her films are deeply theatrical, Maclean has yet to work in a live arena. 'I think it would be fun to do that at some point. I'd like to get loads of people on board and do something Busby

point. I'd like to get loads of people on board and do something Busby Berkeley-esque.'
While Linder's performance work has been documented on film, the medium itself is something she's yet to fully exploit. 'I recently collaborated on a film with [French fashion house] Maison Margiela featuring a dancer dressed in a coat made of blonde wigs. I remember the huge cinemas that my parents took me to in the 60s before the multiplexes took over. That's been replaced by the tiniest screens imaginable that we hold in our hands. I don't know whether to laugh or cry about all this, so I make work about it instead.'

Feed Me and Diagrams of Love: Marriage of Eyes, Scottish National Gallery of Modern Art, Edinburgh, Sat 13 Feb-Sun 8 May. Children of the Mantic Stain, Dovecot Studios, Edinburgh, Wed 30 Mar.

Coffee-Table Notes 4 February 2016 1/3

Coffee-Table Notes

An archive of arts writing by Neil Cooper. Effete No Obstacle.

Thursday, 4 February 2016

Linder and Rachel Maclean - British Art Show 8

At first glance, the regal-looking pink love heart framed around a blue-eyed and smiling princess peering out from the flagship image for British Art Show 8, which arrives in Edinburgh this month, looks every inch the child-friendly image of a Disney princess to die for. Only the fact that the cartoon creation appears to have a bag over their head while wielding a frowning bauble and miming shooting itself in the head jars somewhat.

The image is from Feed Me, the new hour-long film by Rachel Maclean, which was commissioned by Film and Video Umbrella and Hayward Touring, and is is being screened as part of BAS8 at the Scottish National Gallery of Modern Art. Like the film, and indeed much of Maclean's back-catalogue, the image takes familiar pop cultural tropes and subverts them with a cut-up narrative in which an unrecognisable Maclean usually plays all the parts against a candy-coated green screen backdrop.

From the Lady Gaga and Katy Perry coloured fantasias of LolCats and Over The Rainbow to state of the nations mini epics, The Lion and the Unicom and Please, Sir, which mashed up Oliver Twist, The Prince and the Pauper and Britain's Got Talent, Maclean's films have explored notions of identity in terms of class, nation and gender. The image for Feed Me, with its grown-up take on kid's stuff and a dig at the monarchy to boot, conveys an anarchically punky spirit that gets under the skin of its subject even as its surface cutesiness draws you in.

"It's looking at childhood and cultures of happiness," says Maclean. "I've always been interested in the fantasy of childhood compared to how it actually is. I'm also interested in the infantilisation of adulthood, and how big companies like Google have a ball pit in the workplace, and how Starbucks serve drinks in spill-proof cups, like it's a baby's cup.

"Children's TV likes to imagine childhood as something that's innocent and sealed off from adulthood with it's own separate world. There's a trope of horror movies as well, where children are so cut off and so different that they can talk to dead people or animals.

"In Feed Me there are two worlds. There's this world of a Barbie style Disney princess, and there's this other space that's grubby and full of urban decay, and these two worlds mix. I was thinking as well about Britney Spears, and her transition from a child to a young adult, and how her career began to unravel, with all the contradictions she had to endure. That's interesting in terms of the roles young woman have to have, and how they're not allowed to mix. That's typical of Disney princesses as well. In the films Disney princesses are always about fifteen or sixteen, and are on the cusp of becoming a woman, and that's a fetish I think we have in society."

All of which suggests an affinity with the work of Linder, the iconic punk-sired artist whose Diagrams of Love: Marriage of Eyes, a rug commissioned by the Edinburgh-based Dovecot Studios, also appears at the SNGoMA as part of BAS8.

For the last four decades, Linder has subverted the mainstream in a similar fashion to Maclean through a series of taboo-busting photo-montages that began with her artzine, The Secret Public, co-created with writer Jon Savage, and which fused images from porn magazines with pictures of domestic appliances. Linder created record covers for Manchester contemporaries Buzzcocks and Magazine, while her collage aesthetic was applied through singing with her own band, Ludus, and more recently through increasingly expansive performance-based work.

The latter arguably began back in 1982 when Linder wore a dress made of meat during a Ludus gig at Manchester club, The Hacienda, during which she peeled back the dress to reveal an oversized strap-on sex toy. In her film, Light and Fuse, Linder performed in drag as Clint Eastwood's spaghetti western anti-hero, The Man With No Name. She reprised the role in her four hour performance, The Working Class Goes To Paradise, in which she also took on the mantle of Ann Lee, founder of the Shaker movement, alongside dancers and three bands playing simultaneously.

Coffee-Table Notes 4 February 2016 2 / 3

For Glasgow International Festival of Visual Art 2010, Linder presented The Darktown Cakewalk: Celebrated from the House of FAME, a thirteen-hour physical and musical meditation on fame that featured troupes of Lindy-hoppers, jumping jivers and northern soul dancers. For BAS8, seven dancers from Northern Ballet will perform Children of the Mantic Stain, a new work inspired in part by the writings of surrealist painter Ithell Colquhoun and her lively St Ives social circle. As well as featuring choreographed portrayals of Colquhoun, Barbara Hepworth and sculptor John Milne, Linder's rug plays a key role as the ballet's 'eighth dancer.'

"I like the hallucinogenic quality in both Colquhoun's writing and paintings," Linder says of the inspiration behind Diagrams of Love: Marriage of Eyes. "Whilst I was in the midst of my research, I stayed in the artists flat above Raven Row gallery. The flat has never been changed since the last occupant, Rebecca Levy, passed away in 2009 aged 98. I was mesmerised by Rebecca's choice of carpets, which are a triumph of 1970s design. I used to stare at the carpets in the half light and they would play all sorts of tricks with my optical nerves, I'd start to see things that weren't there, 'mind pictures' as Colquhoun might have said.

"For the rug design at Dovecot, I created a photomontage of two of Rebecca Levy's carpets and added all seeing 1970s Glam Rock eyes so that as one looks at the rug, the rug looks back at you. The dancers from Northern Ballet call her The Diva and are very respectful to her. They say that she definitely takes the lead. When I first met the tufters at Dovecot Studios, I talked about liberating carpets and rugs from the floor, and how I wanted to be able to choreograph textiles through space."

While the rug itself was made at Dovecot in collaboration with Jonathan Cleaver, Dennis Reinmüller and Kristi Vana, Children of the Mantic Stain is choreographed by Kenneth Tindall, with fashion designer Christopher Shannon providing the costumes and composer Maxwell Sterling the score. In this respect, rather than dive into the dressing up box, Linder describes herself as the "walking talking Pritt stick, glueing everyone together," while the dancers "ventriloquise on my behalf."

Both Linder and Maclean's work is driven by a political root as much as a performative one,

"My motivation for making art comes from being angry at something," says Maclean. "I'm really interested in looking at fairytales to explore class and gender politics, but displacing them in a way that's historical but which brings it into something contemporary."

For Linder too, a political engine is "always ticking over. I don't deliberately set out to make political work but it always turns out that way, sometimes more so than for other artists who use scale and sloganeering to make their point. Generationally we cut our teeth on handouts and fanzines, paperback books, 7" singles and 12" albums, so debate then emerged from a very tactile and intimate experience of listening and reading. A touch screen can never deliver in the same way.

"I often work with that which has been discarded, a 1964 copy of Playboy for instance or a Good Housekeeping cookery book from 1948. The prevailing sexual and economic politics are embedded in every halftone dot on each page, just as they are in every pixel on the screens that we stroke each day. It doesn't take much to mess it all up. As Carol Hanisch said in her "personal is political" essay in 1969, women aren't messed up, they're messed over. We're still all messed up regardless of gender, so I rev up the engine and hijack the images around us, taking them somewhere that they're not meant to go. I make things right by making them wrong."

This chimes too with Maclean, who grew up on "girls magazines, MTV, Disney films and computer games, and that feeds into my work, but it becomes warped somehow."

Linder's increasing use of dance in her work too stems from her childhood.

"I'm sure that it's purely autobiographical," she says. "I grew up in Liverpool at the same time as the Merseybeat scene was happening, then my family moved to Wigan just as Northern Soul was being birthed. As a student I saw the Bowie/Ferry fandom make way for Punk's brats, then I disappeared into Manchester's Black clubs to dance to Greg Wilson's electro funk mixes in 1981. Music and dance have always been a part of my life, and The Darktown Cakewalk was one way of letting all of these experiences reach meltdown and to then cool off and congeal into different configurations."

Coffee-Table Notes

4 February 2016

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In terms of performance, while Maclean says she'd like to work with actors more, "It's fun becoming all these different characters for a day. I quite like the oddness of it all being me, especially with using prosthetics in the way we've done in Feed Me, with these different layers of masks

"Using green screen as well is a bit like painting, and allows me to put in a lot of ideas, and use a lot of still images so it's like a photo montage. I quite like the film being this big thing with lots of different ideas."

While Maclean's films are deeply theatrical, as yet she has not worked in the live arena.

"I think it would be fun to do something live at some point," she says. "I don't think I could theatreact, but if I was to do something I'd like to get loads of people on board and do something Busby Berkleyesque."

Similarly, while Linder's performance work has been documented on film, usually by Daniel Warren, film as a medium in itself is something she has yet to fully exploit.

"I recently collaborated with [French fashion house] Maison Margiela in Brussels and I made a film then," she says. "It features a dancer dressed in a MM coat made of blonde wigs but she barely moves in front of the camera.

"I love film. I remember the huge cinemas in Liverpool that my parents used to take me to in the 1960s before the multiplexes took over. I saw 'This is Cinerama' in1964 and I thought that I'd died and gone to heaven, especially when I heard the first 'stereophonic sound' demonstration in Act II.

"It's not just film that I was in love with. I was also in love with the ceremony attached to going to the cinema. My family always dressed up when we went out. We wanted to mirror the stars. From Hollywood to Huyton didn't seem such a long way then, but now the cinema screen has been replaced by the tiniest screens imaginable, so that we can hold in our hands what was once projected in Picture Palaces throughout the land. I don't know whether to laugh or cry about all of this, so I make work about it instead."

Feed Me by Rachel Maclean and Diagrams of Love: Marriage of Eyes can both be seen at the Scottish National Gallery of Modern Art, Edinburgh, as part of British Art Show 8, February 13th-May 8th. Children of the Mantic Stain will be performed by Northern Ballet Dancers at Dovecot, Edinburgh on March 30th.

A shorter version of this article appeared in The List, February 2016

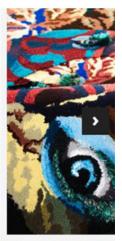
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THE SKINNY







Rachel Maclean, Feed Me, 2015, HD video by Courtesy the artist and Film and Video Umbrella

A Wonderful Travelling Show: British Art Show 8

Rosie Priest | 05 Feb 2016

The quinquennial British Art Show comes back for its eighth outing and this time the emphasis is on new technologies, media and the place of artist responses and craft in a newly interconnected present

Every five years, the <u>British Art Show</u> promises to provide a glimpse into contemporary art as it is made and exhibited in the UK and beyond. This mammoth exhibition will be hosted by Edinburgh this month, from 13 February. Finishing its run in Leeds Art Gallery, BAS8 will now take over three historic galleries in the capital from February: <u>Inverleith House</u>, <u>The Scottish National Gallery of Modern Art</u> and <u>Talbot Rice Gallery</u>.

In the context of an increasingly complicated internationalisation, with technology changing as rapidly as connectivity grows, BAS8 in its programming makes a clear sign that it's not afraid to engage with these contemporary and cross cultural themes.

According to the curators, in the accompanying catalogue, their selection of new and old work, as well as a handful of special commissions, explores ideas on the object "at a time of increasing convergence between the real and the virtual".

Much of the work takes as its focus these kinds of virtual realities, artificial intelligence and technological advancements. There is an appreciation and foregrounding of strategies to address the difficulty of artistically responding to subject matter that might demand a certain level of technical expertise. There is an emphasis on new realms of audio visual media while some artists in contrast revisit traditional craft-based skills or industrial techniques as a starting point.

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As an example of some of the sublimely crafted works take for instance, *Diagrams of Love: Marriage of Eyes*. This gun-tufted wool rug was produced – in collaboration with Dovecot Studios – by Lancashire based multimedia artist **Linder** (aka Linder Sterling). Spiral-cut rug and decorated with imagery drawn from Linder's photomontages of elements drawn from images of domestic objects, pornography and female forms, Linder describes this work as a shape-shifting '21st-century version of a magic carpet.'

In the context of new media and contemporary ideas of an international connectedness, there is a welcome edging of BAS8 away from being an exhibition of British art, strictly defined. So it is that several UK-born artists who've moved abroad are represented, and are offset by 17 of the 42 artists hailing from outside the UK. Speaking of their selection, the curators explain, "We extended our invitation to artists who are neither British nor UK-based, but are meaningfully associated with the UK art scene and have contributed to its vitality."

For one, **Ahmet Öğüt**, born in Turkey, now lives across several European cities. Öğüt's work on display is *Day After Debt*, a UK-centric version of a delicate and truly insightful ongoing project exhibiting a series of money boxes collecting for student debt. This can be understood alongside organiser Anna Colin's co-founding of the London-based free art school Open School East.

Some of the 42 artists selected for this year's BAS are already well established in their own right. Think of **Ryan Gander**, **Hayley Tompkins** and **Ciara Phillips**, as well as Turner Prize winner **Laure Prouvost**, among the artists chosen to represent the best of British Art. The curators were obviously not scared to take a risk on several artists exhibiting this year though. For one, **Rachel Maclean** gives an audacious and provocative exploration of the commercialisation (and sexualisation) of childhood, and a corresponding infantilism in adult behaviour. This is Maclean's most ambitious and aggressive project to date.

The sentiment of this year's BAS is delightfully mirrored by the work on show, notably of Turner Prize nominee Ciara Phillips, who asserts and encourages the collaborative value in making in all its forms by working with local groups in order to produce printed publications, which are available free at the galleries. This is a very tangible and giving example of the exhibiting principles taken up by the Edinburgh galleries. That's to say, the importance of the interconnectedness of the arts and how to go about materialising these notions.

British Art Show opens 13 Feb and continues until 8 May in <u>Modern One (Scottish National Gallery of Modern Art)</u>, <u>Talbot Rice</u> and <u>Inverleith House</u>

The Independent, Radar

6 February 2016



ART

IN THE



Caroline Achaintre Artist

'It's the first time I am in a studio and it's warmer inside than outdoors'

By KAREN WRIGHT
Portrait by TERI PENGILLEY

Caroline Achaintre moved into her modest studio in Homerton, east London, three years ago. "I am happy it is well insulated. It's the first time I am in a studio and it's warmer inside than outdoors." It is a cluster of 50 studios under a block of modern flats. Achaintre admits it is isolated; there are no communal spaces to meet in. "It means you crack on with your work. I have a nine-year-old kid and her school and my house are close by. It is my Bermuda Triangle".

Achaintre was born in Toulouse in

Achaintre was born in Toulouse in 1969. Her parents split up when she was young and her German mother took her to live in a small city near Nuremberg. She studied first at the Kunsthochschule in Halle (Saale), in the former East Germany, where she was awarded a DAAD scholarship.

She chose to use it to come to London to study, drawn, she says, by the YBA art scene and music. She was attracted to heavy metal bands including Slipknot, clarifying that she was interested in the "clowning", where the musicians were "applying one face on top of another".

applying one face of it by of another. Growing up in Germany she became interested in German Expressionism and primitivism, channelling her initial artistic energy into producing watercolours and large wall painting. Studying first at Chelsea College of Art and Design and then at Goldsmiths College, she was frustrated at her attempts at painting and "I wanted to find a domestic medium".

domestic medium".

She decided to try to make a carpet of her work. She approached the textile department, discovering an old tufting gun with which she began to experiment, and discovered the medium and materials that

On the fringe: Caroline Achaintre in her studio in east London

she has now made the centre of her practice.

her practice.

In the studio there is a loom set up with a tufting work in progress and I admit to a fascination with the technique. She jumps up and gamely gives me a demonstration of the noisy procedure. Shooting the threads through a canvas, working from the back to the front, she is basically working blind. She mixes the lengths of threads, producing an uneven surface and allowing accident, something that appeals to her, inspired by her professed love of expressionism.

The dominant although incomplete work on the loom is destined for ARCO, an art fair in Barcelona, her work now being eminently collectable. With a forthcoming solo show at the Baltic in Gateshead and her inclusion in the British Art Show 8, she is an artist to watch.

Achaintre is engaging to speak to and animated. With an infectious laugh she tells me: "I have to put latex on the back of the almost finished work so the wool stays in place. I come in the next day and the whole studio smells like

Caroline Achaintre in the British Art Show 8 opens in Edinburgh on 13 February and runs until 8 May (britishartshow8.com)

a sneaker factory. I like that."

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7 February 2016



95 Things To Do in Edinburgh This Week!

The crocuses are out in Harrison Park, the Easter eggs are in the shops...it may still be cold wet February but spring is on its way. If you feel like braving the elements this week you can walk among the snowdrops at the Botanics, make a mossy hanging basket at Dr Neil's Garden, get dug in at North Edinburgh Arts – or just have fun doing your shopping at Balerno Farmers' Market.

SATURDAY 13TH FEBRUARY 2016



British Art Shows: free discussion-led tours of the British Art Show. Focus and content will change weekly. 2-2.30pm, Scottish National Gallery of Modern Art ONE (meet at the main entrance), Belford Road. No booking required. Image: Rachel Maclean Feed Me 2015 – courtesy of the artist and Film and Video Umbrella, © Rachel Maclean, 2015.

British Art Show 8: a national touring exhibition that provides a vital overview of some of the most

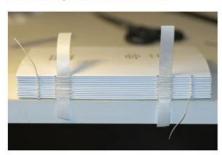
exciting contemporary art produced in the UK. Organised by Hayward Touring at Southbank Centre, London, and taking place every five years, it introduces a broad public to a new generation of artists.

Curated by Anna Colin and Lydia Yee, British Art Show 8 features the work of 42 artists who have made a significant contribution to art in this country over the past five years, encompassing sculpture, film, video-installation, photography, painting, performance and design. Twenty-six of the artists have created new works especially for the exhibition, making this the most ambitious British Art Show to date. A central concern of British Art Show 8 is the changing role and status of the object at a time of increasing convergence between the real and the virtual. Within the exhibition ordinary objects — a car, a hard drive or an egg — are considered as archaeological finds or narrative devices. Operating within a complex web of relationships, these objects reveal new ways of being, thinking and acting in the world. Talbot Rice Gallery will show works by Åbäke, Lawrence Abu Hamdan, Benedict



Drew, Ryan Gander, Melanie Gilligan, Eileen Simpson & Ben White, and Hayley Tompkins. 10am-5pm Tuesday to Friday, 12 noon-5pm Saturdays, Talbot Rice Gallery, University of Edinburgh, Old College, South Bridge. Image shows British Art Show 8, a richly illustrated publication designed by Fraser Muggeridge studio to accompany the show. Ends 8th May 2016. Other works from British Art 8 will be shown at Inverleith House, Royal Botanic Garden of Edinburgh and the Scottish National Gallery of Modern Art, Belford Road.

SUNDAY 14TH FEBRUARY 2016

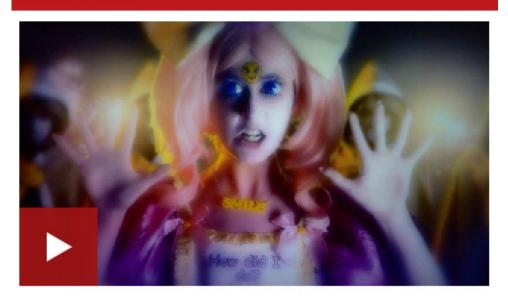


British Art Show 8 Events Programme:
Bookbinding. Local bookbinder Ciara McDermott
provides practical bookbinding demonstrations as part
of Martino Gamper's Post Forma. Bring along a
book in need of repair. 12-3pm, Inverleith House,
Royal Botanic Garden of Edinburgh, Inverleith Row.
Free. Further demonstrations will take place
on Saturday 12 March, Sunday 10 April and Saturday 7
May.

BBC News 12 February 2016



NEWS



British Art Show ready for Edinburgh

12 February 2016 Last updated at 14:31 GMT

Car engine parts, a conveyer belt with a cuddly toy, and an aeroplane propeller are just some of the components of this year's **British Art Show**.

The contemporary art exhibition, staged every five years around the UK, will be showcased across **three galleries in Edinburgh**.

As BBC Scotland's arts correspondent Pauline McLean reports, anything goes.

British Art Show 8 will open in Edinburgh from 13 February to 8 May.

BBC One, Reporting Scotland

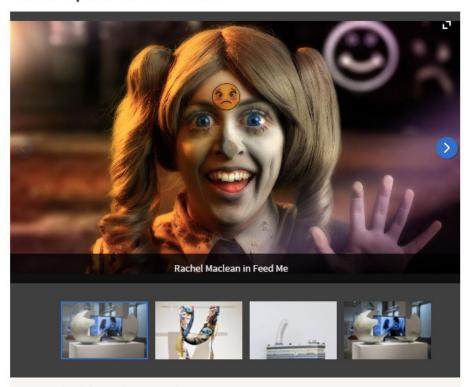
12 February 2016



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heraldscotland The Herald sundayherald

Artists re-discover crafts and painting as British Art Show opens in Scotland



PHIL MILLER / Friday 12 February 2016 / News

Artists are moving away from a fascination with internet and digital work and back to the skills of craft, sculpture and painting, the curator of a major new art show in Scotland has declared.

Lydia Yee, one of the curators of the British Arts Show which opens in Edinburgh this weekend, said one of the themes of the show, which takes over three major galleries in the city and features more than 40 artists, is that artists are returning to traditional skills and materials in a move from the "virtual to the real".

The show, which runs every five years, tours to different locations in the UK and in its last edition attracted more than 400,000 visitors.

Ms Yee said: "I think one of the things that we are seeing, because of the constant interaction with the internet, artists are moving away from that, and making more use of painting, sewing, sculpture or making ceramics.

"However a lot of the research and material for the work could not have been done without the internet."

The show, which runs from 13 February to 8 May, is being staged at Inverleith House in the Royal Botanic Garden Edinburgh, the Scottish National Gallery of Modern Art and Talbot Rice Gallery, University of Edinburgh.

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The show features works of painting, sculpture, printmaking, textiles, film and video, large-scale installation and ceramics.

Artists include the 2013 Turner Prize-winner Laure Prouvost, the Scottish filmmaker Rachel Maclean, the artist Linder, who started her career at the centre of the Seventies punk scene in Manchester and Turner Prize-nominees Lynette Yiadom-Boakye and Ciara Phillips.

Ryan Gander's installation Fieldwork (2015) has taken over the main exhibition space at Talbot Rice Gallery, where 32 objects from the artist's personal collection will revolve on a conveyor belt, only visible through a 1m square aperture in the gallery wall.

A full-scale airplane propeller is rotating at the Scottish National Gallery of Modern Art, as part of an installation by Broomberg and Chanarin.

The show's curators are Anna Colin, co-founder and co-director of Open School East and Associate Curator at Fondation Galeries Lafayette and Lydia Yee is Chief Curator at Whitechapel Gallery and was previously curator at Barbican Art Gallery.

Broomberg and Chanarin's large-scale installation Dodo (2014), features a World War II bomber plane propeller spinning on a large metal frame.

Dodo was first shown in Mexico, and has not been seen in the UK until now.

The site-specific painting by Jessica Warboys being shown at SNGMA is part of her series of 'Sea Paintings' and was made recently by the artist at Skateraw Bay in East Lothian.

Feed Me (2015) is a film by Rachel Maclean.

The Glasgow-based artist graduated from Edinburgh College of Art in 2009.

It shows a nightmarish, candy-coloured world that Maclean has created in this film is populated by a cast of ever-changing, grotesque characters, each played by Maclean herself, using costumes and prosthetic aids.

The gallery version of Feed Me is being shown in Scotland for the first time.

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Rachel Maclean and Linder talk gender politics

As British Art Show 8 comes to Edinburgh, these two acclaimed artists chat politics, princesses and Playboy

Source: The List Date: 12 February 2016 Written by: Neil Cooper

comments .



Rachel Maclean, Feed Me, Scene 12

At first glance, the pink love heart framed around a blue-eyed and smiling figure peering out from the flagship image for British Art Show 8, which arrives in Edinburgh this month, looks every inch a child-friendly Disney character to die for. Only the fact that the cartoon creation appears to have a bag over its head while wielding a frowning bauble and miming shooting itself in the head jars somewhat.

The image is from Feed Me, the new hour-long film by Rachel Maclean, which is being screened as part of BAS8 at the Scottish National Gallery of Modern Art. As with much of Maclean's back-catalogue, the film takes familiar pop cultural tropes and subverts them with a cut-up narrative in which an unrecognisable Maclean plays all the parts against a candy-coated green screen backdrop.

'It's looking at childhood and cultures of happiness,' Maclean says of Feed Me. 'I've always been interested in the fantasy of childhood compared to how it actually is. Children's TV likes to imagine childhood as something that's innocent and sealed off from adulthood, with its own separate world. There's a trope of horror movies as well, where children are so cut off and so different that they can talk to dead people.

'I was thinking as well about Britney Spears, and her transition from a child to a young adult, and how her career began to unravel, with all the contradictions she had to endure. That's interesting in terms of the roles young woman have to have, and how they're not allowed to mix. That's typical of Disney princesses as well, who are always about 15 or 16, on the cusp of becoming a woman.'

Such a concern for gender politics is there too in the work of Linder, the punk-sired artist whose Diagrams of Love: Marriage of Eyes, a rug made at the Edinburgh-based Dovecot Studios, also appears at BAS8. For the last four decades, Linder has subverted through a series of taboobusting photo-montages and expansive performance-based work. For BAS8, seven dancers from Northern Ballet will perform Children of the Mantic Stain, a new work inspired in part by the writings of surrealist painter Ithell Colquboun and her lively St Ives social circle. Linder's rug plays a key role as the ballet's 'eighth dancer.'

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Linder's Diagrams of Love: Marriage of Eyes / credit: Graham Fotherby

'I like the hallucinogenic quality in both Colquhoun's writing and paintings,' Linder says of the inspiration behind *Diagrams of Love: Marriage of Eyes.* 'Whilst I was in the midst of my research, I stayed in the artists flat above Raven Row gallery. The flat has never been changed since the last occupant, Rebecca Levy, passed away in 2009 aged 98. I was mesmerised by Rebecca's choice of carpets, which are a triumph of 1970s design. I used to stare at the carpets in the half light and they would play all sorts of tricks with my optical nerves. I'd start to see things that weren't there, 'mind pictures' as Colquhoun might have said.

'For the rug design at Dovecot, I created a photomontage of two of Rebecca Levy's carpets and added all-seeing 1970s Glam Rock eyes so that as one looks at the rug, the rug looks back at you. The dancers from Northern Ballet call her The Diva, and are very respectful to her. They say that she definitely takes the lead.'

Both Linder and Maclean's work is driven by a political root as much as a performative one. 'A lot of my motivation for making art comes from being angry at something,' says Maclean. 'I'm really interested in looking at fairytales to explore class and gender politics, displacing them in a way that's historical, but which makes it something contemporary.'

Linder says that she doesn't deliberately set out to make political work, 'but it always turns out that way. I often work with that which has been discarded, a 1964 copy of *Playboy* for instance, or a *Good Housekeeping* cookery book from 1948. The prevailing sexual and economic politics are embedded in every halftone dot on each page. It doesn't take much to mess it all up. I hijack the images around us, taking them somewhere that they're not meant to go. I make things right by making them wrong.'

This chimes too with Maclean, who grew up on 'girls magazines, MTV, Disney films and computer games, and that feeds into my work, but it becomes warped somehow.' While Maclean's films are deeply theatrical, she has yet to work in a live arena. 'I think it would be fun to do something at some point,' she says. 'but if I did, I'd like to get loads of people on board and do something Busby Berkeley-esque.'

Conversely, while Linder's performance work has been documented on film, the medium itself is something she has yet to fully exploit. 'I recently collaborated with [French fashion house] Maison Margiela in Brussels and I made a film then,' she says. 'It features a dancer dressed in a MM coat made of blonde wigs, but she barely moves in front of the camera. I remember the huge cinemas in Liverpool that my parents used to take me to in the 1960s before the multiplexes took over. I was also in love with the ceremony attached to going to the cinema. My family always dressed up when we went out. We wanted to mirror the stars. Now the cinema screen has been replaced by the tiniest screens imaginable, so we can hold in our hands what was once projected in Picture Palaces throughout the land. I don't know whether to laugh or cry about all of this, so I make work about it instead.'

Feed Me and Diagrams of Love: Marriage of Eyes, Scottish National Gallery of Modern Art, Edinburgh, Sat 13 Feb—Sun 8 May. Children of the Mantic Stain, Dovecot Studios, Edinburgh, Wed 30 Mar.

Eve's Apple 12 February 2016

Eve's Apple



"The real and the virtual": British Art Show 8 comes to Edinburgh

Psychedelic neon colours shift across screens, mud squelches and the sculpture at the centre of it all is listening to you. 'Trippy' is certainly the right word for Benedict Drew's instillation at the Talbot Rice Gallery as part of a touring exhibition of the brightest and loudest contemporary artists in Britain. With a focus on 'the real and the virtual' the exhibition looks set to attempt to draw conclusions about modern experience through various alternative methods and mediums.

British Art Show 8 previews in Edinburgh tonight. This tour, which takes place every five years, has already stopped in Leeds, having being exhibited there from 9 October 2015 to 10 January 2016. In Edinburgh the work will be divided between three galleries: Inverleith House in the Royal Botanic Garden; the Scottish Gallery of Modern Art (Modern One); and the Talbot Rice Gallery. Along with the works that have been displayed in Leeds, the exhibitions in Edinburgh will include new or adapted work.

The British Art Show was launched in 1979 and ever since it has been deemed one of the most ambitious and influential projects on the contemporary art scene. Artists are chosen simply for the significance of their work which means that the line-up can be very diverse: for example, this year's selection includes a Turner Prize winner, video instillations, collectives and performance artists.

This year's curators are Anna Colin and Lydia Yee who, between them, toured Britain looking for the most significant contemporary artists working during the last five years. In total, the exhibition comprises of 42 artists, 26 of whom created new work especially for this show. With this number of artists, comes great breadth of perspective, medium and message – which is exactly what should theoretically make this such a stimulating exhibition. The theme this year is "the changing role and status of the object at a time of increasing convergence between the real and the virtual" which raises a lot of questions about the stimuli that permeate our consciousness during this period of increasing technological buzz. Under scrutiny from the likes of Benedict Drew, Lawrence Abu Hamdan and Martino Gamper are the effect that technology and consumerism have had on shaping our understanding and participation in the world on physical and emotive levels. Notably, many of the artists and collectives in this show are internationally established and influenced, opening discussion as to what British Art is.

Edinburgh's turn with the tour looks set to be interesting. An entire gallery at the Scottish National Gallery of Modern Art will be devoted to Laure Provost's engaging audio-work. Typical of his humourful meditations on the absurd nature of life, Ryan Gander's 'Feildwork' (2015) comprises of a conveyer belt displaying a selection of artworks that the viewer can consult from the comfort of a Wassily chair in the Talbot Rice Gallery. Jesse Wine is presenting new ceramic work that will be suspended from the ceiling at Inverleith House.

British Art Show 8 will tour the following dates:

13 Feb - 8 May: Edinburgh // 24 June - 4 Sept: Norwich // 8 Oct - 14 Jan: Southampton

Title image taken from Catalogue Cover, http://www.britishartshow8.com

12 February 2016

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British Art Show 8 now in Edinburgh

🚇 Print 📆 PDF



The British Art Show 8 has just arrived in Edinburgh and will open to the public tomorrow 13 February.

It runs until 8 May so you have plenty of time to go and see it — and you may need a little time as it is spread across three venues. The shows are meant to be viewed as standalone exhibitions, but they are also designed to be part of a whole.

The art on show is very diverse, from ceramic sculpture, printmaking and textiles to installations with film, video and sound, and this touring exhibition will showcase what is widely regarded as some of the most exciting modern day talent.



Work by 22 artists is on show at the Scottish National Gallery of Modern Art where we met Oliver Chanarin who, along with partner Adam Broomberg, has created a large-scale installation called Dodo. This features a World War II bomber propeller spinning a shadow across a massive screen in front of it, showing fragments of the film Catch-22 previously unseen.

Why Catch-22? The plane was discovered by the artists on the coast of the Sea of Cortez where the Hollywood film of Joseph Heller's Catch-22 was filmed in 1970. There are fragments of another B-52 bomber used in the movie and subsequently buried on the abandoned set also on display.

The film backdrop includes images of the coastline and wildlife at San Carlos showing the location before urban development encroached, and so the re-edited footage shows a pristine landscape which is no longer there.

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Linder is best known for her collages; she first came to prominence as part of the Manchester punk scene, and designed collaged artwork for bands such as the Buzzcocks.

For her work in *British Art Show 8* she has applied the principles of collage in a different context: *Diagrams of Love: Marriage of Eyes* (2015) is a circular rug, 2.2 m in diameter and backed in gold lamé, which has been created in collaboration with Dovecot Tapestry Studio, Edinburgh.

The rug's design, which recalls the swirling, psychedelic patterns of Sixties and Seventies carpets, was inspired by the essay *Children of the Mantic Stain*, published by the British Surrealist artist Ithell Colquhoun in 1952. The text proposes the artist as a kind of seer, so the 'mantic' rug becomes a means of tapping into prophetic insights, like a crystal ball. It has been cut along a spiral line, enabling it to unfold like a giant snake, and once hung in the gallery, it takes on bodily forms. As well as being exhibited in the exhibition, the rug is also at the heart of a new ballet devised by Linder in collaboration with choreographer Kenneth Tindall, fashion designer Christopher Shannon, composer Maxwell Sterling and Northern Ballet

There will be a special performance of *Children of the Mantic Stain* (in which the rug acts as the 'eighth dancer') at Dovecot Studios on Wednesday 30 March. Lizzie Cowan from Dovecot Studios explains the story behind it in our video here:



The Edinburgh Reporter News from Phyllis Stephen on Vimeo.

BRITISH ART SHOW 8

13 February – 8 May 2016 Scottish National Gallery of Modern Art (Modern One) 75 Belford Road, Edinburgh EH4 3DR Admission free #BAS8

The Edinburgh Reporter also went to see Jesse Wine's ceramic sculptures hidden in the vegetation at the Temperate Palm House at the Botanics.

12 February 2016

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At the Talbot Rice there is a wide and diverse exhibition but our favourite has to be the very comfortable chair in front of a 'screen' with a moving conveyor belt allowing you to have a different image before you every half minute or so. From the dead pigeons to a variety of other objects this makes you think about the story behind the image.

Ryan Gander is a compulsive collector and his 'Fieldwork' could be funny, macabre or banal. Sit back and enjoy.

Curated by Anna Colin and Lydia Yee, British Art Show 8 features the work of 42 artists who have made a significant contribution to art in Britain over the past five years. The result is a wide-ranging exhibition that encompasses performance, film, sculpture, installation, painting and design. Twenty-six of the 42 artists have produced new works for the exhibition, making this the most ambitious British Art Show to date.

Also at the Botanics, Inverleith House will be host to exhibits by Caroline Achaintre, Pablo Bronstein, Nicolas Deshayes, Simon Fujiwara, Martino Gamper, Anthea Hamilton, Charlotte Prodger, James Richards, Patrick Staff, Bedwyr Williams as well as Jesse Wine.

And the Royal Botanic Garden Edinburgh has some exhibits of its own of course – the beautiful rhododendrons are already in bud. Spring is on the way.



The Scotsman 13 February 2016

SATURDAY 13 FEBRUARY 2016 www.scotsman.com



SUBSCRIPTION PRICE £1.56

THE SCOTSMAN

SCOTLAND'S NATIONAL NEWSPAPER

THE SCOTSMAN Saturday 13 February 2016

Coming to the capital, the art exhibit so big it's spread across three galleries

Works by more than 40 contemporary artists showcased at the British Art Show 8 exhibition

#BAS8

By SHÂN ROSS

@ScotsmanShanR

ASPIRING culture vultures who never actually make it to an art gallery or complain that the best shows are always in London have officially run out of

British Art Show 8, a massive free exhibition of some the most significant contemporary art produced in the UK, opens in Edinburgh today

Spread across three venues, the UK's largest touring exhibition travels the length and breadth of the country every five years, This year it features the work of over 40 artists,

The venues are the Scottish National Gallery of Modern Art (SNGMA) (Modern One), Inverleith House at the Royal Botanic Garden Edinburgh and the Talbot Rice Gallery at the University of Edinburgh,

Works being exhibited at SNGMA include the 2013 Turner Prize winner Laure Prouvost; the celebrated artist Linder Sterling who started her career in the Seventies punk scene in Manchester, and acclaimed Scottish filmmaker Rachel Maclean,

A large-scale installation being shown for the first time in the UK is Dodo (2014) by Adam



↑ Exhibits include, clockwise from above. Sequence by Benedict Drew at the Talbot Rice Gallery: Diagram of Love. Marriage of Eyes by Linder Sterling at the Scottish National Gallery of Modern Art; installation involving a propeller from a B-52, with artist Oliver Chanarin, at the same venue; pizza picture at inverleith House at Edinburgh Botanics



Broomberg and Oliver Chanarin featuring a Second World War B-25 Mitchell bomber plane propeller spinning on a massive metal frame. The artists used metal elements excavated on a site on the coast of Sea of Cortez where the Hollywood movie of Joseph Heller's novel Catch-22 was filmed in 1970.

The installation also includes a film projection of unseen foot-age from the film, found in the archive of Paramount Pictures.

Another first is a new paint-



TALKING POINT

The British Art Show is widely regarded as the most ambitious and influential exhibition of contemporary British art

SIMONGROOM SNGMA DIRECTOR



ing by Jessica Warboys made on a beach in East Lothian.

The show feature paintings, sculptures, printmaking, textiles, film and media, large-scale installations and ceramics,

Anna Colin and Lydia Yee, the show's curators, said: "We are excited that British Art Show 8 will continue to develop throughout its tour, In Edinburgh, we are delighted to present major additions to the exhibition by Adam Broomberg and Oliver Chanarin, Ryan

Gander and Jesse Wine, as well as new iterations of projects by Pablo Bronstein, Benedict Drew, Will Holder, Ciara Phillips, Laure Prouvost, Eileen Simpson and Ben White, Jessica Warboys and Stuart Whipps,"

Simon Groom, director of the SNGMA, said: "We are thrilled to

have the British Art Show back at the SNGMA after 15 years. It is widely regarded as the most ambitious and influential exhibition of contemporary British art, and includes artists who already

enjoy great critical acclaim, as well as artists just emerging into the national spotlight,

"We're absolutely delighted to be part of this exhibition, and have the opportunity to share with our audiences in Scotland new works by some of the best contemporary artists if across the whole of the UK," from

Organised by Hayward Touring at Southbank Centre, the show runs until 8 May.

The Herald, Arts 13 February 2016



6 VISUAL ART 13.02.16

Get in front of the 8 ball

Quinquennial look at all that is new and exciting in art comes north

BY SARAH URWIN JONES

LARGE propeller from a crashed aircraft, a film that puts a very sinister twist on the commercialisation of childhood, a conveyor belt full of objects with a backstory and a series of record players that play unrecognisable snatches of convrighted music from 1963 onwards. This is the British Art Show 8, the quinquennial survey of what is exciting and relevant in British art now, its curators say, and on the second leg of its four-stop British tour.

"It's been exciting rather than daunting I would say," says co-curator Anna Colin of the seemingly vast task, not simply of getting together the requisite number of artists, but effectively re-hanging the show in different venues every few months - the show started in Leeds Art Gallery last Autumn and will move on to Norwich and Southampton after Edinburgh. 'We did over 130 studio visits," says

Colin and Yee tried to "touch those places that were not necessarily fully on the map, such as Cornwall or Kent." "We cast the net wide, asking curator and gallery directors for recommendations, and artists aswell, because they are the best source of information. Bit by bit we started to see ideas emerging and so we took our research down specific routes rather

than continually meeting a lot of different people." What they discovered was an artistic community – which here for the first time includes not just British or international artists resident in Britain, but international artists abroad who have had significant impact on British art practice - in some ways rebelling against the ubiquity of technology and the speed with which it has tightened its grip on our culture. They found a preponderance of interest in materiality and physicality, and in handcrafting objects rather than simply "finding"

But if there are scattered ceramics, textiles, paintings and sculptures, there is also a heavy preponderance of film. I look around the three galleries early on in the installation process. At Inverleith





House, a room shrouded in black in the basement will show Patrick Staff's film which has its roots in the archive of Tom of Finland, the LA-based Finnish artist who accumulated a huge collection of erotic art. Upstairs, we wander into a room in which giant strips of quasiarchitectural wallpaper by Pablo Bronstein are laid out on the floor, ready to paper the walls, beneath Bedwyr Williams' giant cracked egg, the large black screen it encloses still and silent, like nearly all the films I (don't) see that day. On the other side of the room, Bronstein's large scale image of an deliberately mischievous torsos. Across town, the Scottish National imagined tower, a curious juxtaposition of glasshouse and towerblock, draws the

installation. In another room an artist's assistant is working herself up to putting a colony of ants into Anthea Hamilton's Perspex sculpture of a naked woman. "It's never straightforward," she says, showing us two little test tubes of jittery ants. "They

. It promises to be an arresting

never seem to want to leave the tube. Working our way up through the building, Simon Fujiwara's textile hangings, a tapestry of fur and shaved fur that reminds one of Korean Pojagi textiles, are the somewhat striking result of what happens when you shave an old fur coat, the underlying pelts stitched

together like patchwork fields. Upstairs in the office we find Jesse

Wine, who is waiting to install four ceramic "figures" in the nearby Glasshouse. "They're like teenagers hanging around in a shady environment," says Wine of this new work, telling me he's waiting to see what they look like in situ before forming his final view of the piece. The works have "Barbara Hepworth-type holes" in them, a reference to the fact that in this environment, you are more likely to encounter - or feel comfortable with - a Hepworth or a Henry Moore than his

Gallery of Modern Art is in a similar state of concentrated preparation, the white gallery spaces littered with ladders and lights, cables and toolkits. More blank screens attest to that unknown quantity of sound and vision that comes with an exhibition that is heavily weighted towards video. There are objects and installations to attract in every room, but it is a vast airplane propeller that dominates, mounted in the central gallery space with every intimation that it will one day soon be revolving.
This is the first time that Adam

Broomberg and Oliver Chanarin's installation Dodo (2014) has been seen in the UK, a semi-archaeological survey of the once undisturbed natural landscape of the desert spot where





joseph Heller's Catch 22 was filmed in Mexico. "30 years after filming, Broomberg and Chenarin came back and found all these fragments of buried plane," the result being a kind of play on the archeagology of cinematography. At certain points, the propellers will turn, as if powering the film behind, which is actually an extreme edit of Catch 22 to include only those scenes of the stunning wildlife of the area before filming.

In the main gallery space Ryan Gander's Fieldwork is an impressive installation of objects revolving round inside an enclosed space - with only one viewing window - in which each object tells a story. Benedict Drew's Sequencer (2015), an audio-visual "false promise of desire and seduction" has expanded purposefully into the Georgian Gallery Space whilst upstairs Melanie Gilligan's dystopian vision of the near future, The Common Sense, plays out its drama on five screens.

The overall effect will all become much clearer at the weekend, when the exhibition opens, but one thing is certain; a visit to this exhibition will require thinking hats on, and there's nothing wrong with that. British Art Show 8 is free at Inverleith House in the Royal Botanic Gardens, Scottish National Gallery of Modern Art, and Talbot Rice Gallery, Edinburgh, until May 8. www.britishartshow8.com

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Clare Henry / Art Journal

Saturday, 13 February 2016

BRITISH ART SHOW 8, Edinburgh, Gallery of Modern Art, Inverleith House & Talbot Rice. + Ingleby Gallery & Scottish Gallery



The **BRITISH ART SHOW 8** is just open today - 3 venues in Edinburgh filled by 42 artists culled from around 150 by 2 curators, **Anna Colin & Lydia Yee.**Much is not British (16 from abroad) nor art (lots of design, ceramics, typography - even a carpet) but that aside, it's an invigorating, fascinating, must-see, look at what the curators think is the trend today.



The focus here is on the object - things - handmade or industrial, plus a look at the digital world, & the increasing convergence of real & virtual.



As the catalogue demonstrates, a strong intellectual, sometimes abstruse element threads its way into new thinking, new possibilities; also into convoluted argument or digressions. While there is a huge amount of brain food here, eye candy is sadly lacking.

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Though I noticed no-one was listening or using the earphones. However one aspect did thrill me. I arrived early coinciding with the singer rehearsing **Cally SPOONER**'s libretto composed of u Tube comments from fans outraged by their heroes fall from grace, eg Lance Armstrong & his drugs. The LED text is high above the main door, and the singer - with a glorious voice - was belting out her melodramatic lines from *Damning Evidence*.



She only sings once a week I believe, 3pm on Saturdays. What a wonderful use & transformation of internet anger!



The BAS is organised every 5 years as a touring blockbuster aiming to introduce the work of new generations of outstanding artists to a wide public. It aims to be provocative. Last time it attracted a half a million visitors.



Launched in 1979, the first British Art Show was selected by art critic Bill Packer - on his own. Back then no email, no cell phones, no faxes. However did he manage? I asked Anna Colin if it was a daunting, exhausting task, covering so many miles + so many studio visits.

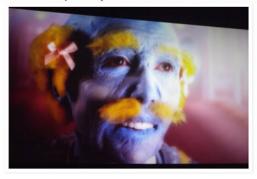
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"It was also exciting!" she offered. I asked her about the male/female ratio. She had to admit there were more men. "But not by much."



I did ask about Scots - tho in this global world with Turkish artist Ahmet Ogut, (born Turkey, living in Berlin, Amsterdam & Istanbul) represented here, it seemed pretty silly. In fact 5 Scots are represented, including typography from Will Holder, a disappointing, insubstantial piece by Hayley Tompkins, Charlotte Prodger plus 2 knockout pieces by Rachel MACLEAN & Ciara PHILLIPS.

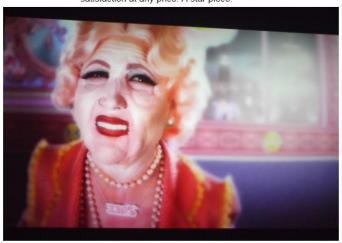


Maclean's new film, Feed Me, is a fantastic hour-long extravaganza in saccharin frilly sugary pink & blue, pulsing with satire & menace. Her palette is as distinctive as any painters; her acting ability mesmerising.



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Her tale is of hidden corruption, of child abuse & the dangers of consumer satisfaction at any price. A star piece.



PHILLIPS fills the Scottish National Gallery of Modern Art corridor floor to ceiling with her characteristic large scale graphics punctuated by lettering: Cold CASH or Consider it a valid job" derived from late 1950s/early 60s texts.



Also in the corridor & elsewhere are **Alan Kane**'s irreverant gravestone benches, some with pink & purple legs, which, yes, u are supposed to sit on.



Another corridor is dense with 11 panels containing 200 images - some from Flickr or Wikimedia - which, we are told, result from **Andrea Buttner**'s close reading of Kant's 1790 treatise on aesthetics. It's too much to take in.



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In fact there is a good bit of text around. I especially liked **Imogen Stidworthy**'s dark, almost black, very moving 4-part video installation which tells of Solzhenitsyn's experiences in Soviet prisons. The Russian voice is translated into white text, which moves alongside a large, luminous scan of the piece of bread he took with him in his pocket when he left Russia, - and keptl

At Inverleith House another text piece, by **Charlotte Prodger**, involves a block of monitors for rotating video text naming racehorse. Meanwhile a voiceover tells of Gertrude Stein's removal of the word 'may' from her own text. A bit too convoluted.





The big impact bombast piece at GMA is a full-size plane propeller, part of a documentary by **Broomberg & Chanarin**. plus a Bitcoin mining TV film from **Yuri Pattison**, a young (late 20s) artist.



(Electric cigarettes also feature) . The show is very current.

Smaller pieces which I preferred are the decorative padlocks created by **Magali Reus**. Wall-based, enlarged, they are beautifully designed, elegantly crafted mysterious objects with layers of laser-cut zinc, plastic, metal & jesmonite.

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Another design item is **Linder**'s gun-tufted wool rug backed with gold lame. Made by Edinburgh's Dovecot studios, it spirals upwards embellished by multiple beady surrealist eyes. She is I think the oldest one here, aged 62. The carpet also features in a specially commissioned ballet - quite a few other artists here are involved with dance.



The other 2 venues: Inverteith House in the Botanics & Talbot Rice Gallery at Edinburgh University, have less artists (GMA has 22) but some are more interesting, so make the effort to visit.

Inverleith hosts the most beautiful work in BAS8 - by **James RICHARDS**. Using film sourced online, (including shots of Niagara FallsI) he turns it into solarised or negative images which float across the screen accompanied by ambient sound



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Another standout is **Pablo Bronstein**'s architectural wallpaper inspired by 19th century machinery surmounted by a huge heavy picture of a tower block!



I also enjoyed the concept of **Anthea Hamilton**'s playful 2D plexiglass sculptures complete with sandwiched ant farm. A gimmick nevertheless.



More serious is **Simon Fujiwara**'s contibution of film and fur. On the surface they seem odd bedfellows. *Fabulous Beasts* consists of vintage mink & fox fur coats shaved to expose laborious sewed seams and joins. His film tackles the different lives of a Mexican rag & litter-picker with a Berlin computer wizz born without arms. It makes a big impact in a short time.

However Nicholas Deshayes' floor pipes, Caroline Achaintre's large shaggy wool textile hangings & Jesse Wine's ceramic tile pictures are surprisingly weak work - whatever way u look at it.



More uninspired pieces at Talbot Rice where almost all the main gallery space is given over to Ryan Gander's giant conveyor belt which moves mundane objects: dead birds, tools, a kitchen sink, before u into a small window - just like the old TV competitions of consumer greed but without the hilarity of a compere & contestants. A total waste of space.

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Upstairs filmmaker **Melanie GILLIGAN**'s 4 or 5 screen video installation presents episodes of her Common Sense dystopian TV drama.





What's on Edinburgh

13 February 2016

nat's On Edinburgh

Your essential guide to what's on in Edinburgh

British Art Show 8

The British Art Show 8 is taking place across three venues in Edinburgh from 13th February.











When, Where & How Much...

Date(s): 13 February 2016 to 08 May 2016

Time(s): See listing for details

Where: Various Locations Edinburgh

Price: This is a free event

Contact Information

- Event organiser/part of Edinburgh International Science Festival
- Visit the British Art Show 8 website here or here



About British Art Show 8

Listed Under: Exhibitions

This exhibition focuses on how objects are being rethought: whether transformed by technology or expressing new ideas about materiality in light of the virtual world. Featuring works of art that use new technologies alongside more traditional forms of art, it offers a diverse reflection of our contemporary world and examples of how scientific ideas can be used creatively to re-imagine our place within it.

British Art Show 8 brings together the work of 42 artists made in the last five years and is organised by Hayward Touring.

Venue opening hours are:

Talbot Rice: Tuesday to Friday 10am - 5pm, Saturday 12 noon - 5pm

Scottish National Gallery of Modern Art: open daily 10am - 5pm

Inverleith House, Royal Botanic Garden Edinburgh: open daily 10am - 5.30pm

Admission is free at all venues.

While we take every opportunity to ensure the details for British Art Show 8 are accurate, we always advise that you contact the event organiser before setting out for the event to avoid disapointment.

The Times
15 February 2016
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THE TIMES

Practitioners show ideas but little craft as they explore materials in British Art Show 8



Giles Sutherland Published at 12:01AM, February 15 2016

This quinquennial survey show, originated by the Hayward Gallery in London, aims to present a snapshot of current artistic activity in the ITK

This year's event, which opened in Leeds and tours to Norwich and Southampton, has been assembled by the London-based curators Lydia Yee and Anna Colin. Although there is a clear and fair attempt to represent the constituent parts of the UK, there is an overwhelming emphasis on London.

The criteria for selection by the *British Art Show* are broad — artists must come from, or be based in, the UK. Given the fluidity of real and virtual borders and the increasing internationalisation of culture, one must ask the questions: is the BAS still relevant and what is its purpose?

Looking at the assembled work of 42 artists across three venues, the issue of national identity remains problematic. If work made in Glasgow, New York, Reykjavik or Berlin is made with the same "non-national" reference points, is it worth having an event which is no longer defined by geographical, ethnic or stylistic borders?

There are exceptions to this "non-identity". Rachel Maclean, one of several Glasgow-based artists, creates accented, satirical video fictions offering a critique on game show celebrity culture and the sexualisation of society.

It is tempting, as with any show of this nature, to pick out themes, concerns, common media and technique. Perhaps one of the greatest ironies here is the popularity of textiles, ceramics and other media such as stone, wax and metal — what the organisers term "materiality". The irony rests in the fact that many British art colleges have closed or redefined teaching departments that specialise in the use of such materials.



Dodo, by Adam Broomberg and Oliver Chanarin, presents the relics of an aircraft in British Art Show 8 at Scottish National Gallery of Modern Art from February 13 to

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The Times15 February 2016
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What is disappointing is that the exponents of these media use them in a way which relegates the craft of their art to a secondary position. Aaron Angell's ceramics, for example, seem merely clumsy rather than cleverly ironic. The same might be said of Jesse Wine's wall-mounted tile paintings — their appeal comes from the materials and techniques rather than honed and practised expertise.

There are arresting, philosophically engaging and technically excellent works here. One is an installation by Imogen Stidworthy, based on the work of Alexander Solzhenitsyn. She worked with his widow, Natalya, who voiced sections from his novel *The First Circle* that are overplayed with film demonstrating speech analysis techniques used in Stalinist prisons. A piece of bread, half eaten by Solzhenitsyn just before his exile to Germany in 1974, and preserved in his archive, is presented in a 3-D image.

There are few subjects left untreated by artists and few materials that have not been used to create art. This show demonstrates the breadth of this approach and how such experimental diversification does not necessarily always translate into successful, engaging artwork.

The Independent

15 February 2016







Child's play: Ryan Gander's installation Fieldwork is at the Talbot Rice Gallery

36 Section2/Arts

The British Art Show 8 is a snapshot of the contemporary scene. The Edinburgh exhibitions have their high points? computers and cameras dominate, leaving painting and sculpture sadly out in the cold, says KAREN WRIGHT

House, even obscured for film, re-nind us of how special this site is und of the beauty of Bdinburgh; fone manages to trip over an in-eresting bit of art while there – all

i





utilises ceramics in all its possibili-ties. Whether it is The Whole Vibe O'Boerything, drawn from an an-cient screen, or Stille, is group of diorgo Morand-like bottles. Whe plalges and integrates his own riff on the subject, a coffee cup from Sports Direct humorously com-pletes the almost too polite image. Invertelith House also houses Partice Staff's antitions film The Poundaton, shot in the Ton of Phrdescription of this work. What was a smallish installation in Leeds has

blossomed in a much larger space.
I can imagine visitors losing themselves in time and space.
Ryan Gander's large installation
Fieldwork, also in the Talbot Rice

land Foundation in Los Angeles. Inverleith House has the most

sublime setting of any space in Bedinburgh and far beyond. Carolime Achainthe's shaggy tapestries made using an old-fashioned furfing un have an eerle presence. Slatzing her space are Ant Form, two large Perspex sculptures by Anthea Hamilton. Both contain

the contained of the contained in the could be contained in the contained of the contained contained of the contained contained of the contained of the contained contained of the contained of t

colonies of anni, which are injected of the colonies of anni, which are injected of into the sculphure to become a quasi digestive track for the work.

The generosity of sizes of the verices has produced a show that is miles in ambition from its initial display in Leeds, and will change again for its reinfastilation in Norwich and Southarnyton. The stars of the show may ultimately be the versues. Ellen Simpson and Ben White's Open Master, Arvive, an organing project to

an parting
test saying that contemporary
artists have largely moved away
from more traditional, studiobased practices. In pract studiobased practices I, practe YiadonBaadye, however, gracefully proves
that painting can sail be relevant,
in a beautiful saile of recent canvases in the Scottish National Galery of Modern Art.

Her figures are drawn from the
imagnation often in one day, and
show a locening of paint and an
ever-growing fluidity of materials.

Nearby are large conceptual paintings by Josette Wathorys radie on
the beach by the sea, with pigments
scattered on canvasses that are then
washed by the waves. Accident and
incident inform these dramatic
works. I think there has been a
tick missed here by not inciding

other painters and sculptors with which England is awash. Why not throw Rose Wylas, Sarah Barker or Chantal Joffe but other mix? The Talbor Rice Gallery within the university gives generous space to Benedict Drew, who has benefied from the placement of Se.

The curator says contemporary artists from studio practices have moved away

her fellow curator Colin are imposing the visitor, her response is that this is one of the most vibrant areas of practice at the moment and it is up to the viewer to decide on how much they choose to watch. She points out that the vast majority a formart viewers feel more comportant out that the wast majority a formart viewers feel more comportant with film as a medium to reagage with. For me, the amount seems much too high, and and in a large proportion of film and installation work across all the venues and, sadly, only a very small smartering of sculpture is and partiting of sculpture is and partiting seems.



the nature of adolescent innocence alongside shocking moments of preoccious knowingness.
Andrea Bitther has mined the internet for images to accompany her exploration of Immanuel Kant's they become household names.
There are many rightilghts, for among at the Sortist National Galler and the state of the sta

There are many highlights at the British Art Show 8, but this dark exhibition is dominated by too many computers and installations, writes Karen Wright More paintings and sculptures in these beautiful Scottish settings would enhance it



British contemporary art today. Visting it, then, one should get an overview of the current state of British art. Hawing been to all three venues spread across Edinburgh, I am pleased to say that artists residing in Britan and admire. That praise comes with the exert that it would be good for some of them to turn off their computers, and for others to put down their film cameras and art forms that most here seem determined to eachew. Painting and foroms that most here seem determined to eachew. Painting still photography and eaching an each principal prography and eaching in Britash Art Show's in equitonin 1979, every five years different currators have taken on the challenge of presenting a snapshot of the contemporary art scene. This year currators American and Louis Andrewell of the Haward Thuring and Lidia These elected 22 artists, hard yopening up the doors to designers as well as several collectives. Fart of the Haward Thuring Programme. British Art Show 8 premireed in Leeds City Art Call-Sery and will travel to Norwich and South South Stand will travel to highlight, artists before

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MONDAY 15 FEBRUARY 2016 Number 1629

The OINDEPENDENT







Lawrence Abu Hamdan, A Convention of Tiny Movements, 2015, Spinneys Supermarket, Achrafieh Beirut August 2017, Print on billboard paper, Shudder the Thought, Audio, vibration speaker, tissue box, 9 minutes by Courtesy the artist, Photo by Chris Park ©
Talbot Rice Gallery

British Art Show 8: Our Top Seven

Adam Benmakhlouf | 15 Feb 2016

British Art Show 8 is a consistently high quality artists' survey; here are seven artists from this year's exhibition to get you started.

Rachel Maclean

For her ambitious new BAS work, Maclean meets the intensive and disquieting aesthetic of her <u>previous videos</u> with disturbing allusions to paedophelia and increased gore. There's the same magpie attentiveness to the absurdities of televised talent shows and the like, with a strong referencing of child's television music and dialogue. Big eyes and jaggy teeth abound, with voices and roles shifting as a shrunken Maclean portrays the girl protagonist, while at other times appearing as a large and leering adult man.

Melanie Gilligan

To <u>Talbot Rice</u>, where Melanie Gilligan sets up a multi-screen video installation. Its form is recognisable from Netflix drama series; its dialogues, direction and soundtracking. Each screen is an episode and with wireless headphones that tune in to each screen, strolling between them and engaging in non-episodic viewing is encouraged. Between them the screens tell the story of an imagined new technology allowing for abilities beyond telepathy. It's an interesting visual art take on sci-fi, especially within the festival which thematically sets itself questions of new technology and its futures.

Lawrence Abu Hamdan

Downstairs from Gilligan, there's more of an emphasis on the reality of current surveillance technology. According to Lawrence Abu Hamdan's presentation, it's possible to video household items and, from their vibrations, extract audio without a microphone. A blown-up photograph documents the items that have so far been successfully used for this purpose. Showing a supermarket aisle, it highlights juice bottles, packets of crisps and tissue boxes, one of which is displayed and demonstrates the technology in action.

The Skinny 15 February 2016 2 / 2

Benedict Drew

Drew's work is one of the largest of the festival. It's an exercise in overawe – a microphone records the room's disjointed soundtrack, which is then emitted through a pair of wireless headphones set on a sliced column, which sits in the light of monitors displaying brightly coloured images. The images is recognisable as landscapes, but there's also what looks like a slow popping bubble in thick mud. While at first sight there's a presumption of loud overcrowding, by the second pass it's obvious there's a refined repetition of elements and images on display.

Ryan Gander

Rivalling Gander in scale, but much more subtly, there's Gander's little window with a chair and book in front of it. A conveyor belt rotates 32 objects around, and seasoned Talbot Ricers will notice the deceptively huge amount of space it actually takes up. Dead birds alternate with a disemboweled teddy bear and rejigged children's toys, and are accompanied by a sizeable book of dialogues and variously true and untrue information in sections that match with each item. With the text amounting to a few hours' reading and not in sequence with the objects, there's a quiet information overload.

Andrea Büttner

There's the same kind of understated massiveness in Andrea Büttner's project in the Scottish National Gallery of Modern Art. Buttner presents over a hundred images taken from the references and language used by famous 18th century philosopher Immanuel Kant. Modern surgical images, pictures from what looks like Crufts and a whole lot more come from Wikimedia and Flickr. All drawn from close readings of Kant's most famous text, these seeming anachronisms are a reminder that even a faithful edition of the most sacred writings are subject to change by the time in which they're read, whenever that may be.

Charlotte Prodger

In Inverleith House, high-mounted monitors share a sightline with the lush grounds around. Showing racing dog's names, four fat-backed screens flash in block capitals phrases like "ROYAL PROGENY" and "SUDDEN IMPULSE". Audio comes from a cycling eight-minute voiceover about the difficulty of reading the manuscripts of Gertrude Stein. One revision in particular is considered, the replacement of "may" with "can" apparently coming from a difficult relationship with a love interest, nicknamed "May".

British Art Show 8 continues until May 8 at <u>Talbot Rice Gallery</u>, <u>Inverleith House</u>, and <u>Scottish National Gallery of Modern Art</u>, Edinburgh

Gile Sutherland blog

15 February 2016

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Giles Sutherland Art criticism in Scotland and internationally. Exhibition reviews. Comment and journalism.



British Art Show 8 Edinburgh

Publishrd in The Times, 15 February 2016

Visual Art: Giles Sutherland
British Art Show 8
Inverleith House, Royal Botanic Garden
Scottish National Gallery of Modern Art
Talbot Rice Gallery, University of Edinburgh
Edinburgh
Until 8 May
Star Rating: *** (Three)







Gile Sutherland blog 15 February 2016 2 / 3

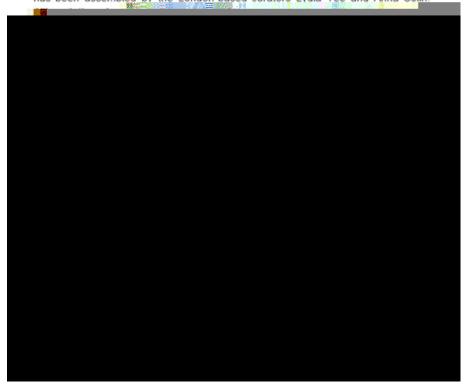




Dodo, by Adam Broomberg and Oliver Chanarin, presents the relics of an aircraft in British Art Show 8 at Scottish National Gallery of Modern Art from February 13 to May 8

This quinquennial survey show, originated by the Hayward Gallery in London, aims to present a snapshot of current artistic activity in the UK.

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Gile Sutherland blog

15 February 2016 3 / 3

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There are arresting, philosophically engaging and technically excellent works here. One is a room installation by Imogen Stidworthy, based on the work of Soviet dissident Alexander Solzhenitsyn. Stidworthy worked with Solzhenitsyn's widow, Natalya, who voiced sections from his novel *The First Circle* that are overplayed with film showing a reconstruction of speech analysis techniques used in Stalinist prisons. A loaf of bread, half eaten by Solzhenitsyn, just before his deportation to Germany in 1974, and later preserved in his archive, has been digitally imaged in 3-D. The resultant imagery presents a haunting trace, or index, of the dissident's actions and history.

There are few subjects left untreated by artists and correspondingly few materials that have not been used to create art. This show demonstrates the breadth of this approach and how such experimental diversification does not necessarily always translate into successful, engaging artwork.

BBC Radio Scotland, The Janice Forsyth Show 16 February 2016



It's Nice That 16 February 2016 1 / 4

It's Nice That



Features / Art

Typography, Tom of Finland and the technological sublime in the British Art Show 8

Words by Alexander Hawkins, Tuesday 16 February 2016

As I sit in a reproduction of Marcel Breur's modernist Wassily chair a giant teddy bear with stuffing spilling out of its stomach moves slowly by. A pair of taxidermy pigeons soon follow, as plinth after plinth of absurd or banal objects move around a circular conveyor belt, only visible one at a time through a one metre window in the wall. The feeling is one of overwhelming calm, interrupted only by moments of bemusement or confusion.

Next to me, an accompanying book includes descriptions and anecdotes attached to each of these 32 objects. A troupe of Playmobil figures – "a selection of hybrid, mutant characters made by the artist and his children" – for example, are attached to the artist's memory of a fancy dress party. This is Ryan Gander at his finest.

Fieldwork, as the installation is known, is drawn from a personal collection of objects Ryan has amassed as the result of his compulsive collecting. It's a thoroughly original, strangely beautiful work of storytelling, and a standout at the sprawling British Art Show 8, which is currently exhibiting across three venues in Edinburgh.

Now in its eighth edition, the *British Art Sho* is a survey of some of the most influential and current art in the UK and continues to reflect trends in art, as well as the growing number of artists who qualify as British. This year throws up questions about the closing gap between the real and the virtual worlds we live in, and by extension where that leaves material culture.

The exhibition identity and its bespoke typeface have been designed by none other than Fraser Muggeridge.

It's Nice That 16 February 2016 2 / 4



Will Holder: Our Values Make Us Different (detail). Photo by Jonty Wilde.

Opening the show at the Scottish National Gallery of Modern Art, German-born, London-based artist Andrea Büttner has paired the world of modern philosophy with online image libraries for 11 offset prints. *Critique of the Power of Judgement*, named after Immanuel Kant's philosophical work of the same name, draws on the philosopher's personal library, as well as Wikimedia and Flickr to represent images referred to by his writings on aesthetics. Her work sets the tone for much of the work on display at *BAS8's* other two Edinburgh venues, Inverleith House in the Royal Botanic Garden Edinburgh, and the University of Edinburgh's Talbot Rice Gallery.

Of the 42 artists exhibiting in BAS8, a surprising number also involve text-based art or works with a strong typographic element. Typographer Will Holder has produced hand-drawn wall text and a number of short texts by American poet Susan Howe are dotted throughout the three exhibition venues. Just as Howe had originally appropriated her poems from display case labels at a memorial museum in Salt Lake City, Holder has worked with staff from from BAS8's tour venues and created small, text-based works drawing on pieces in their collections by female artists.

Another text-based piece is Glasgow-based artist Charlotte Prodger's multi-monitor video installation at Inverleith House, which continues her tradition of putting together narrative fragments, whether from found text, personal emails or internet forums. *Northern Dancer* looks at the naming of racehorses by combining the names of the foal's parents. The piece sees names flash across four screens at varying points, while an accompanying voiceover describes modernist writer Gertrude Stein who, scorned by her former lover May Bookstaver, bitterly and painstakingly removed all incidences of the word "may" from one of her manuscripts.

"Too ephemeral" was how one gallery-goer described it, but as "Sudden Impulse" and "Sweet Embrace" flicker across the screens in bold, white type, one is unable to shake off the doggedness of Stein replacing every "may" with "can". It's worth bearing in mind this was long before the replace all function on Microsoft Word.

It's Nice That 16 February 2016 3 / 4



Benedict Drew: Sequencer. Photo by Chris Park

Downstairs in the basement of Inverleith House is Patrick Staff's film *The Foundation*, the result of his time spent at the Tom of Finland Foundation in Los Angeles. Exploring the community dedicated to the life and work of the artist and illustrator best known for his homoerotic drawings, the film combines documentary footage, interviews and experimental dance. The objective, Staff explains, was not to make a film about "that place, the people or Tom himself", but "something made with all of them." It's a slightly jarring inclusion in some ways, but a worthy one that transplants a queer presence from LA to BAS8.

As a survey show, there is no overarching narrative in BAS8, no build. It has been curated as such that each show in its three Edinburgh venues can stand alone as exhibitions, but the ideas the show explores around materiality, objects and communication are really nothing more than the perennial questions in art. Other works include those by Linder, Broomberg & Chanarin, Cally Spooner and Jesse Wine.

Standing in stark contrast to the meditative lull of Ryan Gander's *Fieldwork* inventory, Benedict Drew's chaotic audiovisual work *Sequencer* fills Talbot Rice Gallery's entire Georgian Gallery. From reconstituted foam wrapped around neoclassical columns to video triptychs, its pyschedlic assault on the senses is most deliberately offset by the installation's perfect symmetry, which echoes the orderly architecture of the gallery. In between multiple projections one can stand in the middle of three screens, each showing a stream of air being blown into paint, while headphones pick up sound from a pair of plastic ears on the other side of the gallery.

Here the postmodern meets the primordial, and as the installation delves into the way technology mediates our relationship to the natural world, it calls to mind an idea of the technological sublime, bringing us full circle back to Kant, who characterised the sublime as that which is both terrifying and beautiful.

British Art Show 8 is on across Edinburgh until 8 May before opening in Norwich in June, and in Southampton in October.

It's Nice That

16 February 2016

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Ryan Gander: Fieldwork. Photo by Chris Park

www.britishartshow8.com

Words by Alexander Hawkins, Tuesday 16 February 2016

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Who's Shaping British Art Today?

In British Art Show 8, two curators take an expansive look at the state of British art. Here, we're highlighting five standouts from the landmark exhibition.

By Molly Elizalde



James Richards, "Raking Light," 2014. Photograph courtesy of Jonty Wilde.

Sweet 22 February 2016 2 / 5

It's quite a task to survey the art of an entire nation, but since 1979, that's exactly what the British Art Show has aimed to do, every five years. For the show's eighth edition, which opened during the fall at the Leeds Art Gallery and will travel to Edinburgh, Norwich, and Southampton through January 2017, curators Anna Colin and Lydia Yee have honed in on 42 artists whose work led them to this year's theme: how artists' face the muddled relationship between the digital world and the real one.



Broomberg and Chanarin, "Dodo" (still), 2014. Photograph courtesy of Moritz Bernoully.

This is the first time there's been a theme in the quinquennial's history, as is the fact that Colin and Yee have expanded the show's reach, looking not just at British and U.K.based artists, but also at those who are meaningfully related to the British art scene. With this year's theme, the exhibition explores how contemporary works—both those that return to traditional art practices or are made with more industrial processes strive to understand our "dematerialized reality," as Colin and Yee put it in their curatorial statement. "The real and the virtual now mirror each other. Fictions and animistic behaviors populate the exhibition, further blurring the distinction between... the physical and the metaphysical."

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Here, have a look at five artists featured in the show whose work is shaping the conversation.



Anthea Hamilton, "Ant Farms," 2015. Photograph courtesy of Graham Fotherby.

Anthea Hamilton

This British artist uses appropriated images—references include Hollywood clapboards, Karl Lagerfeld, and pasta—in her two-dimensional assemblages. The sculptures deliberately blur the meaning of the images: as the artist explains in a statement, it's a "democratic field of looking where meaning slides off the surface of the image." But the sculptures aren't totally heady: they are also house ant farms, where the insect's tracks allude to the circulatory system.

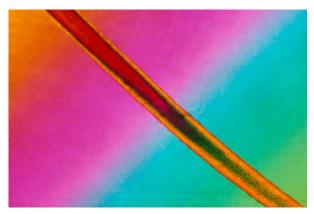


Lynette Yiadom-Boakye, "A Head for Botany," 2015. Photo courtesy of Jonty Wilde.

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Lynette Yiadom-Boakye

Lynette Yiadom-Boakye is one of the artists in the show working in a more traditional method. But her figurative paintings aren't derived from real models—they come from the artist's memory and imagination. The works, each of which are usually created over the course of a single day, are meant to be viewed and examined as a group.



Broomberg & Chanarin, "Trace Fiber from Freud's couch under crossed polars with Quartz wedge compensator (#2)," 2015. Photograph courtesy of Moritz Bernoully.

Adam Broomberg & Oliver Chanarin

This half-South African, half-British duo use documentary photography to take on politics, history, and the human condition. For *British Art Show 8*, the artists hired a police forensic team to analyze the DNA left behind on Sigmund Freud's couch (which is now on view at the Freud Museum in London). Broomberg & Chanarin then transformed the data into a series of tapestries that resemble the couch's original throw.



James Richards, "Raking Light," 2014. Photograph courtesy of the artist.

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James Richards

The British video artist uses his own footage from fragmented, personal films, footage found on VHS tapes from second-hand shops, and Blu-ray discs. In *Roving Light* he splices together film segments of the natural world with abstract images of people.



Rachel Maclean, "Feed Me," 2015, poster. Photograph courtesy of the artist.

Rachel Maclean

Rachel Maclean's standout work in the show, Feed Me, is a new film in which the artist takes on multiple characters layered with colorful digital images, commercialization, and sexualization of childhood. The work acts as a parable of modern ills and Peter Pan Syndrome in the digital age.

The Scotsman 22 February 2016 1 / 3



Art review: British Art Show 8, Scottish National Gallery of Modern Art, Edinburgh



Rachel Maclean's Feed Me

By MOIRA JEFFREY

Published: 07:00 Monday 22 February 2016

Now in its eighth iteration, the British Art Show finds itself facing a range of new challenges – not least the question of what 'British art' means in a post-Indyref union

British Art Show 8 | Rating: **** | Scottish National Gallery of Modern Art, Edinburgh



Mikhail Karikis' Children of Unquiet

The Scotsman 22 February 2016 2 / 3

In 1968, on an unspoilt jewel of an island called San Carlos in the Sea of Cortez, work began on gathering what was to be the biggest group of B-25 Mitchell bombers assembled since 1945. By the time the project was finished the planes were part of an air force that was reputedly the sixth biggest in the world.

Was Mexico planning an airborne invasion of its northerly neighbour? Had the Cold War suddenly got hot? No. San Carlos was the setting for Catch-22, the 1970 movie adaptation of Joseph Heller's novel. The island was to stand in for Pianosa, the Tuscan idyll where Heller set his absurdist story, based on his own experiences in a Corsican-based squadron in 1944.

At the Scottish National Gallery of Modern Art this spring you can see what's left of that air force and what has been lost in San Carlos. For the work Dodo, one of the undoubted highlights of this eighth edition of the British Art Show, London-based South African artists Adam Broomberg and Oliver Chanarin worked with an archaeologist to dig up what the remains of a crashed B-25 on the island.

There isn't much: a row of rusty nails that sit on the ledge of the wainscoting that runs around the gallery and a low plinth covered in shattered and fragmented pieces of metal. San Carlos is shown as a green paradise in a film sequence, edited from fragments from the cutting room floor, that the artist's call a "nature documentary". By the time the movie left, San Carlos had a massive access road, a landing strip and an infrastructure that eventually fell into the hands of the cartels. From one fake war to another one: this time the war on drugs.



Adam Broomberg and Oliver Chanarin's Dodo

Above all this, the elephant in the room: an awe-inspiring giant B-25 propeller that spins and throbs, sending air and sound around the gallery. How do we talk about history, when the evidence keeps circulating, changing and dispersing?

The British Art Show sits on a tricky bridge between past and present. Organised by Hayward Touring, the five yearly travelling exhibition is an overview of contemporary art in which freelance curators – this time round Anna Colin and Lydia Yee – attempt the unenviable task of summing up both what is brand new and what has surfaced from more established artists who have made keynote works in the preceding years.

The Scotsman 22 February 2016 3 / 3

With its emphasis on non-metropolitan venues, BAS was the once the only means by which provincial audiences could catch up. My own life was changed in 1985, when the British Art Show 2 rolled up to the RSA building on The Mound, Edinburgh, and my school art teacher asked me if I would like to go along.

Now, the structure of the art world is far more globalised, regional gallery infrastructure in Britain has expanded exponentially and the making of art is far more devolved with the rise of Glasgow as a key production site. BAS has a harder task. We no longer believe in such a things as British Art as audiences might have done in 1995 when British Art Show 4 showcased the Damien Hirst generation. Indeed, as if we need to be reminded, many of us no longer believe in Britain.

None of this exercises the current crop of artists who are broadly concerned with the impact of technologies on the question of making stuff, and on questions of history and documentation. And thankfully at the Scottish National Gallery of Modern Art the show has had a far happier landing than its cramped and inarticulate first release in Leeds Art Gallery last autumn. Here, 22 artists out of more than 40 (my review of the other Edinburgh venues will follow next week) are blessed with much more space and given the chance to shine.

Among the younger artists, Rachel Maclean, the Edinburgh-trained and Glasgow-based film-maker, is a standout. Feed Me, Maclean's most ambitious and proficient work to date, sticks to the lo-fi rules she has established in her bedroom using cheap, readily available software. The cartoon colours of pink and blue abound, as Maclean targets the Simon Cowell culture of TV talent shows and pre-packed pop, the Disneyfication of even the darkest of fairy stories and the eternal battle of girls to be seen as more than the polar opposites of cute or bad.

What is striking second time round is less the work's grotesque detail than its admirable efficiency. The musical numbers are bang on, the satire on Silicon Valley's obsession with eternal adolescence is sharp. Its images of feral Britneys causing havoc on the burning streets of austerity Britain are simply priceless.

But it's also the oldsters at this venue who shine. Linder, the punk musician, graphic artist and best mate of Morrissey, has worked with Edinburgh's Dovecot Tapestries to create a gorgeous helix shaped carpet, part Axminster part surrealist nightmare. The performance of her ballet Children of the Mantic Stain on the weaving floor at Dovecot on 30 March promises to be a hot ticket.

Imogen Stidworthy's unsettling installation A Crack in the Light takes us back to the question of material evidence and missing histories. It looks at the technology of voice recognition, one of the tasks set in Soviet prisons. A central image in the work is a 3D laser-scan of a piece of prison bread pocketed by the Russian writer Aleksandr Solzhenitsyn during his last meal on Soviet soil in 1974. Can pixels tell us anything about the feeling of that dry crust scraping the palm of a hungry dissident? Perhaps they can.

 Until 8 May. Next week Moira Jeffrey reviews the rest of British Art Show 8 at Inverleith House and the Talbot Rice Gallery.

Art-News, Summerhall TV 22 February 2016

vimeo



Roger Malbert: British Art Show 8

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Roger Malbert introduces British Art Show 8 as it arrives in Edinburgh as part of its nationwide tour. The exhibitions are being held at the National Gallery of Modern Art, Inverleith House and the Talbot Rice Gallery until 8th May.

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Edinburgh Napier News

22 February 2016



British Art Show 8 in Edinburgh

February 22, 2016 by laurencidow Leave a Comment



By Paloma Ferreira & Laurenci Dow

The British Art Show 8 is a touring exhibition that provides a vital overview of the most exciting contemporary art. This year it tours the work of over 40 artists to four cities across the UK, Edinburgh being one of the chosen UK cities. Three venues across Edinburgh will be housing different exhibitions with free admission to all of them. The show will be hosted in Edinburgh from the 13th of February to the 8th of May. The public is welcome to can access information regarding opening times and visitor information for each gallery from this website: http://britishartshow8.com/page/about-exhibition-1514.



Our art correspondent Laurenci Dow reports from the Talbot Rice Gallery, featuring the following artists: <u>Abake, Lawrence Abu Hamdan</u>, <u>Benedict Drew</u>, <u>Ryan Gander</u>, <u>Melanie Gilligan</u>, <u>Hayley Tompkins</u> and <u>Eileen Simpson and Ben White</u>.

Visit the gallery website for more information: Talbot Rice Gallery.

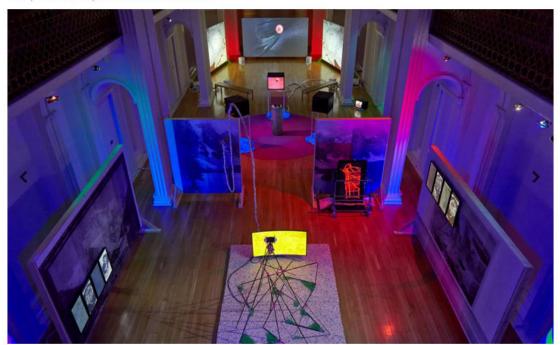


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British Art Show 8 arrives in Edinburgh with new and expanded works

ART / 23 FEB 2016 / BY JESSICA KLINGELFUSS



British Art Show 8 (BAS8) has kicked off the next leg of its tour in Edinburgh, unveiling newly commissioned works and an expanded programme. Pictured: installation view of *Sequencer*, by Benedict Drew, 2015, at Talbot Rice Gallery. *Photography: Chris Park*

INFORMATION

BAS8 runs until 8 May in Edinburgh. For more information and touring dates, visit the British Art Show website

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The eighth edition of the quinquennial British Art Show (BAS8) has landed in Edinburgh, revealing a bigger and bolder programme following its debut at Leeds Art Gallery in October last year.

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The latest outing of the touring exhibition is being staged across three historic venues including Inverleith House in the Royal Botanic Garden Edinburgh; Scottish National Gallery of Modern Art; and Talbot Rice Gallery at the University of Edinburgh. Curators Anna Colin and Lydia Yee have envisioned the trio of exhibits as self-contained shows that form a relationship with one another.

Ryan Gander's installation Fieldwork (2015) – a new addition to the touring exhibition – takes pride of place at Talbot Rice Gallery, where his personal objects revolve endlessly on a conveyor belt, visible only through a compact viewing window. Nearby in the same venue, Benedict Drew has moved into the lofty Georgian Gallery with a newly expanded video installation.

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Elsewhere, artist duo Broomberg & Chanarin bring a breath of fresh air to the Scottish National Gallery of Modern Art with a full-scale airplane propeller, in the installation *Dodo* (2014). It's the first time the work – which is based on the Hollywood version of Joseph Heller's satirical WWII novel *Catch-22* – is being shown in the UK. Laure Prouvoust's audio work is also bolstered here, inhabiting an entire gallery in the venue.

Over at Inverleith House, Jesse Wine has unveiled a freshly commissioned series of ceramic sculptures, hung from the ceiling in the Victorian Palm House at the Royal Botanic Garden; while Pablo Bronstein takes cues from the Industrial Revolution with a wall work featuring images of machinery.

BAS8's next pit stop will be Norwich at the end of June, before its final leg in Southhampton in October.

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Art review: British Art Show 8 takes over Edinburgh



Benedict Drew's 'Sequencer. Picture: Chris Park

By MOIRA JEFFREY

Published: 09:00 Saturday 27 February 2016

Sprawling across three major Edinburgh art galleries, there's so much art in the British Art Show it's taken us two weeks to review it

In the Royal Botanic Garden in Edinburgh someone is lurking in the shrubbery. Or, to be more precise, there are a number of somebodies hiding amongst the glossy green specimens in the magnificent Victorian Palm House.



Pablo Bronstein

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Among the feathered trunks and dense green leaves you catch a glimpse of a baseball hat, a ceramic packet of fags tucked in a back pocket. Artist Jesse Wine's figurative sculptures are suspended like Alexander Calder's famous modernist mobiles. But where Calder opted for primary colours and simple geometric shapes, Wine uses pressed, rolled and painted ceramic to evoke the everyday: a hoodie here, a pair of hands there.

Wine is a sculptor who uses ceramics rather than a ceramic artist who makes sculptures, and so he fits almost perfectly into the professed curatorial brief of the British Art Show 8, which is about ways of making and materiality in the digital age.

British Art Show 8 | Rating: **** | Talbot Rice Gallery, Edinburgh





Charlotte Prodger's Northern Dancer

The difficulty of imposing a curatorial rubric on 42 very different artists is a perennial problem for this touring exhibition of contemporary art, which in its visit to Edinburgh sees it take over three different venues – Inverleith House, Talbot Rice and the Scottish National Gallery of Modern Art (the latter reviewed last week).

One might have thought it was obvious that what artists did was make material stuff, but the educational emphasis during the last two decades has largely been on thinking and context. Those artists who aren't busy at their Apple Macs all day are wondering what happens to the analogue world during the age of digital dominance. Ever perverse, it seems that half of them are busy making macramé or teaching themselves pottery, print-making and other delightfully obsolete skills: an intellectual detour as they try to find an alternative route around our virtual universe.

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There are moments where this works: Hayley Tompkins' paintings and collages at the Talbot Rice, for example, where industrial machinery rubs up against acrylic paint. Or Pablo Bronstein's arch but beautiful industrial-themed wallpaper at Inverleith which imagines what might happen if William Morris had embraced the joys of the machine age instead of papering it over with English orchards and poppies.

I think making is a real problem for younger artists, educated in what is called the post-medium age, when they approach craft or art form specialisms from the outside. Like Wine, they know enough about their materials to make craft look funny or sly or abject, or even at it's best expressive. But it's rare that they know either so little or so much that they make things that feel genuinely subversive. The ever-present danger is a hipster whiff of acquired authenticity, rather than the astute punk amateurism that I think an artist like Wine might genuinely achieve.

Nostalgia is the genuine and riveting subject of Charlotte Prodger's sound and video installation Northern Dancer. Using reconditioned Hantarex monitors, the boxy electronic screens that dominated railway station information systems and avant-garde art exhibitions in the 80s and 90s, Prodger's work juxtaposes spoken word and text.

The bold and evocative words that flit in monochrome sequence along the marshalled rank of screens are the pedigree names of racehorses. Spoken in Prodger's own voice (a frequent presence and significant authorial asset in her work) the text is a gentle evocation of a brutal story: the avant-garde writer Gertrude Stein's decision to excise every example of the word "may" from a text when she was dumped by a lover of the same name.

Prodger's recent bodies of work can be thought of in lots of ways, among them queer politics and techno fetishism, but for all its apparent coolness Northern Dancer's wider emotional pull is curious. How do we think about ourselves in relation to others and how do we mark their loss or disappearance? Are we the sum of our constituent parts or made by our experiences? Are we free to remake ourselves, to cut out our failings or excise those who have failed us?

Down in the basement of Inverleith House, Patrick Staff's film also looks at gay history and to the generational gaps in its telling. Based on a visit to the Tom of Finland Foundation it articulates the liberating power that the late artist's notorious homoerotic drawings had on an older generation of men.

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These days Tom of Finland looks like a historical curio, but in the gentle daily life of the Foundation juxtaposed with the hysterically pumped up imagery of the artist's canon, Staff finds cross-generational understanding and a kind of accommodation and respect expressed through dance.

These kind of interweaving narratives were lost in the British Art Show 8's first outing in Leeds last autumn. In Edinburgh, however, the show has expanded both physically and intellectually as it spreads out to fill its handsome and notably historic venues.

This is nowhere more obvious than in the grand Georgian Gallery at the Talbot Rice, where the gorgeous 18th century architecture has been overwhelmed by the pulsing neon chaos of Benedict Drew's work Sequencer, vastly more satisfying than when I last saw it. It is a veritable orgy of sound and vision, and a heck of a lot of awkward cabling as well as host of monitors and upturned screens, each screaming in psychedelic hues.

In a sequence of cleverly staged sequences, Drew contrasts traditional issues of the sublime in art, grand alpine scenes and millennia of geological formations, with the heady yet controllable output of the digital world.

In a kind of joyful squeamishness, you want it all to stop. Drew has been audacious enough to wrap the gallery's fine Georgian pillars in underlay and luminous tape. They look just great.

· Until 8 May

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A walk through of British Art Show 8

Previewing some of the most exciting artists featured at BAS8

Source: The List Date: 29 February 2016 Written by: Laura Campbell comments .



Rachel Maclean, Feed Me I Jonty Wilde

If you've been paying attention to the contemporary art scene in the UK this past five years you won't be surprised to find that British Art Show 8 is gleefully tactile with an emphasis on new technology and moving-image works. What undoubtedly sets this edition of BAS apart is the number of belly laughs provoked by many of the artists. Not irony with a smirk, but good-natured inclusive humour: something of a relief if you were expecting something more stuffy and academic.

Rachel MacLean



By far the best thing in BAS8, Feed Me is something unusual for contemporary art these days – it's genuinely shocking. Watching it, there is palpable tension in the room as Maclean comes perilously close to taking things too far this time. Adopting the same format as the rest of her films, Maclean assumes various roles in gloriously sickly sweet dress-up. Faces sticky and cracking with makeup grimace guffaw and wimper through her most ambitious film to date that is both repellant and bilarious

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Bedwyr Williams



True to form, the giant flat screen TV on which we are shown Williams' absurd new film appears to have hatched from an enormous egg. His work, which is stylistically similar to Tim and Eric, is every bit as serious as films by more po-faced contemporaries. At the eight highly regarded Cambridge institutions where Century Egg is filmed, Williams is careful to treat the artefacts with as little reverence as possible with highly amusing results.

Jesse Wine



Wine's ceramic 'wall paintings' make the obvious point about our romantic relationship with painting and modernism. Citing the beautiful paintings of high modernist painter Giorgio Morandi, it is unclear whether Still.Life is an insulting parody or straightforward pastiche – or both. Either way, it's hard to understand why the artist went to the great effort he has. The Sports Direct mug that intrudes the otherwise signature Morandi arrangement of containers is funny – at least it is for a moment.

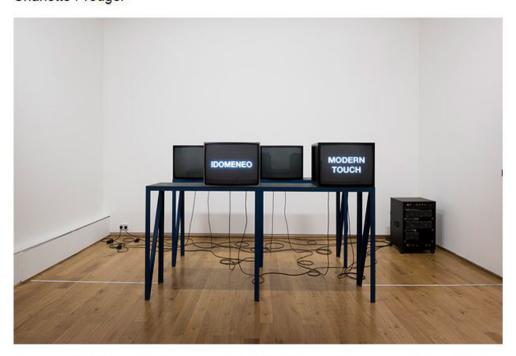
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James Richards



Richard's Raking Light is a stark reminder that our exterior world is only as real as our senses allow. The mostly monochrome film shows fragments of randomly sourced footage that are treated to appear otherworldly and at times ominous. The accompanying ambient sound has been carefully synchronised with the video producing an overall uncanny effect, as if we've intruded upon an abandoned house with the TV still on. This is an intense and beautiful meditation on perception.

Charlotte Prodger



'Sudden', 'Retail Therapy', 'DAN', 'Strategic', 'Zedative', 'Modern Touch': some of the seemingly random words being flashed at us from Prodger's daunting lineup of TVs. The boxy reconditioned monitors sit eye level with their audience, perching precariously on spindly legs. Wires like tendrils are not hidden out of site but become part of the work. Nothern Dancer, while obscure, says something of the authority of language.

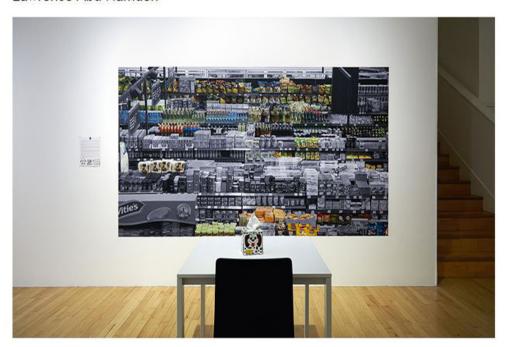
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Benedict Drew



I can understand why Drew claims his installations are escape routes 'from the horrors of the modern world': it is tempting to take shelter in his work forever and live as a child discovering the world anew. Except Drew's world appears to be based on B-Movie Sci-Fi films and educational science centres for kids. Perhaps this is the future – when we'll be so far down the line we don't know where we end and technology begins, and nature is only alluded to by pixels.

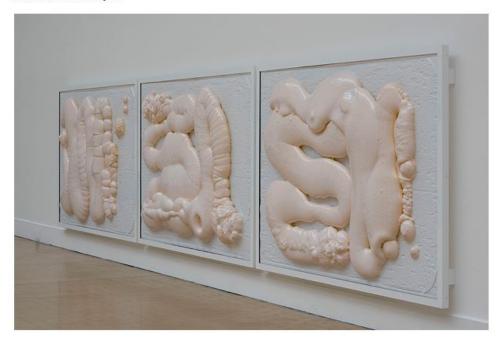
Lawrence Abu Hamden



Is it art or just research? Increasingly art is determined to prove itself as being part of 'real life'. It already is of course by virtue of being in the world, but as this year's Turner Prize victors proved, that aim is becoming ever more explicit. And so Abu Hamden's A Convention of Tiny Movements, which relies heavily on research by engineers at the Massachusetts Institution, comes as no surprise. By aligning his work with Object Oriented Ontology it's certainly bang on trend.

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Nicolas Dashayes



Dashayes' industrially made objects recall Minimalism's Donald Judd and Robert Morris, exemplifying contemporary artists' tendency towards a re-hashed modernism. Unlike his predecessors, Dashayes' prefers to contaminate his slick sculptures with detritus, and in the case of Becoming Soil, the waste including toilet roll packaging makes his sterile tubing more reminiscent of a sewage system than something you might find in the revered space of the gallery (at least not in Minimalism's heyday).

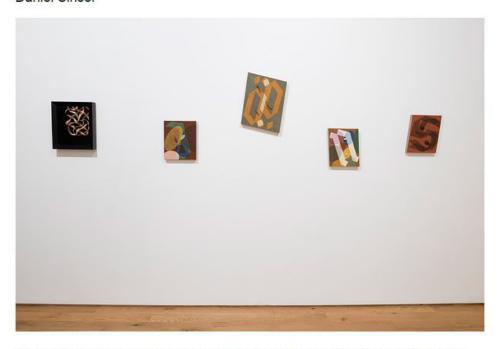
Caroline Achaintre



Achaintre's sculptures positively ooze 'thingness'. It is a joy to behold objects that have been crafted by an artist who is clearly in thrall of the materials she chooses to work with. The sumptuous materials rather speak for themselves, Achaintre just nudging them in the direction of meaning. A shadow of a face can be seen in her amorphous blobs and we can simply take pleasure in perceiving figurative elements. Perhaps this is an attempt to ground us in the physical world.

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Daniel Sinsel



And the award for most outlandish exhibition statement goes to 'painter's painter' Daniel Sinsel with Hansel. 'Culinary pleasure and digestion (not least the appeal of gingerbread, or a witch's preference for roast boy) is reflected in his use of appropriated material, including fossilized animal faeces and a type of irregular quartz known as Kerkimer diamond.' Accompanying statement aside, the irregularly shaped realist-style paintings are actually a pleasure to behold.

British Art Show 8, Inverleith House, Scottish National Gallery of Modern Art One and Talbot Rice Gallery, Edinburgh, until 8 May.

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British Art Show 8

BY BENGISU SAKARYA • FEBRUARY 29, 2016

Talbot Rice Gallery until 8th May

The British Art Show is a touring exhibition project that aims to enhance nationwide appreciation and comprehension of contemporary art among audiences. With this aim, The British Art Show 8 is organised every five years, touring the country to present the public with a fresh generation of artists and inspiring new contemporary art projects produced in the UK.

This year's tour opened up in Leeds Art Gallery and is currently visiting Edinburgh as a part of the fifteen-month showing. Taking place across three venues in Edinburgh, Inverleith House, the Scottish National Gallery of Modern Art and Talbot Rice Gallery, the show is awaiting visitors with free admission in all venues.

Talbot Rice Gallery offers works by various artists. All of the art acts together to bring about the principal theme of the position of the object in contemporary culture where boundaries between natural and artificial are blurred. The British Art Show 8 brings out the contemporary artists' response along with the changing nature of the object and reality. Talbot Rice Gallery provides a good starting point for discovering this theme.

As soon as the visitor enters the gallery, their attention is grasped by the sounds of Benedict Drew's installation, 'Sequencer', one of the most indulging experiences of the gallery. The room of the installation greets the audience with sudden and unexpected noises, psychedelic and bright lights. The eerie and tempting feel of the installation reflects the modern world's relation to technology. It encourages the audience to think about the link between the natural and synthetic material of the environment that surrounds them.

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The exhibition continues with Ryan Gander's 'Fieldwork', an installation that engulfs the viewer in an interpretative adventure about the stories of the objects. The visitor is also treated to artist

Lawrence Abu Hamdan's piece, 'A Convention of Tiny Movements', providing an experimental take on manipulation of objects into various forms. Hayley Tomkins's art ends the experience of the show with an interesting perspective on the use of unconventional and traditional material in art.

Overall, Talbot Rice Gallery serves as a great start to become acquainted with The British Art Show 8's theme of this year's exhibitions. It is carefully curated and the pieces are well chosen to represent the core concern in an approachable and flowing manner. Considering that this is an opportunity that only comes by in five years, it can be said that the exhibition is a must for everyone who is interested – or think that they could be interested – in contemporary art. It is a very accessible show that is definitely worth a visit.

Image Credit: Ryan Gander

RUSSIAN PAINTING IN THE AGE OF TOLSTOY AND TCHAIKOVSKY

SPRING 2016

The artist-filmmakers John

Akomfrah and Beatrice Gibson discuss cameras, collage, collectives, Cornelius Cardew and the other 'multi-layered, multinarrative multiplicities' that characterise their works. Portrait by Jillian Edelstein

showing at Arnolfini in Bristol.

film and television production company, Smoking Dogs Films.





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Left: John Akomfrah, Auto da Fé, 2016, two-channel video, 40 mins; right: Tropikos, 2016, single-channel video, 37 mins



Art Quarterly John, you've described yourself as a 'born bricoleur [who] loves the way that things that are otherwise discrete and self-contained start to suggest things once they're forced into a dialogue with something else. The principal theme of your new video installation Auto da Fé, one of four works of yours screening in the UK this spring, is the persecution and displacement of peoples from the Huguenots who fled France in the 16th and 17th centuries to present-day migrations from Hombori in Mali and Mosul in Iraq. What was its starting point?

John Akomfrah About four years ago I went to Barbados to teach a course, and I met a guy who said he was a Sephardi Jew. I said: 'There's no way...' because he didn't quote-unquote 'look' like one. He took me to the synagogue and the Jewish cemetery in Bridgetown. I was astonished.

Beatrice Gibson What is the Jewish population

of Barbados?

JA Tiny now. [About 100, out of a total population of 285,000.] But there was

a time in the 17th century when people fleeing the auto-da-fé in northern Brazil went to the Caribbean in their hundreds, and quite a lot settled in Barbados. [To which they brought sugar cane along with the knowledge of how to cultivate it. That Brazil was a Dutch colony from 1630 to 1654 is evident in the 500 windmills, built to process it, that survive across the region.]

It seemed to me to be a fragment of history calling to be inserted into a larger narrative. It's part of this weird double bind of migration. On the one hand, people are trying to get away from something. But then they arrive in this place, and the technology they bring necessitates degradation of another form of human life.

To walk into that cemetery and to see epitaphs, dating back to the 1660s, of people in so many different languages... Here in microcosm was the multiculturalism we're always talking about. In a way, it's very much like Vertigo Sea [which, along

with whales and whale-hunting, also takes migration as one of its themes, beginning with a harrowing excerpt from a BBC broadcast in which a young African refugee escaping on a boat that is taking on water, clambers onto a tuna cage and fears he is going to be eaten]. I'm trying to find engines or narrative propulsions that connect things that aren't otherwise obviously connected.

BG I was really blown away by Vertigo Sea and The Unfinished Conversation. I think they're amazing. They're the first multi-screen works that I've really enjoyed. I've always felt resistant to non-single-screen work. I want to go into galleries for peace, not for more bombardment by some gratuitously immersive spectacular bollocks. [Akomfrah roars with laughter.] But honestly, this was really the first time I thought: 'This is amazing use of screens.' It made me want to make multi-screen work for the first time ever.

JA Thank you very much for that.

BG The multi-screen format allows you to do

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'I'm trying to find engines or narrative propulsions that connect things that aren't otherwise obviously connected' JOHN AKOMFRAH

something much more expansive, or at least less reductive, in establishing connections that aren't necessarily causal or linear. It's like a synthesis; the ultimate form for your collagist, bricoleurist approach. All those multi-layered, multi-narrative multiplicities.

JA I was looking at your films, thinking all these strategies that you employ seem to me to be dying for expansion. I wondered why you hadn't moved in that direction. A single screen can't contain all you're trying to do. What struck me first was that all the conditions of affinity between your works seem to emanate from the fact that you shoot on 16mm film. I wanted to ask you why you were still committed to it.

BG I like the way it looks, to be honest. It has an opinion. Budgetwise, it's not necessarily any more expensive than HD [high-definition video], given all the post-production that's needed with HD. There's an immediacy about it. And I guess I also feel it has an affinity with cinema history, much more so than with the art world. It also imposes a

set of restrictions on set, which I enjoy. It matches the material I work with in a way. I'm not working with actors who are striving to give great performances, so I'm not doing 45 takes. There's a discipline inherent in it that I appreciate. The authorship has to happen in the setting up of the situation, rather than the performance of it. JA Weirdly, it was the issue of authorship that led to my migration to digital.

Back in the 1980s [Akomfrah made his first major work, Handsworth Songs, about the 1985 riots in Birmingham and London, as part of the Black Audio Film Collective), working on film was really hard because there was this hierarchy in the film industry, which pretty much mirrored the quoteunquote 'power relations' at the time. The labs almost reinscribed those systems of inequality. Let's say I went to Ghana and came back with 40 cans of Super 16mm, which I sent to Technicolor. It was not uncommon for them to treat it like a third-class citizen. If Ridley Scott had

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brought his latest project in, that would obviously get preferential treatment, but everything about the process gave you the sense that it was a technology that reflected existing relations outside just a little too crudely.

BG The labs can still be a problem because there are fewer and fewer of them. It took three weeks to get the rushes back for the last piece I shot because no one could sync up the sound. They didn't have an edge-numbering machine.

JA But there is something special about film. I was watching your film Agatha [based on the experimental British composer Cornelius Cardew's dream about

a planet where there is no technology and no one speaks, communicating instead through music, the rhythms of their gait, the changing colours of their bodies]. And I was struck by the stripes on the side. **BG** I was like, 'Oh no!' when it came back from the lab, and then I thought: 'It's sci-fi! Let's work with this.'

JA it made me feel almost nostalgic for film. There must have been a tiny hole in the mag, so light got in just before you took it out of the bag or something. There was a time when you'd have looked at that and thought, 'Oh fuck!' and got rid of it. But now even the particles of film are interesting.

BG They imply a sort of authenticity. That was the most low-key project I've done: just a Bolex, a bunch of friends, no synced sound. It cost about £5,000. Normally, I work with a crew in a more structured and conventional way. You work with whatever means are available. You can make a film on your iPhone. I actually started with a massive crew. So Agatha was a breath of fresh air. There wasn't a producer breathing down my neck. We cooked nice roasts and filmed when we felt like it and made soup in between scenes. I understand now why I do this!

JA The advantages of working like that are that you keep everything absolutely organised as you want it.



Above: Beatrice Gibson, Agatha, 2012, 16mm transferred to HD, 14 mins; left: Beatrice Gibson, F for Fibonacci, 2014, 35mm and 16mm transferred to HD, 16 mins

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Right: Beatrice Gibson, The Tiger's Mind, 2012, 16mm transferred to HD, 14 mins







'In the end, *The Tiger's Mind* proposes an idea of collectivity that is somehow different from collaboration' BEATRICE GIBSON

BG A crew is a well-oiled machine, but there's always a tension. On the one hand, I very much enjoy the sociality of that. And the way that, once it's rolling, it really functions. On the other, if you come from the art world and want to do things differently, you have to have constant arguments. They say things like: 'Why do you want to record live sound? Couldn't you do that in postproduction?' They don't understand that I want my work to be about process too. I want it to be a document with sound in the landscape. And they're like, 'Why would you do this to yourself?' So I have to spend three hours justifying myself. JA That's a really important point for me. One of the reasons we closed the Black Audio Film Collective in the mid-1990s was the commitment to processes felt as if it had reached its logical course. BG I wanted to ask about the relationship between the Collective and Smoking Dogs Films. It's many of the same people, but the implications of the structures are very different. One was very much a collective, the other is a production company. JA Even though Black Audio was named a collective, it was really a cooperative structure, which meant we were part of the industrial commonality of a co-op. In a way, the practice hasn't changed, but the failings of the common-ownership movement mean the whole legal thing has changed quite dramatically. It's a bit like improvised music. The director's name is just the beginning. It doesn't define anything. Saying I'm the director tells you little about how we work, which is much more fluid. **BG** But at the same time it's important to define those roles so there's something to start from. You need to take some responsibility for what you're doing. The Tiger's Mind [2012] was a film about collective work based on a Cardew score that is basically a portrait of the improv group, AMM, he was in. He wrote it at the time he was playing with them, so it's kind of a provocation because, obviously, his music isn't scored. It's a portrait of musicians in performance with one another; a kind of critique of collaborative practice.

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Above and right: John Akomfrah, Vertigo Sea, 2015, three-channel video installation, 48 mins

JA You're one of the few filmmakers I know whose work is grounded in a profound understanding of music and who's mastered the sonic dimension: Stockhausen, concrète, Fluxus. I love Cardew too, but I've never attempted to explore a practice with him as a sort of interlocutor as a silent partner. BG For me, he kind of embodies this ongoing, never-ending unfinished conversation between the personal and political, politics and poetics. He has this crazy trajectory where he's at the forefront of the avant-garde, and the next minute he's in village halls saying fuck Stockhausen. JA It's now about Chinese folk. [Cardew was both a Maoist and influenced by English folk tunes.]

BG People say MI5 had him assassinated. He was hit by a van and killed [in 1981] when he was quite high up in the Communist Party. Who knows if it's true, but it was never solved. It's like Roland Barthes. He was hit by a laundry van in Paris the year before [and later died from his injuries]. **JA** What made Cardew unusual in this

country was that he was so political. In Italy or France, they've been at the coalface: Luigi Nono and all manner of people were members of the Communist Party. Here, there were not that many. And Cardew is fascinating because of that. You really feel this tension in his work. The endless, endless fighting. A lot of the images in your films seem to sum up that tension, but the one that really stays with me is the falling tiger [a ceramic one the size of a Great Dane] in The Tiger's Mind. It falls in what seems like 100 frames a second.

BG I had a crazy slow-mo camera. It's the only part not shot on 16mm. It's like 1,000 frames a second. JA Something about that images speaks of so much of your practice. The act of falling is in itself fantastic. But it's the shattering, and the way you look forensically at all the fragments veering off in different directions. How did you do that? That wasn't done in one shot. BG Well, to reveal my dirty laundry, we had

eight – or maybe it was five – ceramic tigers.

JA No way! It reminded me of the final scene of Zabriskie Point and the house being blown up. Apparently, Antonioni shot it with eight Mitchell cameras, which are enormous.

BG We were told we'd need a pyrotechnical expert so the tiger would shatter in the right way. And I said, 'Can't we just buy eight tigers and push them off the scaffolding?' So that's what we did. It is quite violent. But the whole process of that film was a difficult one. I'd invited six friends to make this piece of work and it kind of fell apart because the premise of the film was authorship, and it turns into a murder story. I kill all my collaborators.

Watching the rough cut was kind of awkward.

As someone who aims to work collaboratively and collectively, the key thing is to define from the beginning what you're all doing. But we couldn't do that because the question itself was authorship. That's why everyone dies. The tiger was the defining implosional moment of that. In the end it proposes an idea of collectivity that is somehow different from collaboration.

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'Saying I'm the director tells you little about how we work, which is much more fluid'

JA One of the advantages we've had as a collective is that our sense of what constitutes the practice draws as much from the sonic world, from music, as it does film. If you take different forms of collaboration in jazz between 1949 and, say, 1969, there's a huge difference between, for instance, the Charlie Parker Quintet and the Art Ensemble of Chicago 30 years later. There's a huge gulf between Miles Davis (at the time of the 1970 album] Bitches Brew and the Miles Davis Quartet of the early 1950s. Yet they were all collaborative projects. There's no way any of this work can happen without other people. There has to be the understanding that everyone is at the top of their game. It might say John Coltrane on the cover, but you know Elvin Jones, McCoy Tyner, Jimmy Garrison are there too. These guys were all titans. They knew you didn't have to sublimate identity to achieve collaborative practice. There are models of collaboration in music that are much more

varied and nuanced than cultural narratives lead you to believe. It's not about sitting around debating how many lentils should go into the stew. We were never like that. BG Maybe the multi-screen question relates to that on a different level: the multi-screen represents the collective, and the single frame is the individual. Maybe it's a manifestation of the bricoleur in you, the collagist, the multiple voices that inhabit your work. 'John Akomfrah: Vertigo Sea', Arnolfini, Bristol, to 10 April, arnolfini.org.uk. 'John Akomfrah', Lisson Gallery, London NW1, to 12 March, lissongallery.com. All That is Solid, British Art Show 8, Edinburgh, to 8 May; then Norwich and Southampton; see britishartshow8.com for dates. Beatrice Gibson's films F for Fibonacci and Crippled Symmetries will be shown as part of BLOC Projects (blocprojects.co.uk) at Art Sheffield, 14 April to 7 May, artsheffield.org Beatrice Gibson is represented by the Laura Bartlett Gallery, London E2, laurabartlettgallery.com.

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CULTURE

British Art Show 8

BY SIRI STAI • MARCH 8, 2016

Inverleith House Until 8th May

The British Art Show 8 has finally made its way to Edinburgh. A national touring exhibition of forty two artists arranged by Hayward Touring, it features everything from video-installations and sculpture to painting and design. It is, as such, a comprehensive overview of talented artists who have had an influence on the art scene in the UK for the past five years, and is highly accessible to the layman.

The central focus of the exhibition is the ever increasingly blurred boundaries between what is considered reality and what is recognised as the virtual in contemporary society, and especially as it relates to "the object" in art. The artists have highlighted this struggle with the meaning of materiality by engaging with a wide array of mediums. They act as archaeologists and historians in order to give a new meaning and explore new ways of thinking about everyday objects.

A beautiful calming walk through the Botanic Gardens in order to get to Inverleith House clears the mind and prepares one to arrive at the exhibition with a cleansed visual palate. The visitor is greeted at the start of the exhibition by Caroline Achaintre's textile and ceramic work, mediums that were chosen for their both attractive and repulsive textures, as well as for the continuity and change that is inherent in the time-consuming production of these hand-tufted wool creations. Experimenting with minimal visual cues, Achaintre shows how subtle changes impart a variety of emotion and character to what on first inspection appears to be a lifeless carpet, but which takes on an expressive life of its own.

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In the next room we find Pablo Bronstein's whimsical architectural drawings within which he mixes and references many styles that in their juxtaposition create fantasy-like and original architecture, reminiscent of something out of a Wes Anderson film. One drawing of a building that is a greenhouse at the base but turns into an office skyscraper is particularly striking.

Bedwyr Williams' film 'Century Egg', screened from a TV appearing as if it has hatched from an egg sculpture, is a humorous take on how the collection of artefacts in museums can be truly extraordinary but also at times insufferably banal. He illustrates this in a segment where he muses on the collection of old pocket calculators, receiving many laughs from spectators.

However, the favourite film installation of this reviewer was Simon Fujiwara's 'Hello', which contrasts the life of a Mexican litter-picker with a German specialist in computer-generated imagery. It puts their relationships with objects and the material in sharp focus as well as the disturbing nature of the world economy and extreme disparities in living standards. The film is a riveting watch.

This exhibition features a good overview of influential UK artists and engages with an interesting and contemporary topic matter, worthwhile for a visit.

Image Credit: Charlotte Prodger

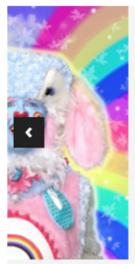
The Independent, Radar

12 March 2016



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Rachel Maclean, Feed Me, 2015, HD video by Courtesy the artist and Film and Video Umbrella

Rachel Maclean set for 2017 Venice Biennale show

News Team | 10 May 2016

Rachel Maclean has been selected to represent Scotland at the 2017 Venice Biennale.

The Glasgow-based video artist – whose work was among the key pieces at this spring's British Art Show 8 – will present a major new commission at next year's Biennale, as the centrepiece of a solo show curated by Hawick's Alchemy Film and Arts and the Talbot Rice Gallery at the University of Edinburgh.

Previous Scotland + Venice exhibiting artists include <u>Graham Fagen</u>, a <u>2013 group show</u> from Duncan Campbell, Hayley Tompkins and Corin Sworn, <u>Karla Black</u> and <u>Martin Boyce</u> – read our archive of <u>reviews and interviews from the Venice Biennale here</u>.

Maclean described her selection for the Venice Biennale as "hugely exciting", saying: "I am honoured to be participating in such a significant international event and can't wait to get started on the new commission." Amanda Catto, Chair of the Scotland + Venice Partnership behind the Maclean exhibition, said: "Rachel's work is remarkable and has the power to captivate and enthral. The Biennale is a significant international platform that will bring Rachel's work to new audiences, especially the large number of international visitors that come to Venice."

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The 2017 Venice Biennale runs from 13 May to 26 November 2017; following its debut in Venice, Maclean's new work will be displayed at the <u>Talbot Rice Gallery</u> in Edinburgh in 2018.

Watch our video interview with Rachel Maclean below.



http://scotlandandvenice.com

The List 10 May 2016



Rachel Maclean selected as Scotland's entry in 2017 Venice Biennale

Glasgow artist to present new work at one of the world's most prestigious art exhibitions

Source: The List Date: 10 May 2016 Written by: Alex Johnston comments .



Credit: Craig Gibson

Artist Rachel Maclean has been selected to represent Scotland at the 2017 Venice Biennale, an announcement which underlines with fluorescent pink highlighter her status as the rising star of young Scotlish artists. The Scotland + Venice partnership made the announcement today, and the presentation is commissioned and curated by Alchemy Film and Arts in partnership with Talbot Rice Gallery and the University of Edinburgh. Maclean says she's 'hugely excited', and can't wait to start on the new commission.

The news comes after a highly visible year for the artist, whose work *Feed Me* was heavily showcased in British Art Show 8 and subsequently acquired as part of the permanent collection of Modern One. The artists who've previously represented Scotland at the Biennale – including Jim Lambie, Joanne Tatham & Tom O'Sullivan, Graham Fagen, Hayley Tompkins and Corin Sworn – are among some of the most respected artists at work today. Although Maclean is considerably younger, having only graduated from Edinburgh College of Art in 2009, she's possibly the most distinctive talent among them. Whatever your opinion of her disorienting, cartoonish video work – with its irreverent attitude to, well, everything – it doesn't look remotely like anyone else's.

Pat Fisher, principal curator of the Talbot Rice, comments that Venice is 'a place of decadence and Carnival, of mythical history and masquerade balls', and looks forward to seeing how Maclean will respond to it. The artist's work has focused lately on themes of nationalism and national identity, hot topics in the time of a referendum on Scottish independence, but she hasn't always been about poking fun at nationalist and unionist shibboleths. In an earlier work such as 2011's berserk digital image series *Massacre of the Innocents*, Maclean revelled in tropes from art history, gleefully stirring Rubens, Poussin and the Starbucks logo into a terrifyingly hilarious nightmare of child-slaughter, as carried out by and upon a teeming population of semi-clad cartoon pussycats. Hopefully, the challenge of the Biennale will liberate her imagination to similar heights.

The Herald 10 May 2016 1/3

heraldscotland

Meet Rachel Maclean: The candycoloured nightmare world of artist to represent Scotland at Venice 2017



1 day ago / PHIL MILLER

A Scottish artist whose films create a "nightmarish, candy-coloured world" is to represent Scotland at the world's biggest visual arts festival.

Rachel Maclean, based in Glasgow, is to be the artist featured in the Scottish show at the 57th International Art Exhibition at the Venice Biennale next year.

Maclean creates art films which mix themes of surrealism, fantasy, social and personal identity, with special effects, sometimes highly coloured day-glo worlds, elaborate sets, high art and popular culture.

One of her recent films, Feed Me, was purchased for the National Gallery of Scotland and the galleries described the "nightmarish, candy-coloured" world she created as "elaborate, beautifully realised...and extraordinary".

Ms Maclean, who was born in Edinburgh and graduated from Edinburgh College of Art in 2009 will present a "major new film commission" a venue yet to be confirmed.

She said she is already inspired by the historic connection between the city and masks, and in particular those worn by plague doctors.

The artist said: "I've already been thinking about the plague masks, and the plague victims, and setting the film partly in a contemporary setting and partly in the 17th century - continuing the theme of my work being neither in one place or the other."

The Biennale is considered one of the world's top showcases for contemporary art.

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More than 33,000 people visited the Scottish show, by Graham Fagen, at the 56th international art exhibition in Venice in 2015.

The Biennale itself drew more than 500,000 visitors to the famous canal city, as well as the world's media: more than 8000 journalists.

Ms Maclean's show in Venice will be curated by Alchemy Film and Arts of Hawick, in partnership with the Talbot Rice Gallery, Edinburgh, and the University of Edinburgh.

Pat Fisher, principal curator of the Talbot Rice Gallery said that the potential for her show in Venice is "vast".

"It is a place of decadence and Carnival, of mythical history and masquerade balls. We eagerly anticipate how she will respond to it," she said.

Maclean's films have an array of characters, costumes and settings - she often plays many of the parts herself, utilising costume, make up, props, costume and other effects.

For example in The Lion and the Unicorn she dressed in an elaborate costume featuring the Union Jack whilst miming to a speech by the Queen.

Born in 1987, she was was educated at Edinburgh College of Art where she completed her BA in Drawing and Painting in 2009.

Maclean was nominated for the Film London Jarman Award in 2013 and won Glasgow Film Festivals Margaret Tait Award in 2013.

This will be the 8th presentation for the Scotland + Venice body, which has organised a separate Scottish show at the festival since 2003.

Talbot Rice Gallery will host Rachel Maclean's work from the Venice Biennale in early 2018.

Ms Maclean added: "It is hugely exciting to be representing Scotland at the Venice Biennale. I am honoured to be participating in such a significant international event and can't wait to get started on the new commission."



Amanda Catto, chair of the Scotland + Venice Partnership, said: "Rachel's work is remarkable and has the power to captivate and enthral. The Biennale is a significant international platform that will bring Rachel's work to new audiences, especially the large number of international visitors that come to Venice.

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"Our partnership with Alchemy Film and Arts and Talbot Rice Gallery/ University of Edinburgh is extremely valuable, providing exciting new possibilities to strengthen the impact of the project in Scotland, to produce an outstanding exhibition and to ensure our visitors are given the very warmest of welcomes."

Richard Ashrowan, creative director at Alchemy Film & Arts said: "Rachel Maclean is a powerfully original artist filmmaker, and we look forward to working with her on a striking new film and exhibition presentation at Venice.

"Rachel's new film commission will create a significant legacy as part of a national and international touring programme, working with a range of partners across Scotland and beyond."

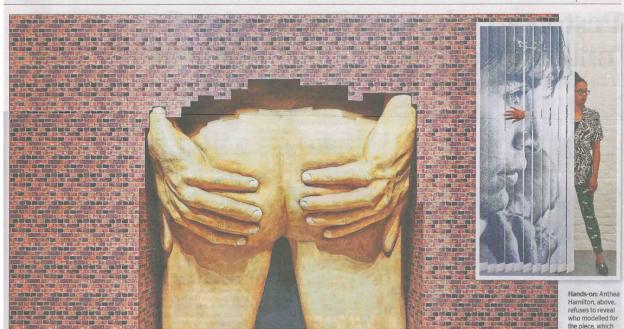
Previous Scotland + Venice presentations have included the show in 2015, by Graham Fagen, curated by Hospitalfield Arts in 2015

Evening Standard

12 May 2016



EVENING STANDARD THURSDAY 12 MAY 2016



Bottom's up for the Turner Prize

Sculptor's cheeky art wins her place on shortlist for £25,000 award

Robert Dex

Arts Correspondent

AN ART show featuring a 10-metre-high sculpture of a man's buttocks has been nominated for the Turner Prize.

Anthea Hamilton's bare-faced cheek was rewarded by judges, who short-listed the Londoner for the £25,000 art award.

Her work is called Project For Door (After Gaetano Pesce). Set into a brick wall, it was inspired by an idea by Italian designer Pesce, who proposed a similar entrance for a Manhattan sky-scraper that was never constructed.

Hamilton has refused to identify her model, whose behind was 3D-scanned for the sculpture, but has reportedly

frough, whose certaint was 30-scanned for the sculpture, but has reportedly said he is a graphic designer who works with several contemporary artists.

The piece forms part of her New York show Anthea Hamilton: Lichent Libidol Chastity, which includes white water pipes decorated to look like giant cigarettes and a suit designed with a brick. rettes and a suit designed with a brick wall pattern.

wall pattern.
The curator of the New York gallery
where Project For Door was initially
shown said the work built on Pesce's
original "hypothetical idea". Ruba
Katrib said: "In Anthea's work, the ass
breaks out of the wall of the exhibition

Hamilton is one of four artists – three of them women – shortlisted for the prize, which has previously been won







Nominees: Helen Marten, left, and Michael Dean, right, use a range of materials for the sculptures in their shows. Josephine Pryde, inset top, is a photographer whose installation features close-ups of people's hands and a small working train

by Grayson Perry and Damien Hirst. by Grayson Perry and Damen Hirst. Her fellow nominees include Michael Dean, whose show at South London Gallery included sculptures made from corrugated iron shop shutters, and photographer Josephine Pryde, nomi-nated for a San Francisco installation

that includes close-up photographs of people's hands and a working minia-ture train covered in graffiti. Helen Marten, a former pupil at Cen-tral Saint Martins, completes the list with work from two shows including sculptures made from discarded

THE MOST TACTILE SHOW IN YEARS

COMMENTARY

Ben Luke

THIS year's shortlist will prompt the most visually playful and tactile Turner Prize show for years – all four of the artists use

four of the artists use sculpture inventively and in some cases seductively. I've long admired Anthea Hamilton's surrealist-inspired sculptural collages. She uses found images of bodies in often hilarious but always visually dramatic ways. Her riff on Gaetano Pesce's idea of welcoming visitors to a skyscraper under a to a skyscraper under a naked arse is typical her movie clapperboard formed partly from an image of a naked woman is currently at the British Art Show in Edinburgh.

You can lose yourself in Helen Marten's in Helen Marten's installations. Again, these are collages of disparate materials, both found and made. They're resolutely physical but they evoke the speed with which we shift

speed with which we shift our gaze from one image or object to another in the technological age. I find myself wanting to reach out and touch them.
Touch dominates Josephine Pryde's recent photographs — the tactile nature of technology is almost fetishised, as nail-varnished hands grip iPads and smartphómes, but also parts of the body but also parts of the body IPads and smartphones, but also parts of the body and clothing. In San Francisco, viewers admired Pryde's photographs from a miniature train moving slowly through the gallery. Text is at the heart of Michael Dearl's work but as

Text is at the heart of Michael Dean's work but as his current South London Gallery show proves, the writing doesn't lead to dry conceptualism but to an absorbing forest of improvised sculptural letters, evoking a range of urban surfaces.

Who will win? This year feels like a very level playing field, but Hamilton or Marten would be worthy winners.

winners.

objects such as lumps of concrete, bits of cardboard and twigs. The Turner Prize, which often attracts controversy for the avant-garde nature of the work, hit the headlines in 1999

when about 2,000 people a day visited Tate Britain to see Tracey Emin's My

Bed, complete with stained sheets and empty bottles. Work by all four short-listed artists will be at the gallery from September 27 until January 8. The winner will be announced in December.

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FRIDAY 13 MAY 2016

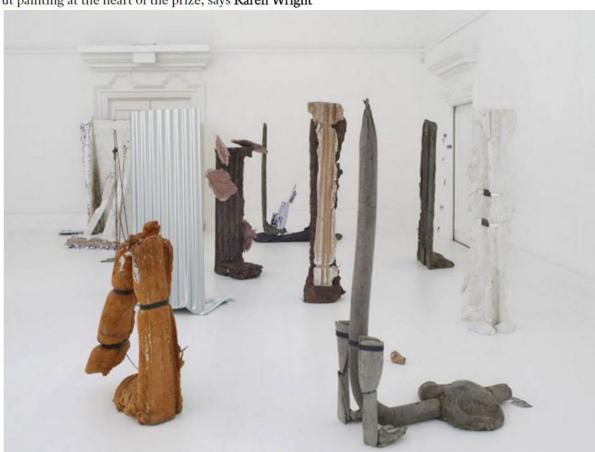


Section 2 Arts

The

TIME TO REINVENT THE TURNER

Put painting at the heart of the prize, says Karen Wright



The work of Michael Dean, one of the shortlisted artists, focuses on the 'physical presentation of language'. The sculptor has been tipped to take this year's prize. (PA)

Another year, another Turner Prize with yet more impenetrable artists apparently selected to irritate and make us feel stupid as we are not part of the inner sanctum of curatorial practice. The short list – Helen Marten, Anthea Hamilton, Josephine Pryde and Michael Dean – contains three women and one man, an admirable attempt, it might seem, to redress the balance of male to female artists, except for the fact that I predict that Michael Dean may well walk away with the prize. (Overleaf, Turner shortlist)

All the shortlisted artists work mainly as sculptors, except for Pryde who predominantly uses photography. At least there is the relief that this year there are no darkened rooms with overly long videos to sit through, or remnants of performances to remind us of what was and could have been. There are also no painters at all. The curatorial argument that painting influences Pryde, Marten or Hamilton in the way they compose their work seems a specious one. It is the computer that seems far more dominant in their practices

The four artists are nominated for solo exhibitions, most of which are abroad and unavailable for many of us to have seen. Hamilton was nominated for *Lichen! Libido! Chastity* at the SculptureCentre in New York. This reflected her continuing interest in mining sexualised images from the internet. This appropriation of images is clearly shown in the centerpiece of that show, *Project for Door (after Gaetano Pesce)* a recreation of an unrealized work from the 1970s by Pesce, an Italian architect, which was originally destined to be the front entrance of a Park Avenue apartment block. The frankly inappropriate image of male buttocks is quasi-obscene and would have been hilarious if it had been realized as to its initial plans. I last saw Hamilton's work in Edinburgh in British Art Show 8 where she had injected an ant farm into a sculpture. Needless to say the ants had all died, a rather gratuitous addition to an otherwise inert sculpture.

Marten's practice, according to Tate's press release, "attracts and intrigues, while also resisting interpretation and categorization." Like Hamilton, Marten predominantly relies on the internet to mine her images, using language in her titles to again provoke a feeling of misunderstanding. She is certainly inclusive in the use of the materials that she uses to make her works. Shown in the Venice Biennale, Lunar Nibs has as its *ingredients* a pickle, a bowl of fish skin, coins and cotton all mashed up together into a colourful composition that we are told is "deliberately meant to both seduce and perplex us".

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Pryde barely made the Turner cut, being 49 (the top age is 50). She was nominated for her solo exhibition *in Thinking By the Person i Am* (deliberately subverting language or grammar in her title) at CCA Wattis, San Francisco. Pryde predominantly uses photography to explore issues of both gender and consumerism. In San Francisco her photographs were disrupted, another curatorial word, by the addition of a large model train that the viewer was invited to sit upon and ride on to peruse the exhibition, reinforcing the contemporary ideal that the experience of going to a gallery should be fun.

Dean has been nominated for *Sic Glyphs*, a show at South London Gallery. More purely sculptural than the other nominees, this is easier for the viewer access. Dean's personal concerns of language and co-option of contemporary materials such as rebars, a material used in construction and favoured by artists like Ai Wei Wei, may inform the work but they are, unlike the other artists, less opaque in their delivery. There is pleasure in this work and pleasure in the making.

The Turner Prize desperately needs to reinvent itself. Firstly it needs to get rid of its now obsolete rules – no one over age 50; the artist has to live and work predominantly in the UK (unless you are Tino Seghal in 2013). The restrictions were imposed to protect British artists from international competition, but with a global art world, as clearly seen in the places that these exhibitions have been held, they now seem parochial and foolish. The top age limitations means that "late bloomers" such as Phyllida Barlow and Rose Wylie never got a chance to be nominated to this still important prize. And important it is. While I am writing this piece and the ink is not yet dry on the press releases, the galleries are sending out congratulation notices to their nominated artists.

In 1997 I appeared on Channel 4 after the announcement of the Turner Prize as part of a debate positing the question as to whether painting was dead. The short list that year was all women, Christine Borland, Angela Bulloch, Cornelia Parker and Gillian Wearing (Gillian Wearing won) and not a painter in sight. I was defending painting and its central role in art. Famously Tracey Emin stomped out, making it wonderful television for all the wrong reasons. Looking at this year's list, and recently having walked around the British Art Show 8, it seems the defence is still necessary. Painting certainly is dead to a certain breed of curator if not to the public in general. Being slippery and perplexing is just not enough; let's give our viewers something to enjoy and fill our minds so we may remember it the next day.

Exhibition opens 27 September at Tate Britain, tategallery.org

The Guardian 13 May 2016

Published in London and Manchester theguardian.com

theguardian

The Guardian | Friday 13 May 2016

National

Clockwise from near right: Helen Marten's Limpet Apology (traffic tenses); Project for Door by Anthea Hamilton: and Michael

Don't miss the buttock selfies. It's time for the Turner shortlist



Mark Brown

Arts correspondent

It sparks excitement and joy in some and bemusement and fury in others, and this year's most coveted prize in British contemporary art - the 2016 Turner prize - is unlikely to buck the trend.

Contenders include the creator of an Contenders include the creator of an 18ft sculpture of a man's bare buttocks, an artist obsessed with corrugated shop window shutters, another whose sculptures are described as "slippery and elusive" and a fourth who allowed visitors to ride around her exhibition on a choocheo train

a choo-choo train.

The four artists on this year's short-list - Anthea Hamilton, Michael Dean, Helen Marten and Josephine Pryde - will exhibit their work in a show running from September at Tate Britain, with the winner receiving £25,000 to be announced in December. announced in December

announced in December.
The prize's stated aim is to "promote public debate around new developments in contemporary British art", rewarding British artists under 50 deemed to have made outstanding work over the preceding year. Tate Britain's director, Alex Farquharson, said the much of the work racquiation, said the much of the work this year reflected "living in a world sat-urated in images under the ubiquitous influence of the internet". Hamilton represents the weirder, wackier and more wonderful end of the

wackier and more wonderful end of the artistic spectrum, often bringing surrealism and comedy to popular culture subjects. She is nominated for her solo exhibition at SculptureCenter, New York, called Lichen! Libido! Chastity!

The most eye-catching work was a huge sculpture of a man with his hands on his bare backside, which became a popular selfie backdrop. Hamilton's piece was inspired by Gaetano Pesce's design in the 1970s for a Manhattan doorway in the shape of a bare male bottom. The doorway was never realised. tom. The doorway was never realised. Michelle Cotton, director of the Bon-

ner Kunstverein in Bonn and one of

this year's judges, said Hamilton's work was a "strange combination of humour, exoticism and eroticism that has something to do with her unique and eelectic combination of interests and themes".

Newcastle-born Dean, 38, is short-listed for two solo exhibitions: Sic Glyphs at South London Gallery and

Qualities of Violence at de Appel arts

Quanties of violence at de Appel arts centre, Amsterdam.

His work focuses on the physical manifestation of language, turning text into a material thing. He designs type-faces - which only he understands - for the texts he uses, and will often use them on his sculptures greated from

them on his sculptures created from building materials such as concrete and corrugated metal. Dean is generally called a sculptor, although he told one interviewer he was "as much an installation artist as I am a writer as I am a typographer as I am a dramatist as I am a philosopher".

He admitted an obsession with shop shutters and the masses of stickers th encourage. For the SLG show, he made his own stickers with his own text.



Artist Josephine Pryde's photographs of disembodied hands are on the shortlist

As to what it all means, the Time As to what it a means, the time out critic said: "You could happily spend hours trying to decode this show... Dean's art is dense with meaning, layered with allusion. It's intensely clever and intensely visual. It makes you feel allus".

feel alive."
Macclesfield-born Marten, 30, is nom Macclesfield-born Marten, 30, is nominated for a show called Eucalyptus, Let Us In at Greene Natfali, New York, and projects including Lunar Nibs at last year's Venice Biennale. She is also short-listed for the UK's first award for sculpture, the Hepworth prize, so her work for two major prizes will be on display in London and Wakefield this year.

Marten's work is described by Tate as "slippery and elusive in both form and meaning: it attracts and intrigues while also resisting interpretation and categorisation".

The Guardian's Adrian Searle wrote of her 2012 show at the Chisenhale Gallery:

her 2012 show at the Chisenhale Gallery: her 2012 show at the Chisenhale Gallery "Marten makes you want to look very closely at the things she makes and the traces she leaves. Her way of thinking, with its word salads and trapdoor metaphors, is dangerously infectious ... Rarely have I been so struck." Pryde, 49, is shortlisted for her show at the CCA Wattis Institute, San Fran-cisco, called lapses in Thinking By the person i Am.

person i Am.

The Northumberland-born artist's work could be described as concepwork could be described as concep-tual photography, said Cotton. For her California show Pryde installed a 1:10 scale model of a Union Pacific freight locomotive which pulled two boxcars that visitors could ride on as they viewed her photographs of disembodied female hands.

It has not been confirmed whether

It has not been confirmed whether It has not been continued whether the train will run through Tate Britain when the Turner Prize exhibition opens this year - artists can either make new work or show work for which they have been shortlisted. Similarly, there is no guarantee that the giant buttocks will travel to London.

I'm puzzled. That's a good thing

Adrian Searle

his is a good and in some ways unexpected Turner prize shortlist. I have been expecting Helen Marten to appear for a couple of years - unless, as artists sometimes have, she declined to

show until now.

Last year was Assemble's moment, and their inclusion heightened a debate and their inclusion heightened a debate about collective and socially engaged art that was worth having. If there is a theme this time, it is language and form. Three of the four contenders are makers of hybrid objects; the tableau, the assemblage. No film and video here, no painting and no singing (so far as we know), and installation only in its broadest sense. They all puzzle me one way or another. This is no bad thing. Recently Josephine Pryde had a large-scale model freight train constructed for visitors to sit on as they rattled past her photographs in a show in San Francisco,

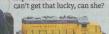
photographs in a show in San Francisco, pictured below, but it is her enigmatic, often staged images that count: hamsters, young women pretending to be pregnant, hands holding objects. We are meant, I think, to tease stories from the evidence. from the evidence.

Michael Dean has partially blocked

the entrance to his current show of sculpture at the South London Gallery, so you have to take a long detour through the building to get in - and when you do, the space is crowded with jostling, roguish forms and blizzards of words.

Anthea Hamilton had mime artists occupy her remade version of Mario Bellini's 1972 Citroen Kar-a-Sutra at the just-closed Frieze art fair in New York, while her work in the current touring British Art Show mixes photographic cut-outs with a live and farm. Hamilton often revisits art and design history often revisits art and design history -

cut-outs with a live ant farm. Hamilton often revisits art and design history-and sometimes its more embarrassing moments (including a 1972 doorway of spread male buttocks by Italian architect Gaetano Pesce). I'm intrigued to know what she'll do for the Turner. Marten is baffling too, in a good way. In fact, she could probably take a word like baffle and tease a sculpture from it. Her work homes in on details and swerves off at tangents to talk about the texture of the world, the scale and timbre of things. Pryde is maybe too opaque, reserved, confounding. Hamilton might surprise us. As the only male artist on the shortlist, Dean cannot win. But Marten has everything going for her, including a Serpentine Gallery exhibition later this year. She is also in the upcoming Hepworth sculpture prize. One of the current Turner judges, Simon Wallis, directs the Hepworth in Wakefield. She can't get that lucky, can she?



Eastern Daily Press 9 April 2016 1 / 2

Eastern Daily Press

Heavy horse procession will bring British Art Show to Norwich

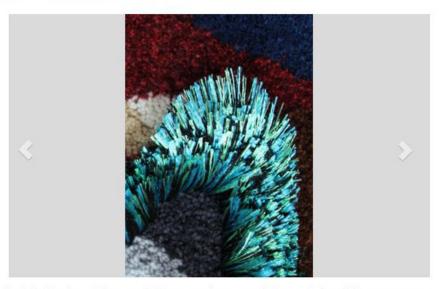
07:00 09 April 2016 Emma Knights



British Art Show 8 is coming to Norwich this summer. 2. Heavy horses at work: horses of this type will feature in Alan Kane's performance piece, The History Train. Image courtesy of Norfolk Museums Service

Norfolk's agricultural heritage is to be celebrated in a special procession announcing the arrival of a major contemporary art event in Norwich.

Art featured in British Art Show 8



British Art Show 8 is coming to Norwich this summer. 7. Linder, Detail of Diagrams of Love: Marriage of Eyes, 2015, © Linder Sterling/Dovecot Studios Ltd. 2015. Courtesy the artist, Stuart Shave/Modern Art and Dovecot Studios Ltd.

Eastern Daily Press

9 April 2016

2/2

British Art Show 8 (BAS8) is heading to the city in June, and more than 100 works of art are set to be delivered to their exhibition venues by a procession of six horse-drawn carts on Saturday, June 18.

The procession – which is being called The History Train – is the idea of Great Yarmouth-based artist Alan Kane.

It will see the heavy horses travel through the city centre and deliver crates full of art to BAS8 hosts Norwich University of the Arts and Norwich Castle Museum and Art Gallery, as well as the Forum.

The visual spectacle will be reminiscent of heavy horse processions from days gone by and a time when horses were used to work the land and for transport.

In 1908 the first Norwich and District Horse Parade was organised for horses employed within a six-mile radius of the Guildhall.

It saw farmers, builders, brewers, butchers, coal and coke merchants all represented.

Mr Kane said: "The horses and their tack and wagons never fail to draw a gasp from almost everyone when they are on show or working.

"Here we will be celebrating the very newest art from Britain by delivering it in one of the most traditional and spectacular ways imaginable, making an art history and transport-history collision." To add to the spectacle of this modern-day procession, the horses will have their leather harnesses adorned with horse brasses that have been specially made by Mr Kane from designs submitted by the public.

Neil Powell, pro-vice chancellor of Norwich University of the Arts, said: "The procession of heavy horses that launches British Art Show 8 is a great way for the city of Norwich and the wider community to have a sense of shared ownership for this extraordinary contemporary art show.

"The procession marks a unique opportunity for everyone in the region to experience a major national touring exhibition and helps to reaffirm the commitment of the university, Norwich Castle and the city to supporting creative excellence by hosting cutting-edge contemporary shows."

The History Train is sponsored by intu Chapelfield, with support from Norfolk County Council and Norwich City Council.

More specific details about the procession will be announced nearer the time.

Do you have an arts story?Email arts correspondent Emma Knights at emma.knights@archant.co.uk

British Art Show

The British Art Show is a five-yearly exhibition celebrating the country's leading role in the international art scene.

The show coming to Norwich – British Art Show 8 – will feature more than 100 works from 42 established and emerging contemporary artists and all of them were selected based on their significant contribution to art over the past five years.

The exhibition is being hosted in Norwich by two key venues – Norwich Castle Museum and Art Gallery and Norwich University of the Arts.

BAS8 launched in October last year at Leeds Art Gallery, where it was seen by 140,000 people, and it is currently on view in Edinburgh until May 8. It will be in Norwich from June 24 until September 4 before moving to Southampton, its final location.

The previous British Art Show in 2010 and 2011 attracted more than 420,000 visitors on its tour.

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Beccles & Bungay Journal 9 April 2016 1 / 2

Beccles & Bungay

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⊙ 07:00 09 April 2016 Emma Knights



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1. Alan Kane, But., 2015 © Alan Kane 2015.

Installation view: British Art Show 8, 2015-17,

Scottish National Gallery of Modern Art. Photo © Alan Kane 2015









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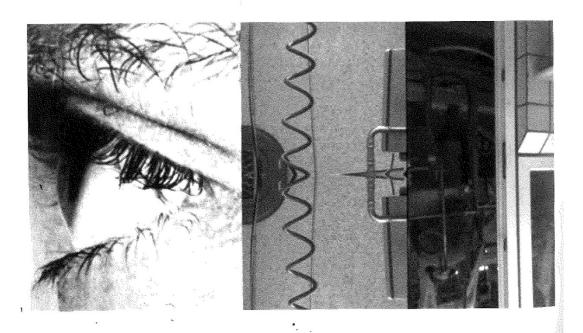
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Frieze, Summer 2016 June – August 2016 1 / 6

SEEING & BEING SEEN

Channelling an array of found footage into his sound and video works, **James Richards** tests the limits of depicting visceral materiality by Kirsty Bell

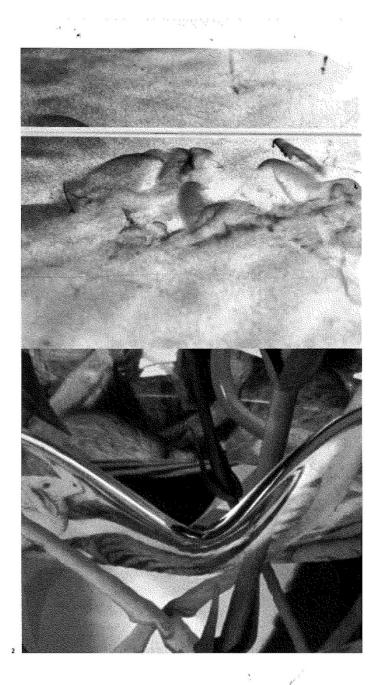


Frieze, Summer 2016 June – August 2016 2 / 6

'The world intends towards being seen,' noted philosopher Kaja Silverman in her book World Spectators (2000). 'It aspires or moves towards appearance. When we look at other creatures and things [...] it is also in response to their very precise solicitation to us to do so.'1 James Richards's video work is compelled by the act of seeing and of being seen. Footage of eyes comes up repeatedly, suggesting a mirror image of our own seeing eye, while short segments of film are repeated, inverted from positive to solarized negative, inserted into slow panning shots or close-ups of some ambiguous surface texture from which we can't tear away our gaze. Looking is the thing. Richards's recent, sound-only works have equivalent intentions: the sound holds us, segueing together snippets of background noise that are familiar but hard to place with gorgeous choral arias, low-volume muttering or the driving momentum of a steady bass beat. The artist's interest in both vision and sound is tied to perception and sensation as physical functions, rather than to understanding in intellectual terms. His work is phenomenologically driven, seeking out ways to mediate the body's relations to technology and the natural world.

When I meet Richards in his Kreuzberg apartment in Berlin (he stayed on in the city after a DAAD residency in 2013), he mentions his attraction to 'the welling up of harmony'. The potential of sound as a medium is deeply ingrained. Growing up in Wales, during the 1980s, he sang in a choir, while his teenage years saw him experimenting with freesound improvisation, using analogue radios or old television sets to generate material that could then be sampled and mixed in real time to create a soundscape dense with accident. During the years he spent studying on a mediaoriented fine art course at Chelsea School of Art, from which he graduated in 2006, Richards was a regular at the film programmes put together by Ian White at the Whitechapel Gallery and Stuart Comer at Tate Modern. He also interned at LUX, London's agency for artists' film and video work, and, tasked with checking returned film reels for scratches and other damage, he would watch this random, decontextualized footage for hours on end, on an ancient Steenbeck editing suite with a dodgy sound connection. Following this, he spent a summer interning at Electronic Arts Intermix (EAI) in New York, doing filing all morning in return for free afternoons in which to pillage EAI's vast archives of historical and current video works by artists. Cumulatively, these experiences offered him unusually broad exposure to early experimental films and moving-image work, as well as giving him a taste for vague, directionless trawling through archives, waiting for something to catch his eye - a decisive influence on his subsequent practice.

'We all have this stream of information that we have to edit ourselves,' Richards stated in an exhibition pamphlet for his 2011 show at London's Chisenhale Gallery, 'but just to isolate one thing on a hunch and to think this thing might be the right image or the right moment to stick with and get into and freeze it somehow! — this is what he is after.2 Given the

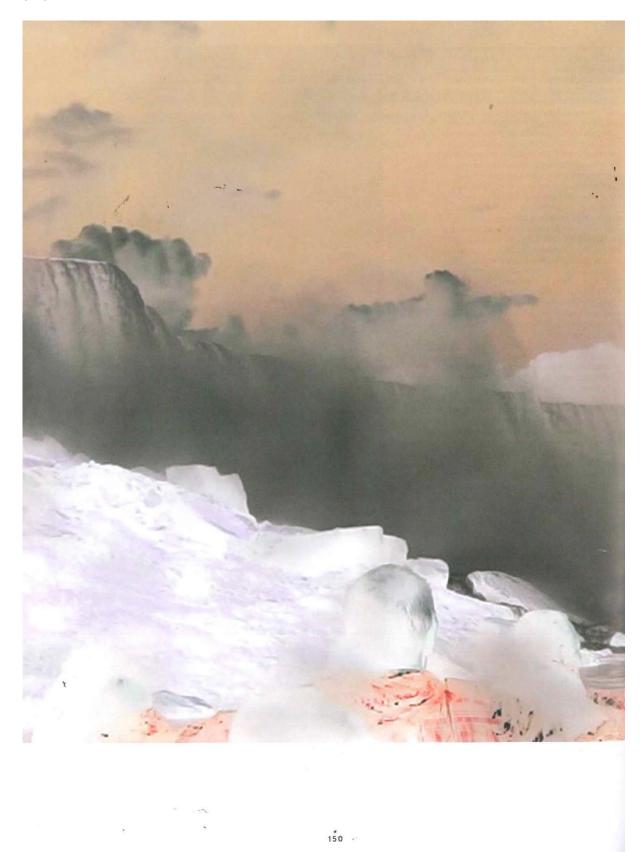


Radio at Night, 2015, video still

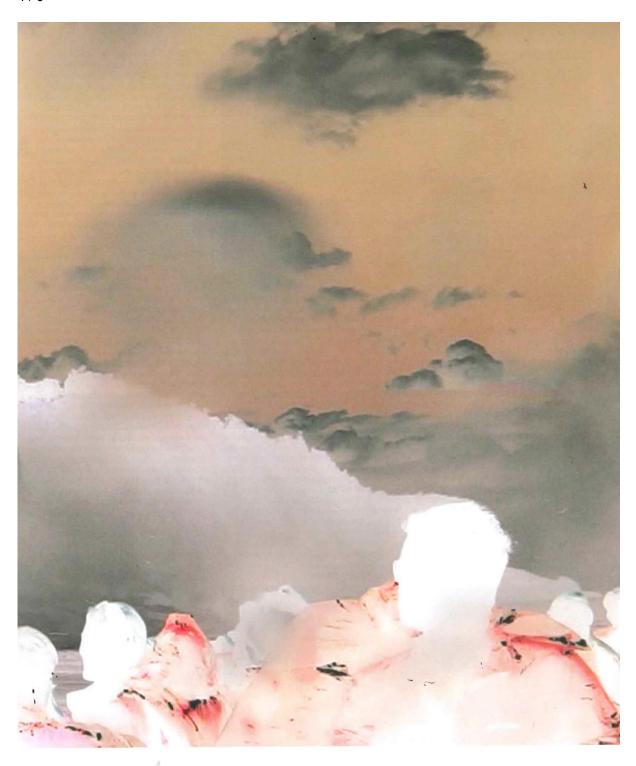
2 Crumb Mahogany, 2016, video still

Courtesy
1 the artist and Rodeo,
London • 2 the artist, Rodeo, London,
and Cabinet Gallery, London

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Frieze, Summer 2016 June – August 2016 5 / 6

Richards embraces technology, absorbing and working it through to examine how it affects ways of seeing or hearing.

mass of stuff out there, the challenge is to make something out of it that is not arbitrary, he told me when we met, something that is charged and can become a thing in the world of itself.

One of the strategies Richards employs to counteract image saturation and its attendant anxieties is to work with the same passages of footage repeatedly, editing or manipulating them in different ways, until those excerpts - a flock of seagulls flying in the sky is a favourite - are refrains that develop their own identities, eventually becoming familiar on their own terms, like a painter's particular brush stroke technique. Radio at Night (2015), a Walker Art Center Moving Image Commission, was devised to be viewed online for a limited duration. Of all of Richards's works, this one seems most focused on the act of seeing and technology's influence on perception. Repeated sequences show pairs of eyes, irises flickering left to right, cut out and framed sharply against an image of the open sky, like a screen layered on top of a screen. Others shuffle between views of woodland seen from a train window, nighttime shots of young men in elaborate carnival dress or a scrolling montage of vertical slices of imagery, from close-ups of eyelashes or bullet wounds to pig carcasses strung up in a factory or scenes from an operating theatre. All of the footage has been dimmed to a muted palate, almost but not quite black and white - a draining of colour that allows for a smooth continuum between otherwise disparate motifs, which counter the seductive with the visceral. The soundtrack is similarly wide-ranging, soldering fragments of ambient sound seagulls, sloshing water, low rumbles

 with vocal arrangements composed by the artist and recorded with the British experimental voice-harmony trio Juice, accruing a hypnoptic intensity that seems to propel the images along.

Richards embraces technology, absorbing and working it through to examine how it affects ways of seeing or hearing, and explores the relation of eye to ear to body that exists even when we are plugged into headphones and staring at a screen. His works seem to use technology in order to examine the limits of the depiction of visceral materiality (how can this flat surface represent flesh, death, desire, being, even vision itself?) and to test out sensual responses to these screen-bound visions. The title Radio at Night suggests a sonic atmosphere brought into being by technology; the sense of tuning into transmissions forms a substructure of Richards's work. He scavenges not only the internet for material but also discarded VHS cassettes - home movies, pornography, instructional videos, Hollywood films - and spoken-word records, as well as occasionally adding footage he has shot himself. All of this material is stored in folders on his computer, each piece waiting to be assigned a use. As he recycles and adapts the material from one video to the next, it moves further and further away from its original context until it detaches itself completely, shedding the specifics of reference or authorship to be synthesized into a different logic. Rather than speaking of 'appropriation', Richards calls it 'channelling', as if he were a conduit through which this material can flow.

Take, for example, *Raking Light* (2014), which was included in Richards's exhibition

for the Turner Prize that year and is currently on tour as part of the British Art Show. The piece takes its name from a method of art conservation in which a bright light is shone obliquely across a painting to reveal its surface topography. Here, light is both an artistic medium and a tool for examination. In the video, much of what is visible has been transformed through post-production: colours are ratcheted-up or solarized until the things we see become defined by texture more than subject-matter. The sequences are full of natural forms and fluid phenomena that are hard to grasp - surfaces that conceal volume and energy: a swelling. body of water, a tree half-submerged in a lake, a flock of birds circling through the sky in a liquid mass. The images, in a tonal scale of silver and grey, burgeon and switch, while sound gathers and recedes, like a tide lapping at a shore: a twanging oriental-sounding guitar, a slight percussive shake, a distant voice singing a country refrain that emerges out of the distortion, its vibrating, distant words barely audible.

There is an incredible richness to the scenes in Raking Light, despite the fact that the footage they employ is not at all extraordinary: Richards describes the imagery as being 'a bit empty-ish' or 'distant'. Projected large in a pale, carpeted room, the work offers itself up as if unauthored, with a life of its own. The experience of watching Richards's work is totally absorbing but, afterwards, it is difficult to remember specific elements of the films. The many components from which the work derives its power are almost impossible to reproduce in your imagination. This is partly due to the seamlessness of the editing, but also to the fact that Richards cuts the material exactly before 'a full reading is possible', as he puts it, which allows something to 'slip out of view, out of understanding'.3 The viewing experience is locked into a thickly plastic present, seduced by surfaces that are distantly familiar and touch some vague chord of nostalgia, but are rigorously non-specific. 'The world discloses



To Replace a Minute's Silence with a Minute's Applause, 2015, incorporating Francis Bacon, Study for a Portrait, 1953, installation view at Whitechapel Gallery, London

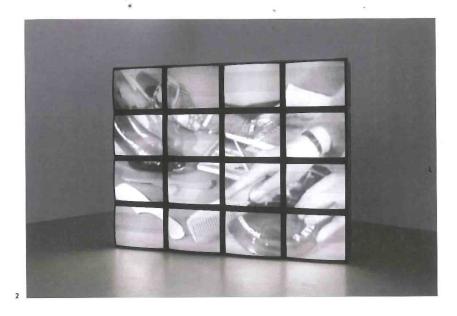
2 'James Richards' installation view at Kunstverein Munich, 2015

> All images courtesy the artist and Rodeo, London

Frieze, Summer 2016 June – August 2016 6/6

Previous pages Raking Light, 2014, video still

Courtesy the artist, Rodeo, London, and Cabinet, London



different aspects of itself to the camera than it does to us,' writes Silverman in her most recent book, The Miracle of Analogy (2015), referring to Walter Benjamin's idea of the 'optical unconscious'.4 This substrata of imagery, revealing itself as if accidentally to the camera's eye, is what Richards seeks to mine.

The only time that Richards allows the material he adopts to remain intact is in the film programmes he curates as an integral part of his practice, which are often shown alongside his own works. With a similar attention to rhythm and pace as in his own videos, he brings together works by artists such as Julia Heyward, Stuart Marshall, Steve Reinke and Chris Sanders. Though using this as an opportunity to showcase and acknowledge works by filmmakers or artists he has been influenced by or admires, Richards still aims to 'set up enough tension and overlap to create a singular experience for the viewer'.5

In 2015, Richards was invited by London's Whitechapel Gallery to make an exhibition working with the Russian V-A-C art collection. His response was to select a single work, a darkly powerful 1953 painting by Francis Bacon: Study for a Portrait. Richards installed it in its heavy gilt frame in a room set with benches and shrouded in floor-to-ceiling pink-gold curtains and added an ambient soundtrack that combined non-sounds like shufflings, coughs and rustles with spare piano melodies and the vocal harmonies of a trio of singers. Working with the idea of an inhabited almost-silence, the installation, titled To Replace a Minute's Silence with a Minute's Applause (2015), was charged with the solemnity of ritual.

Richards's solo show 'Crumb Mahogany' which opened in February at Bergen Kunsthall, and will travel in amended form to London's Institute of Contemporary Arts in September and Hanover's kestnergesellschaft in December - furthers the idea of sound countering vision that began with the Whitechapel commission. Here, in two

discrete sound pieces and five separate, wall-mounted videos (each titled Crumb Mahogany, 2016), sound was detached from moving image and allowed to bleed in and around. Early on, Richards had described his idea to stage the show as a 'walk through', imagining a passage through the Kunsthall's adjacent rooms that would activate more peripheral aspects of attention. The final works here, both visual and audio, were composed onsite in a process of improvisation rooted in his teenage experiments with sound, and spread throughout the four sequential rooms to engage the potential of oblique perspectives or sound leakage.

In the largest of these rooms, Richards installed a sound-only work with six speakers on spindly stands arranged around four benches. The sounds were vaguely identifiable - bass rumbles, vinvl static, street noise, a siren and honking horn, an a cappella chorus, muttering under the breath, glass shattering, a minor chord - but the work's power lay in the cumulative effect of their combinations and over-layering, which build up, washing over the audience like an irresistible tide. The atmosphere of the rooms was choreographed with Richards's characteristic precision, from the sparse hardware of speakers, cables, hard-drive cabinets and wall-mounted flat-screen televisions, to the heavy pale grey curtains hanging a few feet in front of the walls, creating an envelope of space within each room. Even more so than in the earlier film works, the moving images here are fleeting and enigmatic; two short-looped sequences spliced horizontally on each flat screen present the kind of visual contingency that previously unravelled over time.

Crumb Mahogany enacts an expansive detour from the compression of the digital, hand-held screen as a primary means of viewing images towards a fully physical, corporeal experience. It is aimed at the level of sensation, as Maurice Merleau-Ponty

describes it: 'Each time I experience a sensation, I feel that it concerns not my own being, the one for which I am responsible and for which I make decisions, but another self which has already sided with the world, which is already open to certain of its aspects and synchronized with them.'6 The sensations Richards's works generate, constructed as they are of so many different threads, are fluid and affective. 'I want to assemble things that push and pull one's feelings, rather than sticking to single points or statements,' he told me, talking about Crumb Mahogany. 'Moving from high drama to the erotic, from the violent to the banal; it's the specifics of these sensations that I'm trying to tap.'

- 1 Kaja Silverman, World Spectators, Stanford University Press, California, 2000, p. 129 2 'James Richards', Chisenhale Gallery, London
- 23 September 20 November 2011, exhibition pamphlet 3 'Forms of Address. A Conversation between Fatima Hellberg and James Richards' in *James Richards*,
- exhibition pamphlet, Kunstverein Munich, 2015, p. 14
 4 Kaja Silverman, *The Miracle of Analogy or The History of Photography, Part 1*, Stanford University Press, California, 2015, p. 139
- 5 James Richards, To Replace a Minute's Silence with a Minute's Applause, Whitechapel Gallery, London, 2015, p. 21
- 6 Maurice Merleau-Ponty, Phenomenology of Perception, Routledge, London and New York, 2002, p. 25:

Kirsty Bell is a writer and contributing editor of frieze and frieze d/e. She lives in Berlin, Germany.

James Richards is an artist living and working in Berlin, Germany. His exhibition 'Crumb Mahogany', which was on show at Bergen Kunsthall, Norway, earlier this year, travels to the Institute of Contemporary Arts, London, UK, in September, and to the kestnergesellschaft, Hanover, Germany, in December. His work isalso included in the British Art Show 8, which is on display at various venues in Norwich, UK, (24 June-4 September) and Southampton, UK, (8 October-14 January 2017). In 2017, he will represent Wales at the 57th Venice Biennale.

BBC News

1 June 2016

BBC



Live Reporting

By Caroline Kingdon

17:17 Shire horses to pull artworks through Norwich



Laura Devlin BBC News

They are more impressive - and beautiful - than a delivery van.

A parade of heavy horses will be helping artworks make an unusual entrance into Norwich ahead of an exhibition this summer.



The procession on 18 June starts at Chapelfield Gardens before heading to Norwich Castle, Norwich University of the Arts and East Gallery on St Andrews Street, where the exhibition opens the following week.

Artist Alan Kane, based in Great Yarmouth and London, said: "The horses and their tack and wagons never fail to draw a gasp from almost everyone when they are on show or working."

The Art Newspaper 9 June 2016





Alan Kane and his equine art companions

IN THE FRAME

Norwich's trojan horse laden with art

by THE ART NEWSPAPER | 9 June 2016

What better way to sneak contemporary art into a city than with the help of a few horses? To celebrate the first visit of the British Art Show (24 June to 4 September) to East Anglia, six horses will parade through Norwich on 18 June to deliver the crated works to the two participating venues: Norwich University of the Arts and Norwich Castle Museum and Art Gallery. The horses, which have been chosen from across East Anglia, will be led by a Suffolk gelding named Trojan. The event, titled The History Train, has been devised by the Great Yarmouth- and London-based artist Alan Kane, whose work will also feature in the British Art Show 8. The exhibition includes more than 100 works by 42 established and emerging artists. For the parade times and exhibition information, head to: www.britishartshow8.com

Eastern Daily Press 16 June 2016 1 / 2

Eastern Daily Press

Horse spectacle set to deliver artwork for major exhibition heading to Norwich

07:00 16 June 2016



The Gressenhall Farm and Workhouse heavy horses experience day. Farm manager, Richard Dalton, with Trojan, the Suffolk heavy horse pulling the cart. Picture: DENISE BRADLEY

The historic sight of heavy horses processing through the city this Saturday will herald the arrival of an ambitious new exhibition in Norwich. Arts correspondent Emma Knights reports.



A major national exhibition is set to arrive in Norwich in spectacular style this Saturday when a parade of horses delivers an array of artwork that is to go on

display across the city.

British Art Show 8, featuring more than 100 works by 42 artists, is due to open on June 24 and a special procession has been created to celebrate the show.

Eastern Daily Press

16 June 2016 2 / 2

Called The History Train, the parade is the idea of artist Alan Kane and will feature six horse-drawn carts. Mr Kane, who has a studio in Great Yarmouth, said he wanted to make "an art history and transport history collision" and celebrate the newest art by delivering it in a traditional way. The procession is in part inspired by horse parades that took place in Norwich in days gone by, and for the modern day spectacle Mr Kane has created unique horse brasses to decorate the horses from designs submitted by local people.

Starting from Chapelfield Gardens at 11.30am, the horses will process through the city throughout Saturday, stopping off at the BAS8 exhibition venues - Norwich Castle Museum and Art Gallery, Norwich Univerity of the Arts' East Gallery and St George's Building, and The Forum.



Artist Alan Kane came up with the idea of The History Train to deliver the British Art Show 8 artwork to the exhibition's venues in Norwich. Photo: supplied.

Sheridan Smith, marketing manager of intu Chapelfield which is sponsoring The History Train, said: "It feels absolutely right to launch the show with a highly visual, inclusive and fun procession combining contemporary art with a traditional celebration."

Norwich Castle is also hosting the following horse-themed events on Saturday: 11.30am, 1pm, 3pm, Black Beauty by Anna Sewell - 15 minute storytelling session; midday, 2pm, Alfred Munnings and the Horse - hear about the artist's life and his love of horses; 11am-12.30pm and 1.30-3.30pm, How the Horse Became - a look at the evolution of the horse; all day, The Great British Horse - play a game of snap and see if you can name British horse breeds; all day, Canter Round The Castle - track down equine objects around the castle; 10.30am-3.30pm, horse craft - make a lucky horse shoe; 11am-3pm - meet a Suffolk Punch horse on the Castle Mound.

- · See EDP Weekend this Saturday for an interview with Alan Kane.
- BAS8 is a Hayward Touring exhibition and the Norwich show has been organized in collaboration with Norwich Castle and NUA. Visit www.britishartshow8.com

The Breckland View 20 June 2016 1 / 2



June 20, 2016, 2:27 nm

British Art Show 8 arrives in East Anglia

British Art Show 8, the UK's most prestigious and influential exhibition of contemporary art arrived in East Anglia for the first time in its 40-year history.

On Saturday June 18, in a specially commissioned event devised by British Art Show 8 featured artist, Alan Kane, a spectacular parade of heavy horses delivered art works and related materials to the exhibition's main venues, Nowich Castle and Norwich University of the Arts.



Horse and dray driving past Norwich Castle in a specially commissioned event devised by British Art Show 8 featured artist,

Entitled 'The History Train' the event married East Anglia's rich agricultural past and Norwich's historic tradition of horse parades at the beginning of the 20th century with brand new contemporary art.

Crowds in Norwich's centre watched with awe and delight as the horses made their progress around the streets.

Great Yarmouth and London based artist Alan Kane walked with the parade and after the event commented: "I am thrilled. When you have these ideas you have no idea how they are going to work out but this one exceeded my expectations. The organisation and execution were both brilliant."



Photo shows British Art Show 8 artist Alan Kane (L.), with Richard Daton, Farm Manager from Gressenhall Farm and Workhouse, Norfolk Museums Service (R.). Alan Kane devised the specialty commissioned event "The History Triah" to herald the insururial arrival of the British Art Show 8 exhibition is Fast Analis Photo Alban Donohoe

The Breckland View 20 June 2016 2 / 2

Following the conclusion of the parade the members of the public, whose designs had been chosen for the horse brasses which adorned the History Train horses bridles (martingales), were treated to a celebratory tea and able to witness their horse brasses, which had been made by Alan Kane, being put on display.

The horse brasses will remain on display for the duration of the British Art Show 8 exhibition in Norwich and will be officially accessioned into the collection of Norfolk Museums Service in a ceremony later in the summer. Among the horse brass designers present were Georgia Harvey, Lauren Revell and Lily Ellaina Bailey (all aged 12) from Great Yarmouth High School who were all ecstatic to have been chosen to be part of such an historic event.

Steve Miller, Head of Norfolk Museums Service, addressed the group in Norwich Castle including the Sheriff of Norwich (Richard Marks) and Mayor of Norwich (Marion Maxwell) remarking that he was delighted that "Norwich has been able to deliver such an individual and quintessentially Norfolk event to mark this important moment, the arrival of British Art Show 8, in the cultural life of the region. The History Train was a truly inspiring experience. It required a huge team effort but we are thrilled to have successfully delivered this spectacular project and Norwich should be particularly proud."

Despite the drizzle it was a fun filled day. Members of the public were able to engage with the parade at all levels and particularly enjoyed seeing the horses at close quarters and talking to the grooms and drivers at the Forum following the conclusion of the parade.

At Norwich Castle further horse related events took place during the day including talks about great East Anglian horse artist Alfred Munnings, a show and tell session on the evolution of the horse, a "canter round the castle" horse trail and the opportunity to say hello to a real live Suffolk Punch "Bowler", who chomped his way through bales of hay on the Castle mound.



Georgia Harvey (12) and Lauren Revell (12) from Great Yarmouth High School with British Art Show 8 artist Alan Kane and

In addition seven couples, who were married at the Castle during the day were each presented with lucky horse-shoes which had been specially made at Gressenhall to commemorate The History Train Parade.

Professor Neil Powell, Pro-Vice Chancellor of Nowich University of the Arts, also commented: "British Art Show 8 is an exhibition of national and international importance and we are thrilled that Norwich has heralded its arrival in the city in such a unique way and one which enabled members of the public to really engage with what is going to be a terrific show. We are unlikely to see the likes of such an outstanding display of contemporary art in the region again for sometime."

British Art Show 8 opens to the public on June 24 until September 4 2016 and is expected to attract 75,000 additional visitors to the city and the region.

Horse & Countryside 21 June 2016



Heavy horses form part of living history procession in Norwich

Equestrian



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Iceni Post 22 June 2016 1 / 3



The History Train heralds the arrival of British Art Show 8 to Norwich

(J) Jun 22, 2016



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Iceni Post 22 June 2016 2 / 3

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Iceni Post 22 June 2016 3 / 3

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For more information about British Art Show 8 please see www.britishartshow8.com and for a comprehensive round-up of all the art news and many visual art events taking place in Norwich and across Norfolk this summer please see www.artinnorwich.org.uk

Visit East Anglia 23 June 2016





British Art Show 8

24 JUNE - 4 SEPTEMBER 2016

The British Art Show is coming to the East for the first time ever! Now in its eighth edition, the BAS is the UK's premier contemporary art exhibition. BAS8 will take place across three locations in Norwich: NUA East Gallery, NUA St George's Building and Norwich Castle Museum & Art Gallery.

Selected highlights of the BAS8 in Norwich:



THE HISTORY TRAIN

A procession led by artist Alan Kane will precede the opening of BAS8 on June 18th with a parade of shire horses drawing six wagons into the city, marking the delivery of the artworks to the city.

DAY AFTER DEBT

Ahmet Öğüt's project Day after Debt (UK) will be showcased in East Anglia for the first time. Spread across the city, Liam Gillick's contribution Lazzarato on Debt (2015) will be at Norwich Castle Museum & Art Gallery; Susan Hiller's Thanks for Listening (2015) will be at St Georges Building, NUA; and Goshka Macuga's In Debt View (2015) will be presented at The Forum.



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ANT FARMS

Recently nominated for the Turner Prize,
Anthea Hamilton will present a performance
entitled Ant Farms, devised in collaboration
with dancer and choreographer Kostas
Tsioukas and inspired by the classical Japanese
dance-drama, Kabuki theatre, with elaborate
make-up and stylised drama.



The Sainsbury Centre for Visual Arts, at the University of East Anglia, Norwich is commemorating the 50th anniversary of Alberto Giacometti's death in 1966 with a major new exhibition, Alberto Giacometti: A Line Through Time. Giacometti is one of the twentieth century's most significant artists, celebrated as a sculptor, painter and draughtsman.



Find out more

Manchester School of Art

23 June 2016 1 / 2





23 June 2016

Eileen touring UK as part of British Art Show 8

WORK BY a Manchester School of Art lecturer is currently on show as part of one of the country's most prestigious art exhibitions.

Senior Lecturer Eileen Simpson has collaborated with Ben White for the British Art Show 8, with a piece titled Auditory Learning which features eight modified turntables playing a new composition assembled from notes taken from popular chart hit singles from 1962. The work is designed to change and develop throughout the exhibition's tour.

Auditory Learning is part of an ongoing project, the Open Music Archive, where they source, digitise and distribute out-of-copyright sound recordings. These shared resources are then used as a vehicle to initiate further creative collaborations.

Eileen said: "Ben and I have been working together since 2005. Our collaboration grew out of a mutual interest in archival recordings and a desire to research, source and work with material together, and to work with others.

"Our projects nearly always respond to a very particular context, and often to a particular set of archive material and unfold following a period of research. We work with a range of people including electronic musicians, vocalists, emcees, designers, choreographers and cinematographers."

1962 is the last year that commercial recordings can be retrieved for public use, due to recent copyright revisions. Eileen and Ben we have extracted over 50,000 sounds to produce a 'public sonic inventory'.

Eileen said that the purpose of the work was to attempt to extract what is public from what is private.

Manchester School of Art

23 June 2016 2 / 2

She said: "As artists, we're interested in thinking through ideas around the authorship, ownership and distribution of art and exploring networks of collaborative production and free distribution. The default position for most art production, even in today's increasingly networked and digital world, follows the logic of copyright and the language of the market, through the carefully controlled circulation of unique artworks or limited editions.

"Auditory Learning also responds a particular moment - a recent extension of copyright. Things don't stand still. Public resources aren't fixed and the public domain is a shifting terrain. Many of our recent projects work with future dates, arrived at due to legal restrictions. The dates project forward from the archive to a future public and this provokes the question of how the future will be and what restrictions and freedoms will be in place."

The show, which opens in Norwich tomorrow (June 24), has already toured to Leeds and Edinburgh, and will move on to Southampton in October.

The project will culminate with a film and soundtrack that the duo are currently working on with a group of teenagers in Southampton. This will be exhibited for the last leg of the BAS8 tour in Southampton. The materials, audio recordings, performances, and film that are being produced for the project, will remain open for future use - awaiting their potential uses and audiences.

Eastern Daily Press

25 June 2016



Working with the sea



Top contemporary





artwork on display

raphy In the exhibition his work is the Folk Archive: Contemporary Popular Art from the UK, which is a collection of objects and documents associated with Britain's local folk culture. The exhibition will be in Norwich until September 4.

The Observer, The New Review

26 June 2016





Paul Strand

V&A, until 3 July
From New York
streets to remote
communities, a last
chance to see the
beautifully moral
images of the great
US photographer.

Turning to See: Van Dyck to Lucian Freud

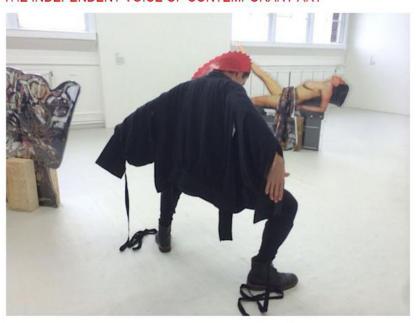
Birmingham
Art Gallery,
until 4 Sept
Intriguing focus
on turning in
portraits, curated
by the artist
John Stezaker.

British Art Show 8

Norwich Castle Museum and Art Gallery, until 4 Sept The great caravan of contemporary art moves eastwards on its national tour. **Artlyst** 28 June 2016 1 / 4

artlyst

THE INDEPENDENT VOICE OF CONTEMPORARY ART



British Art Show 8 Opens In Norwich With Several New Commissions

28-06-2016

The Hayward Touring exhibition, British Art Show 8 (BAS8), opened in Norwich across three venues on 24 June 2016 is the third leg of the national tour for this ambitious exhibition of contemporary art, and the first time the British Art Show has toured to East Anglia in its 40-year history. The showing is organised in collaboration with Norwich Castle Museum & Art Gallery and Norwich University of the Arts (NUA - East Gallery NUA and St Georges Building). This iteration will include several new commissions and additions specifically for Norwich.

With their very different histories, the three venues enable visitors to experience this multimedia exhibition in the historic setting of a medieval building in the city centre, a new purpose-built art gallery and an institution dedicated to educating future generations of artists and designers. BAS8 will also present artworks and events in offsite locations, including The Forum, the city's cultural centre and library, designed by Sir Michael Hopkins CBE to mark the millennium.

The exhibition's arrival in Norwich will be heralded by a unique event called The History Train conceived by Great Yarmouth and London-based artist Alan Kane. On Saturday 18 June carts pulled by resplendent heavy horses will process through the city's streets delivering artwork crates and related material to the three main exhibition venues and The Forum.

The exhibition will once again bring national attention to Norwich, a city that has long been a hub for culture and the visual arts. Home to the first provincial school of art in the country and the internationally renowned Norwich School of painters, in recent years the city hosted EASTInternational, a biennial celebration of contemporary art. Coinciding with BAS8 in Norwich, artist-run gallery Outpost will present a group show curated by BAS8 artist Ryan Gander and journalist/writer Jonathan P Watts.

Artlyst 28 June 2016 2 / 4

Highlights of BAS8 Norwich include:

A new work from Adam Broomberg & Oliver Chanarin entitled Spirit is a Bone (2003): a

series of portraits produced using a surveillance camera system that captures images through a facial recognition system usually used for public security and border control surveillance. Broomberg & Chanarin use this software to construct a series of portraits that will be displayed in Norwich Castle.

A new installation by Will Holder, the third in his series created for each city in BAS8. Our Values Make Us Different continues his concern with the organisation of language around artworks. Holder will borrow Animals LC2 (1969), a sculpture by Brazilian artist Lygia Clark from The Sainsbury Centre for Visual Arts at the University of East Anglia. He will deliver a talk at 2pm on Thursday 23 June, while producing a hand-drawn wall text alongside the sculpture. By adding a variety of words and voices to this selection, Holder draws attention to the way that 'language designs our active, everyday consumption of objects'.

E2-E4 (2015) and Sueño Latino (2015) are new additions by Charlotte Prodger. These two custom-made ventilated haulage tarpaulins – of the kind usually found on the side of lorries – are based on two constant fixtures – one visual and one sonic – of her day-to-day working environment. These are an hour long, hypnotic, minimalist track by Manuel Göttsching, and the HGV trucks that travel along the M8 motorway overlooked by her studio.

NUA alumna Jessica Warboys will show a new dramatic Sea Painting made locally in Dunwich, Suffolk. This will be hung at Norwich University of the Arts alongside the paintings she made for venues in Leeds and Edinburgh.

Anthea Hamilton, recently nominated for the Turner Prize, will present a performance entitled Ant Farms, devised in collaboration with dancer and choreographer Kostas Tsioukas and inspired by the classical Japanese Kabuki theatre. This will be performed alongside her sculptures at NUA.

Ahmet Öğüt's project Day after Debt (UK) will be spread across the city. Liam Gillick's contribution Lazzarato on Debt (2015) will be at Norwich Castle Museum & Art Gallery; Susan Hiller's Thanks for Listening (2015) will be at St Georges Building, NUA; and Goshka Macuga's In Debt View (2015) will be presented at The Forum. Co-commissioned by Create and Lafayette Anticipation - Fonds de dotation Famille.

As part of The History Train, Alan Kane has invited members of the public to design decorative horse brasses for the ten heavy horses that will deliver British Art Show 8 artworks to venues across Norwich. Throughout the exhibition these horse brasses will be on display in the Fitch Room at Norwich Castle Museum & Art Gallery.

Roger Malbert, Head of Hayward Touring, said: "Since the first British Art Show in 1979, the exhibition has been seen in fourteen cities across the UK, but never in East Anglia. It is exciting to be able to rectify this now, and in collaboration with our partners at the Castle Museum and NUA, to bring the exhibition to an entirely new audience. Norwich is a great city well suited to cross-site festivals and exhibitions, and we are looking forward to installing this multi-faceted show in three fine spaces. The Norwich Steering group has been an inspiration, raising our awareness of all the possibilities of presenting the show during the summer season, and we look forward to continuing to work together to make this a unique and memorable event."

Artlyst 28 June 2016 3 / 4

List of artists by each venue
Norwich Castle Museum & Art Gallery
Abäke
Pablo Bronstein
Adam Broomberg & Oliver Chanarin Andrea Büttner
Alexandre da Cunha
Simon Fujiwara
Will Holder
Alan Kane
Mikhail Karikis
Linder
Rachel Maclean
Ahmet Öğüt (with Liam Gillick) Ciara Phillips
Daniel Sinsel
Cally Spooner
Hayley Tompkins
Bedwyr Williams
Jesse Wine
Lynette Yiadom-Boakye
East Gallery NUA, Norwich University of the Arts Nicolas Deshayes
Yuri Pattison
Magali Reus
St Georges Building, Norwich University of the Arts
Lawrence Abu Hamdan
Caroline Achaintre
John Akomfrah & Trevor Mathison Aaron Angell
Benedict Drew

Martino Gamper

Artlyst 28 June 2016 4 / 4

Ryan Gander

Melanie Gilligan

Anthea Hamilton

Ahmet Öğüt (with Susan Hiller) Charlotte Prodger

Laure Prouvost

James Richards

Eileen Simpson & Ben White Patrick Staff

Imogen Stidworthy

Jessica Warboys

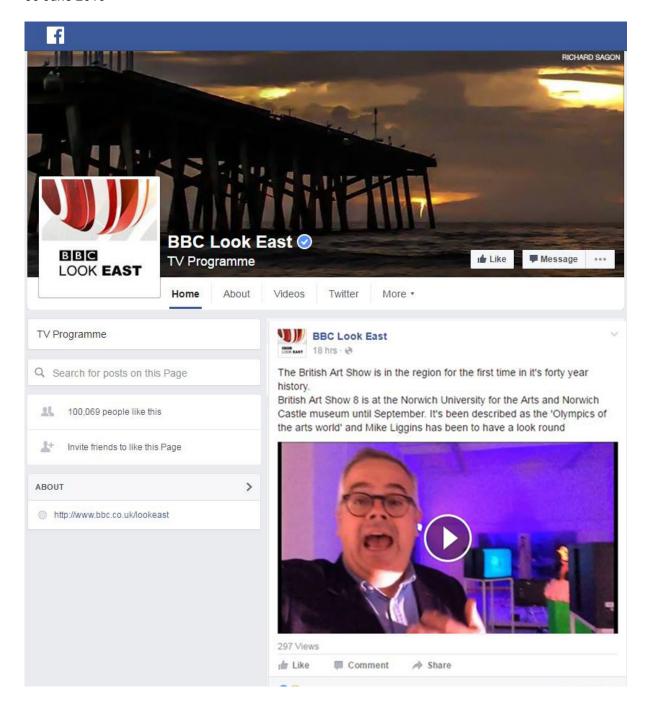
Stuart Whipps

+ Offsite project at The Forum

Ahmet Öğüt (with Goshka Macuga)

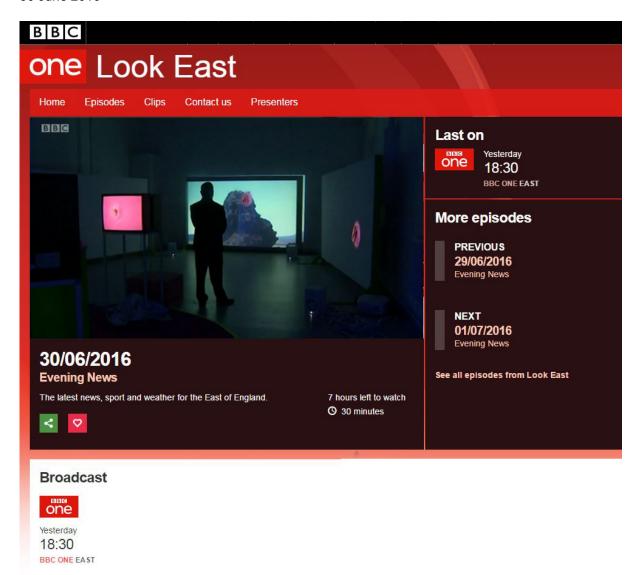
Facebook, BBC Look East

30 June 2016



BBC Look East, Evening News

30 June 2016



Nor-Folk 7 July 2016 1 / 4



British Art Show 8.

on July 7, 2016



On Wednesday I was fortunate enough to enjoy a guided tour of the British Art Show 8 by Harriet Loftier (Curator of Modern & Contemporary Art at Norwich Castle Museum & Art Gallery) at Norwich Castle. The British Art Show showcases some of the most exciting contemporary art produced in the UK. The work is split between Norwich Castle and my beloved art school, Norwich University of the Arts.



It is a diverse collection but several pieces stood out including Cally Spooner (below), Lynette Yiadom-Boakye (top) and Mikhail Karikis (not pictured).

Nor-Folk 7 July 2016 2 / 4



Rather than describing the work (and definitely not doing it justice), I wholeheartedly recommend you go and check this out for yourself. The show merges art, sculpture and performance. I'm informed that an Opera singer improvs to Cally Spooner's piece at 3pm.



Nor-Folk 7 July 2016 3 / 4

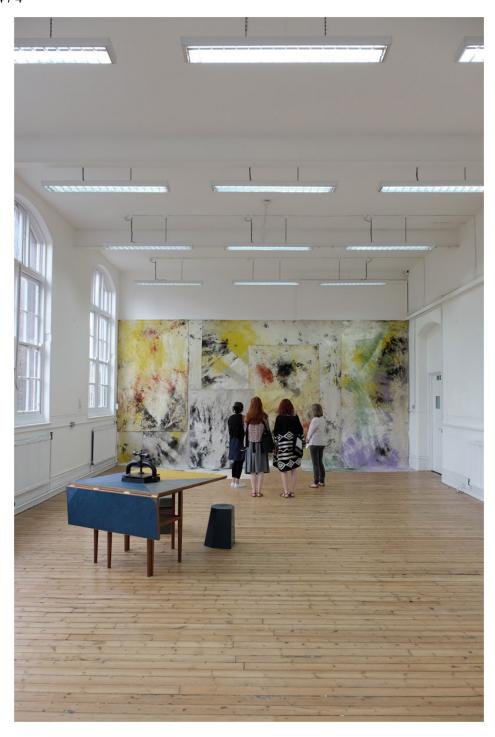


Set aside a couple of hours if you can so to take the show in at your leisure. I promise you won't be disappointed.

And I wanted to say a personal thank you to both Norwich Castle & Norwich University of the Arts for securing such a great show for our fine city. Miss it and miss out. On until 4th September.



Nor-Folk 7 July 2016 4 / 4

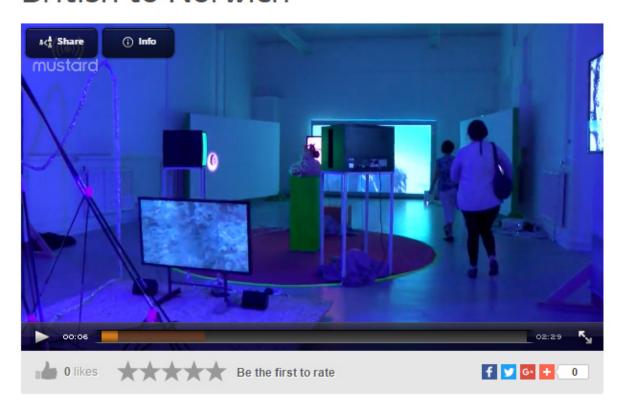


Posted in The Nor-Folk, Visual Stories

Mustard TV 12 August 2016



The art exhibition bringing the best of British to Norwich



Video Information



Posted in Amy Blunt, FreeTime, News, Norwich, Rest of Norfolk

Description

The British Art Show 8 has arrived in the city and is giving art lovers the chance to see some of the very best contemporary art the country has to offer.

It only happens every five years and only visits four different cities.

Amy Blunt reports.

the security of family and community — or, more questionarbly, from the rise of McDonald's to Arids by pointing out that not all global imports were requally welcome. Mind you, on the plus side, this destrous use of the shameless link does allow him to make his unhurried way through an awful to of material, by no means all of it as family. Perhaps nothing on Thursday quite matched last week's seamless transition from the New Romantics to the SDP via football hoopresenter might well have paused before going straight from video nasties to the miners' strike with a single sentence about the collision between technological change and deftly he moves from one subject to another iism and snooker. Nonetheless, a lessei

Hollywood was initially mwilling to release films on video. And once the censors had been called in, Sandbrook showed us some memorable footige of them in action — mostly peering at screens in some puzzle—ment, 'Steve, what do I class this sa?' saked one young woman in spece. 'It's masturbation,' Steve explained. 'Classify if in the missing, Steve explained. 'Classify if in the missing. iar as you might expect. Certainly, I'd forgot-ten that those nasties had their brief time in the sun not only because there was no cen-sorship on home viewing, but also because

have enjoyed the programme was Norman have enjoyed the programme was Norman Swadbrook unexpectedly described as one of the herces of the decade for his response to the Adde risis And just to prove it any film of Powler so much as walking about was accompanied by Bonnie PI Ployer's Flodhing Out For A Hero.

Not, incidentally, that this was the strange are use of Eighties music in Pluntsday's epp. Not, not be whole, it did manage to avoid the grossest clickés — so that, for the first in the grossest clickés — so that, for the first in the grossest clickés. Meanwhile, one person who'll definitely

time in living memory, the miners' strike N warst an instant cue for Two Thibes by Franks Goes to Hollywood. Even so, I'm on sure about the Per Shop Boys' What tr Have I Dono To Deserve This?' for Aids or ph Talk Talk's SudA A Shame for the Brighton g oomb. More peculiar still, Sandbrook ended we'd rediscovered patriotic pride, a war-tior nation renewed in battle' - at which he Falklands War section with a frankly Churchillian piece to camera about how ack cut to Nik Kershaw's point the soundtrack or 'Wouldn't It Be Good'.

In 37 years of peregrinations around Brit-ain this is the very first time the show—an attempt at regular intervals by the Hanward Callery to access newsis that being made in Britain — has ended up in East Agin. But, finally, on display in Norwich Castle Muse-um, plus on many floors and corridors of i, Norwich University of the Arts, is a multiplace to see it since Norwich is a town of art historical pedigree – home to Cotman, the Cromes and Michael Andrews. urgh, I thought this Recycling the avant-garde Martin Gayford Exhibitions

stopping points, Leeds and Edinwould be a suitable

British Art Show 8

currently spread over several venues in the centre of Norwich and due next month to move on to Southampton, the final resting-point on its slow progress around what remains, for the moment at least, the United One overcast afternoon in late July I took a train to Norfolk. It seemed a good time and place to catch up on the state of the avantgarde. My goal was the *British Art Show* 8, Norwich, until 4 September

gdom. Not having caught the exhibition at its

s pied with at the moment, it seems, is recyding. That so to untrassonable since a great deal of artistic innovation is deft recycling of ideas, materials, idioms. The notion of the avant garde itself has been around for long enough to count as an antique, Emperamen-

One theme the avant-garde is preoccu-

gravestones for visitors to rest upon.

tally, however, I've always had an instinctive sympathy for the opposite, the arrière-garde. And so, incorrigibly prejudiced in favour of

painting and sculpture as I am, the works I liked best at Norwich tended to be those employing the most archaic idioms. For example, I warmed to some by Daniel Sinsel in which he combines abstraction

SPECIATOR | 13 AUGUST 2016 | WWW.SPECIATOR.CO.UK

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40

with very long-term recycling. He paints pie- fit tures, but also scites little belts of mineral— including coprolite or fossilised dumg— to no their surfaces. At first glance you imagine ti these might be pigment squeezed straight in from the tube, then you realise in fact you so are looking at something previously excret— the

Todo Custo', 2015, Caroline Achaintre

ed by a dinosaur.

There is — for this kind of exhibition a supprising amount of painting on display around Norwich, including a whole wall of figurative pictures by Lynette Yiadom-Boakye whose Serpentine exhibition
I reviewed for The Spectator last summer. Looking like portraits, these display her nice sense of tone and touch, all depicting black

people but apparently of imaginary figures.

A Frenk-born arist, Caroline Achaintre, 19
was one of several doing unexpected things with what used to be thought carfet, in her ourse weaving rugs. She has made a num- ker of shagey tracklie that hang on the wall 19
— funny and mildy disturbing— a bit like hablashy abstract paintings and samewhaln has resembling faces or tribal masks. Also in the traditional-med

Also in the traditional-media-with-a-quirky-twist department, Ryan Gander al things, a series of meticulously naturalisite wood earyings of completely random objects — a paper weight and a large plastic ice-cream tube, a crate for transporting pictures and a cow's muzzle — under the title,

The Way Things Collide.

The Statistics are good idea. Why the way of perfect that conaways deptic or represent objects that conventionally go together, such as bowls of
fruit or fish on plates? Admittedly, other are
specific of factors is relation—include.

In a filmed natration of a children's book of
shoul Theiler Yower — let me befilled. But set
then, that is par for this kind exhibition; if or
you experience intervals of non-bufflement is

at them. In the film are category of the show, we statem. In the film are category of the show, we Akede Macheau was the obvious star. Her at contribution, a combination of secif, chil- lind chen's kitsch, and horror in which the artist and plays all the cross, was so sharply put togethe and so watchable that one suspects she the and so watchable that one suspects she than yoflower the course of other stellar video artists such as Steve McOucen. That is, stop of showing in art galleries, and start making an you are doing fine.
Film/video art is my aversion, partly because of the suspense; you never know persist in entering dark spaces and looking when they are going to end. Nonetheless, I

plicity of works by 42 artists. Among them are a set of pictures made from a patchwork of old fur coats by Simon Fujiwara and several benches devised by Alan Kane from

latter heading, perhaps, comes an art work. To consisting of the restoration of a 1275 Min w GT made at Longbridge in 1979 (a project in the yeart Whitpsp). At the moment only the the seats are on view, upholstered in a shade of all mousey beige and impregnated with the dis-wan and zeigest of the distant era when the Cal-w haghing government collapsed and the very (G.). Video, however, seems less the rage in 6 than crafts and recycling. Under the 2016 than crafts and recycling. Under

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inst British Art Show took place.

A lot has changed since 1979, and will get A to that schanged since 1079, and will get on doubt after in the future. In five years L and the contemplate ene time, for example, we may be contemplate in gan English and Weish Art Show (though els somehow I doubt it). But, in a mutable word but somehow I doubt it. But, in a mutable word but somehow I doubt it. But, in a mutable word but with the rear energingly fixed points, el. Whatever happens, it seems likely the avant: the garde will always be with us.

Funny is dangerous Kate Chisholm Radio

on the idiocies and affectations of contemporary life. What's it like working as a cartoon-fist after the attacks on the satirical megazine or formire Headro? saked Kirsty Young, 'It adds I a certain frisson to your drawing, Michael verplies, 'But I never wanted to be a political to You'd think at 80 he might want to stop, or have to give up because he'd somehow lost his touch. But not the cartoon editor of this magazine, and chief creator of wicked skits 'Tm off now,' says Michael Heath, signing off from his selection of *Desert Island Disco* not Radio 4, to go and do a gag about God knows what. I haven't the foggiest idea.' You'd think at 80 he might want to stop, or I wanted to be funny.' cartoonist...

now dangerous. But I'm not scared. Because they don't get it. He's much more frightened of 'boring everyone witless'. Not that there's ever been much danger of that. He's been maning modaly yron his exicosas saice no was at art college and hating every minute of it. Instead of wasting his time, he sent in some clasmiges to Melody Mader, then a jazz magazine, and earned his first two guineas Since then he's worked as an animator for which made me realise that his drawings are very like his musical enthusiasms. Clean lines, strong rhythms, every detail spot-on, an instant take never to be replicated. He says of the Monk track, 'I loved it so much I his cartoons since he Most of his record choices were jazz (The-lonious Monk, Charlie Parker, Bud Powell), tion (24 drawings for each second of film), and virtually every paper and political magazine on Fleet Street. Most of his record choices were jazz (Thethe J. Arthur Rank orga making money from People take

1 Thad no relationship with my parents, says the Micheal, nor in the least his estil-pripingly. For they didn't talk to him, do high-frees, He is wasn't even sure when his birthday was, we my seakooldirends home for a party per that was never going to happen. They were we find sent home. Any presents he did receive if all sent home. Any presents thought I would draw like that.'
His father was an illustrator for children's magazines, mostly cowboys and Indians, and his mother, too, was an artist. They were given away, to the neighbours' children who had been bombed out of their homes (Michael was four when the war started).

He did, though, have a friend in the back.

I ground all the fine, And that was the BBC.

Lord Reith saw to it very brilliantly. Comedy programmas (Max Miller, 'the cheeky be chappie,' was one of his records), followed by Beethoven's Fifth, and it he was lucky a dynace to jisen to Children's Hour. Cue his third record, 'The Teddy Bear's Picnic' with the Henry Hall Orchestra, still making us

"I'm not a artist; be insists, with the same blunt honesty and unmistakable clarity of his drawings. That a cartoonist. I'm arther angey about it. Because if I'd played my eards right! wouldn't have to think of these damned ideas all the time. Every day it's like going in Ca competition and have in to win. That keenly sharpened edge is ing to win. That keenly sharpened edge is in everything he says. Take his first record, Thelonious Monk's 'Criss-Cross'. Monk,

says Michael, was before jazz became long and borng, before 'avan-garde jazz, which as ounds like fire-in-e-petshop music.

In his drinking days in Soho with his riends at the Colony Club, Leffery Bernard, Lucian Freud, Francis Bacon, he was terrified of Bacon, 'the most frightening man he ever met'. But what he loved was the talk.

They drank continuously, whisky and/or when were you drawing? 'When I was drink-ing,' Michael says, creating a rather shocked silence. I could drink and draw... It gives vodka, but always 'had something I wanted to hear. No one was allowed to boast.' But

of Radio 4's ambitious new nine-part mys-tery on Tuesday afternoons. Tracks, writ-ten by Matthew Broughton and produced by James Robinson, reminded me of those classic radio series on the old Home Service. It was atmospheric, the voices (Romola Garai, Susan Jameson, Sean Baker) led you straight in, and the storyline was slightly odd I wonder what Michael would have made you a sort of whizz.

met, and 29 other passengers, mostly med-ies on their way to an international confer-ence. But the man she presumes to be her long-absent Dad turns out not to be him and there's something odd about the other Dr Helen Ash is on her way to an air-port in Wales when she sees the plane she is about to meet crash-landing in a field. On board is her father, whom she has never passengers, one of whom manages to say to Helen before she dies that 'they', whoever they may be, 'are turning people into frag-ments of themselves' and that 'first they will down the planes and next everything

s, where everything is familiar yet in the wrong pace. Where were the article in Wales? Why e was Helen so meanly cold towards her painens? Why did her father have such a rideulous name, Florian Chawnin? But at the same time it's already wormed its way. It was all a bit weird, like a bad dream same time it's already wormed its way my head as only radio plays can do.

Eastern Daily Press

1 September 2016

1/2

Eastern Daily Press

Final few days for British Art Show in Norwich

09:14 01 September 2016 Emma Knights Arts Correspondent



British Art Show 8 at Norwich Castle. Work by Adam Broomberg and Oliver Chanarin. Picture: ANTONY KELLY

More than 20,000 people are thought to have enjoyed exploring British Art Show 8 in Norwich this summer - and there are now just a few days left for people to catch the exhibition in the city.















British Art Show 8 at Norwich Castle. Work by Linder. Picture: ANTONY KELLY

The touring show - which celebrates the country's leading role in the international art scene and features works from 42 artists - finishes at Norwich Castle and Norwich University of the Arts on Sunday.

It arrived in the city in style in June, when the artworks were delivered by heavy horses as part of artist Alan Kane's The History Train.

Eastern Daily Press

1 September 2016

2/2

Harriet Loffler, curator of modern and contemporary art at Norfolk Museums Service, said there had been a really positive response throughout the summer, with people of all ages enjoying the artwork and lots of repeat visitors.

Meanwhile Caroline Fisher, manager of NUA's East Gallery, said the exhibition had helped boost Norwich's reputation as a "cultural hub."



Part of the British Art Show 8 exhibition at the Norwich University of the Arts. Sequencer by Benedict Drew. Picture: DENISE BRADLEY

She said: "Hosting British Art Show 8 has reaffirmed the commitment of Norwich University of the Arts, Norwich Castle and Norwich as a city to supporting creative excellence by hosting cutting-edge contemporary shows.

"It has provided a unique opportunity for people in the east of England to experience grass roots contemporary art in Britain today. Norwich has a reputation as a cultural hub and the visit of British Art Show 8 has really helped to confirm this."

There are several events linked to the show taking place this week. NUA will host a discussion reflecting on what the show has brought to the region. Called East or Eden? Contemporary Art in Norwich, the event will be at the university's Duke Street building on Friday from 4.30pm until 6pm.

People are also invited to take part in an event called Playing The Game which starts at Norwich Market at 10am on Saturday and runs until 2pm.

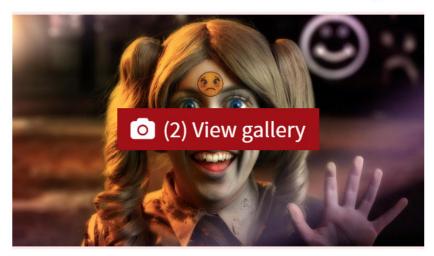
For more information about both events and the exhibition, visit www.britishartshow8.com

The Hayward Touring exhibition is in Norwich until Sunday. After this it will move to Southampton, its final location.

The Daily Echo 19 August 2016 1 / 2



British Art Show set to visit Southampton



19 Aug 2016 / Rachel Adams, Multimedia Reporter



















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IT IS the UK's biggest touring art show – and it's coming to **Southampton**.

The British Art Show is the country's most prestigious exhibition of contemporary art aiming to give people around the country an overview of the best in British art.

Organisers claim it attracts nearly 500,000 visitors and generates millions of pounds for the regions it visits when it is held every five years.

The show has only visited Southampton once before, in 2000.

The latest exhibition, called British Art Show 8, opened in Leeds before moving to Edinburgh and Norwich on its way to Southampton.

Forty-two artists will show work at the John Hansard Gallery at the University of Southampton and the City Art Gallery at the Civic Centre.

It will include 26 newly commissioned works inspired by the theme of "the changing role of the physical in an increasingly digital age".

Artists include Turner prize nominee Ciara Phillips, 2016 Frieze Artist Award winner Yuri Pattison and 2017's Scottish representative for the Venice Biennale Rachel McLean, as well as Greek-British Mikhail Karikis, whose "sound works" have been published worldwide by Icelandic pop icon Bjork.

The show comes as Southampton begins a new dawn of cultural growth, with the city's new arts complex set to open in 2017 on the former Tyrrell & Green site in northern Above

Southampton's director of culture James Gough said: "The economic benefits of a show like British Art Show 8 can be really important if you use it in the right way. Not only will we be celebrating how good British art is but also Southampton and how bringing strong cultural events can help the city. And it will show off the City Art Gallery in a way that people might not have seen before."

The Daily Echo 19 August 2016 2 / 2

The show runs from October 8 for three months.

Mr Gough added: "It's three months of amazing opportunities to show some of the best artists working in the world at the moment. And it's all free. You can be doing your Christmas shopping and just pop in, or see the shows five or six times and just pop in on your lunch break."

A spokesman for the John Hansard Gallery said: "Having British Art Show 8 visit Southampton on its national tour is a fantastic accolade for the city, endorsing its creative potential and cultural desires.

"With the forthcoming arrival of Studio 144 in 2017, British Art Show 8 places the spotlight on the city at the perfect time, with a national and international audience viewing and visiting this city which is only set to continue in the coming years."

a-n22 September 2016 1 / 2



22 September 16

I am looking

An exhibition part of The British Art Show 8 Fringe, Southampton. 'GHT: a reincarnation' artists present work in progress from their first months in residence at the 700 year old building God's House Tower.

Venue God's House Tower

Starts Saturday, October 22, 2016 Ends Sunday, October 30, 2016

Address Winkle Street, Southampton SO14 2NY

Location South West England
Organiser GHT - a reincarnation

GHT: a reincarnation brings eight Southampton based artists together to explore the past and present of God's House Tower and its future as an arts and heritage venue within Southampton.

This exhibition, I am looking, will present the artists work in progress and lines of enquiry from the residency so far. The exhibition will take place in God's House Tower and three satellite venues, Mettricks Cafes across Southampton City Centre.

Through a series of workshops the artists playfully exchanged ideas, investigating Gods House Tower using their own and each other's practices as starting points. The two exhibitions offer a glimpse into this on going process, alongside offering opportunities for you to take part.

The exhibition will show at Mettricks Cafes from 8 October until 11 December 2016. The exhibition will show at God's House Tower from 22 – 30 October 2016 during which a number of events will take place including:

Knit the Walls, 22 October, 12-4pm

A long-term participatory project, lead by artist, Sarah Filmer, which offers the people of Southampton the opportunity to contribute to a community art work for future exhibition in god's house tower, when it reopens as an arts and heritage venue.

a-n22 September 2016 2 / 2

700 Women, 29 October, from 10am

An event addressing the question 'where is her story?' 700 Women will process through Gods House Tower as a symbolic gesture, balancing the gendered history of the building as it stands, embodying an intention to move forward in arts and heritage with feminist intent as this space is reincarnated as a new venue. There will be live activities on the day, recording the event and participants.

Participating artists include: Sarah Filmer, Jo Willoughby, Greg Gilbert, Libby Russell, Deborah Gearing, Kirsty Smith, Jilly Evans and Celeste Ingrams.

These events are part of the BAS8 Fringe Programme, which is taking place across Southampton from October 2016 – January 2017 in association with The British Art Show 8.

N.B. God's House Tower will be closed on Monday 24 & Tuesday 25 October 2016.

GHT – a reincarnation is generously supported by Arts Council England, Southampton Solent University and 'a space' arts. The exhibition 'I am looking' has been made possible with support from Culture Southampton. We would also like to acknowledge the support of The Heritage Lottery Fund who is generously funding the redevelopment of God's House Tower through 'a space' arts.

ArtDaily 11 October 2016

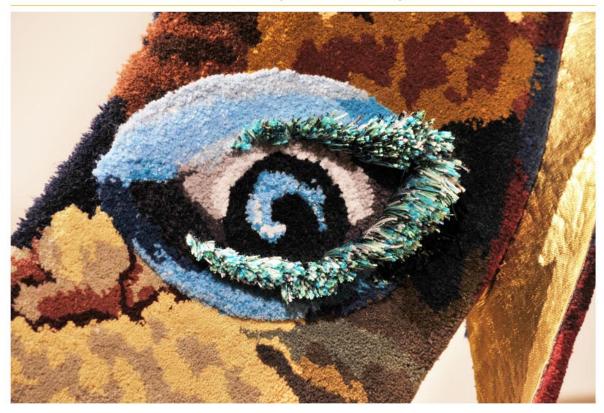
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artdaily.org



11:32 am /

The final install of British Art Show 8 opens in Southampton



Linder, Diagrams of Love Marriage of Eyes, 2015. Photo Graham Fotherby.

SOUTHAMPTON.- Following a year's tour across the UK in Leeds, Edinburgh and Norwich, Hayward Touring announced the final leg of the British Art Show 8 (BAS8), on view now in Southampton. This final showing is being presented across Southampton City Art Gallery and John Hansard Gallery, as well as off-site locations across the city, including the historic Bargate monument and the University of Southampton's Highfield campus. The exhibition includes the culmination of a series of artistic commissions that have evolved throughout the duration of the tour, which commenced in October 2015 in Leeds.

Southampton has hosted the British Art Show twice during it's almost 40 year history: first in 1984-1985 for BAS2, and subsequently in 2000 for BAS5, which foregrounded artists now at the centre of the British art scene, including Sarah Lucas, Tracey Emin, Jeremy Deller and Grayson Perry.

BAS8 is the last exhibition in the current John Hansard Galley at the University of Southampton before the gallery relocates to a purpose-built space in the city's new arts complex, Studio 144, close to Southampton City Art Gallery.

The arrival of BAS8 in the city has inspired 'Southampton Fringe', which opened on 8 October and runs concurrently to the exhibition. The fringe features 24 new works by local artists specifically commissioned for the occasion.

New additions by participating artists for BAS8 in Southampton include:

 The fourth work in Jessica Warboys' series of Sea Paintings, created on the coast in Southampton, joining three paintings' from the previous BAS8 venues in a final site specific installation at the Southampton City Art Gallery, ahead of Warboys' solo show at Tate St Ives in 2017

ArtDaily 11 October 2016 2 / 2

• The culmination of an 18-month project by Eileen Simpson and Ben White – Auditory Learning. The artists have worked with teenagers from a local youth group in Newtown, to vocalise sounds that trigger archival audio fragments and beats from out-of-copyright vinyl records from 1962.

The mesmerising film tracking this process will be projected in the Medieval Bargate monument, transformed to evoke a 1960s studio space, with cork floors and acoustic baffling

- A new work for the exhibition by Charlotte Prodger: the artist will present Max the Bull Terrier Trancing, a work from the British Council Collection
- The final iteration of Stuart Whipps' AMR 733V, where the artist has worked throughout the duration of the touring exhibition with former workers of the Longbridge plant in Birmingham. Over the year, they have collaboratively restored different parts of a Mini built in 1979 a pivotal year in British politics and industry and a new presentation of the car: the shell and wheels will be exhibited in Southampton
- · New large-scale installations by Benedict Drew and Ciara Phillips, created in response to the new site

BAS provides a vital overview of the most exciting contemporary art produced in this country, and this edition has toured the work of over 40 artists to four cities across the UK, presenting critically acclaimed new commissions launched in earlier exhibition tours.

The National 22 October 2016 1 / 3





The Comparative Journey, The Watermelon Series (2013) by Abdullah Al Saadi. Acrylic on paper, dimensions variable. Installation view. Image courtesy of Sharjah Art Foundation.

Back and forth at Japan's art fairs

Nick Leech

October 22, 2016 Updated: October 23, 2016 11:38 AM

It is a sunny autumnal weekend in Okayama, a picturesque city 530 kilometres west of Tokyo. The town's main attractions, the exquisite Okayama Korakuen – one of the most famous traditional gardens in Japan – and its rare black castle, the many-tiered keep of which overlooks the meandering Takahashi River, are thronged with street markets, brass bands, families and street performers in celebration of a festive holiday weekend

As a bronze statue outside the main railway station attests, Okayama is famous as the home of Momotaro, a Samurai-period fable about a miraculous child who descends to Earth from heaven inside a giant peach.

After being discovered floating in a river, this "peach boy", as he is known, is adopted by an elderly, childless couple and embarks on a series of adventures in the company of a talking dog, a monkey and a pheasant.

It is tempting to draw a link between the story of Momotaro's landing and *Because Editorial is Costly* (2016), Ryan Gander's highly-polished sculpture that appears to have crashed, ripping up the asphalt like a meteorite, into a small car park next to Okayama's old soy-sauce factory – but that would be a mistake.

Rather than being inspired by the local tale, Gander's shining installation takes an original sculpture by renowned Belgian artist Georges Vantongerloo, one of the founders of the early 20th century De Stijl group, and transforms the Modernist icon using the aesthetics of an iPhone, while transporting the bloated result to present-day Japan.

The sculpture invites questions about what happens when art from one time and place is literally dropped into another. But as Gander admitted at the public event that accompanied the opening of the inaugural Okayama Art Summit, "the art didn't really need to be here".

The Okayama Art Summit, Japan's newest international art show, opened on October 9 with the Artists talk, a discussion during which 19 of the show's 30 exhibitors talked about their work, under the chairmanship of the show's artistic director, the conceptual artist and one-time Freeze generation Young British Artist, Liam Gillick.

Held in the Okayama Prefectural Library, Artists talk was an illustration of the parallel universe that contemporary art often inhabits.

As families with small children and pensioners milled around the library and took tea in the cafe, artists such as 25-year-old Noah Barker, the youngest in the show; Ahmet Ögüt, who recently collaborated with Gillick as part of the eighth British Art Show; Angela Bulloch, who graduated from London's Goldsmiths college a year after Gillick; and Michael Craig-Martin, a former tutor to them both, discussed their participation.

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Speaking first, Gander suggested *Because Editorial is Costly* could be understood as referring to both the financial cost of having something edited as well as the emotional cost of it being edited. However, it is hard to avoid the idea that the work is a comment on the way art is now used as a vehicle for civic publicity, place branding and urban regeneration, not only in Okayama but globally.

If that is the case, then Gander's sculpture speaks eloquently to Gillick's overarching theme for the show, *Development*, and the many implications and connotations that word evokes.

"Right from the beginning, I wanted to do something that was related to a theme that I felt would be understandable here, but that was somewhat difficult, a little on the edge, which had a duality that was positive and negative at the same time," Gillick later explained. "This city is a completely post-war city, everything you can see was built after 1945 because the whole place was destroyed, but the buildings are getting to an age where a decision has to be made about the next step.

"All the new buildings you see here are shopping malls, and I wanted to think about that, and so a lot of the buildings we've used are ones that they've decided to save."

Those buildings include the library and Okayama Prefectural Government Offices – both of which were designed by Maekawa Kunio, one of Japan's foremost Modernist architects, who studied under Le Corbusier in Paris – as well as humbler civic buildings such as the former Korakukan Tenjin School, which has been used as a store for emergency supplies since 2012.

Gillick's use of this space to exhibit works – including José León Cerrillo's multistorey *Place Occupied by Zero...* (2012), which echoes the abstraction and geometry of Soviet constructivism, and Anton Vidokle's 2015 film *The Communist Revolution Was Caused By The Sun* – affords the summit an institutional tone well-suited to its concern with development and progress.

Thanks to the slickness of the summit's execution and the presence of significant works by artists such as Joan Jonas, Pierre Huyghe and Philippe Parreno, the show already feels like a small but important addition to the international art circuit.

But other than shedding light on the ambitions of Okayama and the summit's producer, a local businessman and avid art collector who already owns many of the works on display, the show reveals relatively little about the art scene in Japan.

It only features works by four Japanese artists. Of those, just one, 38-year-old Motoyuki Shitamichi, is originally from Okayama.

Torii is Shitamichi's investigations into the ghostly reminders of Japan's colonial past. It consists of photographs of surviving entry gates to Shinto shrines that were constructed in Japanese colonies at a time when Shintoism was the official state religion, and the Japanese government used shrines as a focus for nationalist and imperial propaganda.

Most of the temples – in the United States, Taiwan, Russia and China – were demolished, but in the examples Shitamichi recorded between 2006 and 2012, the entry gates, or torii, remain as what the artist describes as "treasures buried within the landscape".

Shitamichi now lives and works in Nagoya, the home of one of Japan's more established international art events, the Aichi Triennale, the third edition of which has just ended.

Based in three cities – Nagoya, Okazaki and Toyohashi – the 2016 Aichi Triennale, which operates on a budget similar to that of London's Tate Modern, not only included a visual arts programme, with works by 119 artists from 38 countries, but also incorporated opera, film and performing arts.

The visual artists at this year's Triennale were selected by a panel of international curators under the leadership of photographer and visual anthropologist Chihiro Minato.

They included 58 Japanese artists, as well as artists from the Middle East, including the UAE's Abdullah Al Saadi, from Khor Fakkan, whose work was on display in the Nagoya City Art Museum. As with the Okayama Art Summit, however, it was the insights provided by local artists – such as Tadashi Kanai and his *Mirror of the Maraini Family: An Ethnologist in 20th-Century Japan* – that proved most compelling.

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Comprising filmed interviews, photographs, sketches and a diary, *Mirror of the Maraini Family* charts the wartime experiences of Italian writer, photographer, mountaineer and ethnographer Fosco Maraini, his wife Topazia and their three young daughters, who were imprisoned in Nagoya as civil internees between 1943 and 1945.

The author of pioneering travel books such as Secret Tibet and Meeting With Japan, Maraini had been appointed Reader in Italian at the University of Kyoto in 1941, but when he refused to give his support to Mussolini in 1943, the family was incarcerated in a concentration camp that stood just a few hundred metres from the site of what is now the Aichi Arts Center, the home of the Aichi Triennale.

With its depictions and recollections of fortitude and betrayal, hope and brutality, there is enough material in the story of the Maraini family to furnish a whole Triennale, but what is most remarkable is that such an exhibit was on show in the first place.

Here, in the work of artists such as Shitamichi and Kanai, and events such as the Okayama Summit and the Aichi Triennale, was evidence of a wider community that was willing to use art to confront some of the most chilling events from its recent past, while attempting to create something moving and meaningful in the process.

It was in these quiet and often overlooked instances that the shows' most profound moments of honesty and beauty were to be found.

nleech@thenational.ae

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WHY YOU SHOULD GO TO THE BRITISH ART SHOW 8



By Ela Crapnell on October 26, 2016

Lifestyle











It's been a week since the British Art Show 8 opened in three locations across the city and if you haven't Maybe you feel modern art isn't your thing and that there's no point going to an exhibition just to stare vacantly at an empty pipe. After all, if you wanted to feel like an idiot in a room full of people you could just go to lectures.

Still, no matter your level of engagement with modern art this exhibition is worth seeing. Rachel Maclean's exploration of the theme, 'The Internet has moved offline' with her film 'Feed Me', explores the sexualisation of childhood and rise in infantile adult behaviour. Maclean combines pop culture and cannibalism with a vicious, anime-esque female protagonist and a villain/victim who looks like he belongs in 'Lazy Town'. Looking into how the physical and digital worlds overlap one another, arguably this theme is best suited to the generation that spends its time slipping into the dark holes of the internet. The best preparation you can do for this is probably be scarred by something you've seen on YouTube. So settle down on bean bags to watch this sinister film, described perhaps counter instinctually by Film and Video Umbrella (FVU) Director Steven Bode as 'Candy-coated'.



The travelling exhibition of British contemporary art is hosted every 5 years and features a wide range of art and artisits. This year Southampton

has been selected as one of the 4 cities nationwide to host the British Art Show 8. The exhibition has already visited Edinburgh, Leeds and Norwich, and will finish its journey with a residency in Southampton for 3 months. Even if you think contemporary art may not be for you the pure range of art on display this year is a testament to the commissioners of the show. The exhibition will be housed in the John Hansard Gallery, the Southampton City Art Gallery and the Bargate monument.

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Whether you enjoy sculpture, canvas, film or interactive art there is something for you. This year the collection explores 5 main themes: 'The Internet has moved offline', which takes a look at how the physical and digital worlds overlap one another; 'From the Kitchen Floor to the Gallery', which experiments with using unconventional objects in art; 'Arts and Crafts', in which the artists revisit and rework traditional crafting techniques; 'Industry: A Real Work of Art', which looks at industrial materials and modes of production and 'Once Upon a Time', which explores alternative modes of storytelling.



Councillor Satvir Kaur gives a speech at the opening of the British Art Show

Other highlights of the exhibition include Jessica Warboy's Sea Paintings, whose large scale art work was created on beaches around the location of each exhibition. Warboy allows the pigments of paint to be directed by the motion of the wind and waves, leading to the creation of soft, dynamic artworks on canvases several metres tall.

Alternatively if you are looking for a more interactive experience, perhaps you should visit Laure Prouvost's installation, Hard Drive. Unsettling and intense, Prouvost explores ideas of spectatorship and objectification, by giving a voice to inanimate objects. This may sound hard to connect with, but being addressed seductively

by an empty room is most definitely a memorable experience.

At the opening of the exhibition the Southampton Cabinet Member for Communities, Culture and Leisure council spoke of the importance of art in drawing together communities and the value it had in her own childhood. She said that she hoped the exhibition marked an important milestone in Southampton becoming the 'cultural capital of the South'.

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Solent Journalism



British Art Show 8 showcasing contemporary art in Southampton



BRITISH Art Show 8 are celebrating their final stop in Southampton, after touring 4 cities over several months showcasing some of the most exciting contemporary art produced in the UK.

The exhibition is being shown across three locations in the city, and is taking place over the course of 14 weeks.

The Southampton Fringe includes exhibitions, events, car park art and performances all for the public to look at and enjoy.

Some of the artists have used their cars and caravans to create their pieces, because it's a chance for them to advertise their work whilst being on the go.

Bournemouth based artists, The chairman and Mrs P who go under the name "Language Timothy", have been invited to the fringe to display their work which is based in their caravan.

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People use their vehicles as a form of gallery, because it's more personal

The couple's piece "Love this place" is inspired by memorial benches in Southampton, and they have created their art with a series of photographs inside and outside of their caravan.

Mrs P said: "Our piece is very much about commemoration and loss, and what it actually means to use a bench that has a memory of somebody."

The majority of art and photography are installed in cars and other vehicles because it adds a personable touch compared to if it was displayed in a studio.



"We've used our van which we call Allen as our gallery today, as that's our main vehicle. We seem to be getting a nice lot of people having a look around, whilst enjoying the visual and sound aspect as well because we like to work with a mixture of mediums."

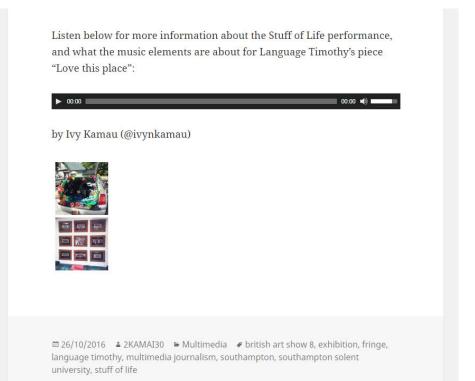
Another group of people who used a mixture of mediums were physical theatre group "Stuff of Life".

The trio have been performing across the country using a car as one of their main props, and have been invited to the fringe to bring the entertainment factor for the audience.

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26 October 2016

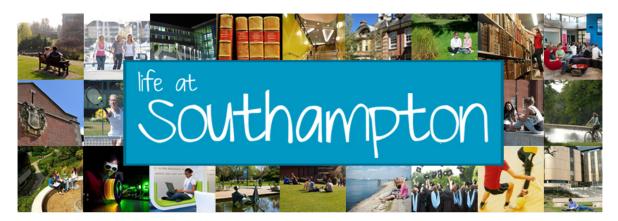
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Life at Southampton

1 November 2016

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Tuesday, 1 November 2016

Avid for art? British Art Show 8 at Southampton

Hey readers!

As mentioned before, I am usually swamped in extra-curricular activities, but last week I fancied doing something completely different to my usual routine. The British Art Show 8 immediately came to mind – I had seen posters all over campus promoting the event and kept promising myself that I'd make time to visit.



Background

Before going to the exhibition I thought I would do some background research to find out about the interesting history of the show. The exhibit features the work of 42 artists who have significantly contributed to UK art over the past five years and over half of these artists have created new pieces especially for this big event!

The focus of the art show is the "changing role and status of the object at a time of increasing convergence between the real and virtual". These topics hugely appeal to me, having studied various theories concerning space - particularly virtual space - and perceptions of space and objects.

My inner geographer was ecstatic to see how the artists have consequently imagined ways to conceptualise materiality and epitomise the digital era.

Exhibit Day!

Last Tuesday I FINALLY got to visit the show! I had a two-hour break between the end of a lecture and intramural netball training and figured that I had to seize the opportunity to go! I decided to visit the John Hansard Gallery exhibit as I was already on Highfield campus. The John Hansard Gallery is one of the many arts venues we have at the University.

I would encourage everyone - student, lecturer, or local - to check it out! The exhibit isn't particularly large so it can easily be done in a gap between lectures, or at lunch time, with ample time to watch parts of the films showing -but you'd need over an hour to watch every film and take your time in the exhibit.

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Oh yeah, and it's FREE!

Upon walking in I was slightly started to see a wall of faces beside me (as shown below)



"Spirit is a Bone" (2013) Adam Broomberg & Oliver Chanarin

I found it extremely compelling and spent quite a while examining the intricate features of each face. The portraits had been created using sophisticated facial-recognition technology that was developed in Moscow for use at border controls - but without the subjects consent!

I highly enjoyed the short films showing, particularly 'All That is Solid' (2015) created by John Akomfrah and Trevor Mathison. It was entirely monochrome and featured incredible footage from past and present. The majority of the scenes were photos of landscapes - rather than humans – but the overall effect was mind-blowing. Some sound effects – such as crying infants - were rather uncomfortable, but this was undoubtedly successful in emotionally connecting with the viewer!



A scene from 'All That is Solid'

My favourite part of the display, however, had to be Melanie Gilligan's multiepisode drama named 'The Common Sense: Phase 1', exploring the ways in which new technologies can influence our thoughts and behaviours. The series centres on a piece of technology named 'the Patch' which is worn in the upper roof of the mouth and possesses the ability to communicate feelings between individuals. Each episode was remarkably different from the others- but with each episode featuring a darker scenario!

Hopefully this post has persuaded you to experience the exhibit yourself. Lucky for you, it is here until 15th January - so there's plenty of time left to visit!

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Art World

The 50 Most Exciting Artists in Europe Right Now, Part I

See who made the list this year.

Hettie Judah, November 23, 2016



Marguerite Humeau, FOXP2, (2016). Courtesy the artist, C L E A R I N G New York/Brussels, DUVE Berlin. Photo: Stuart Whipps

Who's created the art we want to look at, experience, and read about? The performances we've wanted to be a part of (or REALLY wanted to avoid)? Which are the voices in the art world we've felt compelled to listen to this year, even if we don't agree with them? Who's surprised us, shocked us, woken us out of our stupor?

We're not just looking at the young guns (the oldest artist on this list will be 60 next year); more those who have shifted up a gear and are grabbing our attention.

In a year dominated by major political upheavals—in Europe and beyond—this wasn't the moment for a round-up that obediently reflected sales figures and institutional exhibitions. Not to say we're ignoring them, but we also wanted to look beyond, to the art world's disruptors, influencers, agitators, and organizers. We need their input, now, more than ever.



Aaron Angell, Bottle Kiln - Receiver; Peach - Portcullis; Molybdenum Bell Courtyards and Dalmatian Spoon & Three Torcs, all 2015 @Aaron Angell. Installation view: British Art Show 8, Leeds Art Gallery, 2015-17. Photo @Jonte Wilde Photography 2015

1. Aaron Angell (born 1987 in Kent. Lives and works in London)

With two separate displays at <u>Glasgow International</u>, multiple works in the (still touring) British Art Show 8 in 2016, and a residency at Tate St Ives and solo outing at GOMA coming up in 2017, London's favourite ceramic-centric sculptor could make this list for his exhibitions alone. But 2016 was also the year that Troy Town Art pottery, Angell's "radical and psychedelic" ceramics workshop, got a bump in funding and a new space, marking his importance, too, as an influencer.

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John Akomfrah. Photo: Jack Hems @ Smoking Dogs Films, Courtesy of Lisson Gallery.

2. John Akomfrah (born 1957, Accra, Ghana. Lives and works in London)

Thirty years since their first film Handsworth Songs (1986) Akomfrah and regular collaborators
David Lawson and Lina Gopaul, have enjoyed long-overdue time in the spotlight in 2016: a UK-wide
institutional tour for the breathtaking three-screener Vertigo Sea, and buzzy outings of new works
at Lisson Gallery in London and New York. Nominated for the Artes Mundi prize, this time next year
Akomfrah and co will take over the Barbican's Curve gallery.



Meric Algün Ringborg. Promotion Europe. Courtesy of the artist.

3. Meriç Algün Ringborg (born 1983 in Istanbul. Lives and works in Stockholm)

Algün Ringborg's ongoing inquiries into the symbols of Europe and what it means to be—or not to be—European felt particularly poignant this year. *Promotion Europe*, shown as part of her exhibition "Transboundary" at ARoS in Denmark, offers 170 objects branded with the EU stars, from nail clippers to knitted hats: souvenirs not of a place, but an idea of a place. 2017 sees an outing at Istanbul Modern, alongside, as ever, dozens of group shows keen to catch the essence of the moment.

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Kader Attia, Arab Spring, 2014, Unlimited in Basel 2015. Photo: courtesy Art Basel

4. Kader Attia (born 1970 in France. Lives and works in Berlin and Algiers) Attia's explorations of the impact of Western culture and colonialism this year nabbed him the Marcel Duchamp Award and a show (alongside the final four nominees) at the Centre Pompidou in Paris. Next year sees solo outings at MCA Sydney, and The Block Museum in Illinois, and gallery shows in NY and San Gimignano. It was his "bar and agora" La Colonie: a space dedicated to ideas, discussion and the breaking of bread that Attia opened with his partner Zico Selloum during FIAC, that secured him a place in our hearts in 2016.



Installation view of Nairy Baghramian, "Scruff of the Neck" at Marian Goodman, London. Courtesy of the artist and Marian Goodman, New York, Paris & London. Photos by Thierry Bal.

5. Nairy Baghramian (born 1971, Isfahan, Iran. Lives and works in Berlin)

A Vincent Award nominee in the year there was—heroically—no winner (she and Jutta Koether turned down their nominations following a legal dispute involving fellow artist Danh Võ) Baghramian has had a far from quiet year. Highlights included winning the Zurich Art Prize (with which, a show currently at Museum Haus Konstruktiv), and a touring exhibition Déformation Professionnelle that kicked off at S.M.A.K in Gent before outings to Salzburg, Minneapolis and Copenhagen. Oh yes, and her debut show as part of the Marian Goodman stable.

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Lucy Beech, Edward Thomasson, "Public Relations" exhibition view at Maureen Paley.

6. Lucy Beech & Edward Thomasson (Born 1985, Beech in Hull, Thomasson in Staffordshire. Live and work in London)

Recipients of one of this year's <u>Paul Hamlyn Foundation Awards</u> (£50,000 no strings attached support over three years), Beech and Thomasson have a knack for skewering social awkwardness and subverting propriety. Their two-part work <u>Public Relations</u>—which commenced this year at <u>Maureen Paley</u> Gallery in London and just saw its second part performed at 1664 in The Hague—took a timely look at the mythic "straight white male" and how power is written in the body.



Rana Begum. Photo courtesy of the artist.

7. Rana Begum (Born 1977, Sylhet, Bangladesh. Lives and works in London)

Begum's anointment as winner of the \$100,000 <u>2017 Abraaj Group Art Prize</u> came mere weeks before her 50-meter-long public artwork *No. 700 Reflectors* was unveiled in London last month. Begum's occasionally Op-Art-y geometric works and gorgeous plays with color got a more intimately-scaled outing at Parasol Unit in London in the summer.

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Anna-Sophie Berger, Exhibition view @Klaus Pichler.

8. Anna-Sophie Berger (Born 1989, Austria. Lives and works in Vienna)

Berger's been a busy bee this year, with work in 14 group shows (count 'em) stretching from Stavanger to Mexico City. She's also had solo outings of various flavours in Bregenz, Munich, and her hometown of Vienna, where, as the first winner of the Kapsch Contemporary Art Prize, she got a show at MUMOK. Berger studied fashion design, and an understanding of the nuances of visual communication informs her work: at MUMOK she's taken parabolic reflectors out of a local playground and installed them as a low-tech comms system in the gallery.



Hannah Black, Not You, (2015), Installation view courtesy Arcadia Missa.

9. Hannah Black (Born Manchester, Lives and works in Berlin)

Chisenhale have just announced a new commission and first solo institutional show for the artist/ writer/ theorist, and not a moment too soon: it feels like Black's omnipresent already, on the page, online, and in the gallery. To get the ball rolling, there was her much-tweeted review of the 9th Berlin Biennale in Artforum and fall screenings of her film works at the New Museum in NY. Over the summer at a performance event at the ICA she released the character Anxietina who is "transformed by the power of anxiety" into, "a force for simultaneous good and evil": a perfect character for our times, then.

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Broomberg & Chanarin with the student of HfBK and KABK, handsoffourrevolution.com

10. Adam Broomberg & Oliver Chanarin (born 1970, Johannesburg and 1971, London, Live and work in London)

Following their lauded solo shows in 2015, Broomberg and Chanarin took a massive career swerve in 2016. Stepping away from art as an industry, they put the full force of their considerable passion behind first the #voteremain campaign, and now, Hands Off Our Revolution: an antifascist movement aimed at quelling the emboldened right wing in Europe and beyond. Sure, it didn't stop Brexit, but #voteremain energized and inspired both the art world and a younger generation to get agitated over an unsexy political issue. Away from the champagne-swigging and fancy awards, this is art as activism, artist as organizer.



Cooking Sections, Devaluing Property Real Estate Agency (Empire Remains Store, 2016)

11. Cooking Sections (Daniel Fernández Pascual, born Spain 1984 & Alon Schwabe, born 1984 in Tel Aviv. Live and work in London.)

As an associate project of Glasgow International, Cooking Sections received an unusual amount of press attention. Perhaps because they were making ice cream, or perhaps because the ice cream was flavored with "invasive species": sly commentary on the prejudicial language entering mainstream discourse in the UK around the topic of immigration. Over the fall, they set up shop as The Empire Remains Shop in central London, hosting projects and performances from artists around the world exploring the legacy of the British Empire, and placing Pascual and Schwabe at the center of a formidable artists' network.

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Installation view of Sic Glyphs 2016 at South London Gallery. Photo: Andy Keate; Courtesy of the artist, Herald St, London, Mendes Wood DM, Sao Paulo, Supportico Lopez, Berlin.

12. Michael Dean (Born 1977, Newcastle Upon Tyne. Lives and works in London)

Dean seems an unlikely darling for the popular press, but somehow this rigorously intellectual, concrete tongue-twisting Turner Prize nominee has been the subject of two profile features in London's Evening Standard, which dubbed him "London's Most Exciting Art Star." It was a much-fancied show at South London Gallery that nabbed him the Turner nomination, since then he's also been the subject of a solo, "Sightings," at the Nasher Sculpture Centre in Texas.



Cecile B. Evans, What the Heart Wants at Barbara Seiler Gallery's booth at Artissima 2016. Photo courtesy artnet News.

13. Cécile B. Evans (Born 1983, Cleveland, Ohio. Lives and works in London and Berlin)

A popular inclusion in this year's biennials (we spotted her in Moscow and Berlin; Hyperlinks or It

Didn't Happen (2014) was also shown at Sydney) Evans got a solo display at the Kunsthalle

Winterthur for her comprehensive new work What the Heart Wants, which premiered at the 9th

Berlin Biennale and looked at consciousness in the light of ever-more-complex systems of software
and hardware. She bows out the year with a show at Tate Liverpool.

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Loretta Fahrenholz, still from 2 A.M. (2016) Courtesy Fridericianum

14. Loretta Fahrenholz (Born 1981, Starnberg. Lives and Works between Berlin and New York)
Last year the Stedelijk Museum in Amsterdam bought Fahrenholz's disaster movie/ dance video referencing *Ditch Plains*, and next month will open a sizeable show of acquired and new work. Four films—including the newly commissioned *Two A.M*—are also showing in a Susanne Pfeffer-curated show at the Fridericianum in Kassel. Which is, our voice on the inside informs us: "a good indicator for German artists about to go big."



Christian Falsnaes *Moving Images*, installation views, Hamburger Bahnhof - Museum für Gegenwart, Berlin, (2015). Photo ©David von Becker

15. Christian Falsnaes (Born 1980 Copenhagen. Lives and works in Berlin)
Falsnaes's Justified Beliefs, first presented in Basel in 2014, choreographed audience members via five instruction-delivering headphones. That work has lived on (most recently in this year's TodaysArt festival in The Hague) and Falsnaes has built on the idea of the audience as compliant, plastic material in recent works such as Thousand Faces commissioned by the Statens Museum for Kunst in Copenhagen. Earlier this week he was shortlisted for the \$100,000 Future Generation Art Prize—manipulating the audience pays off, it seems.

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Omer Fast (center) talks with the team of Remainder on set. Courtesy of Soda Pictures.

16. Omer Fast (Born 1972 Jerusalem. Lives and works in Berlin)

Our ears-to-the-ground in the world of moving image tell us that, ultimately, every video artist secretly dreams of making a feature film. Fast has done just that, this year seeing the theatrical release of *Remainder*, adapted from Tom McCarthy's mind-bending book. Fast's not turned his back on the art world just yet though: in March he got a major UK solo show at BALTIC in Gateshead, and a substantial exhibition, "Talking is not always the solution" is on through next March at Martin-Gropius-Bau in Berlin.



Simon Fujiwara Still, Joanne (2016). Photo courtesy of FVU and The Photographers' Gallery

17. Simon Fujiwara (Born 1982 London. Lives and works in Berlin)

Fujiwara's quietly had a major year, with solo outings (shows and performances) in Tokyo, Dublin, Brussels, and London, and a heavy Biennale presence. What really caught our attention was Joanne at London's Photographers' Gallery, in which Fujiwara investigated the fallout of a tabloid scandal involving one of his high school teachers; a project that is at once delicate and personal, and a wider investigation of the way images are constructed and language used to denigrate women in the popular media.

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Dora García reconstruction of the Nokdu bookstore. Courtesy of Sarah Casone.

18. Dora García (born 1965, Vallodolid, Spain. Lives and works in Barcelona)
García's got plenty on her plate: the short film El helicóptero—widely shown on the artist moving image circuit this year—was the first part in a longer film project on the (anti) happenings of Oscar Masotta. Looking, too, at conversations, interactions and happening, at the Gwangju Biennial she presented the Nokdu bookstore for the living and the dead, recreating a site of political importance in the 1980s as a space for contemporary discourse. 2017 kicks off with These books were alive; they spoke to me! at The Tetley, in Yorkshire.



Karlos Gil, L'objet de repetition, (2016) Installation view at CRAC Le 19, Montbéliard, France.

19. Karlos Gil (Born 1984, Toledo. Lives and works in Madrid)

Young curators like Gil—he's been in modish group shows all over western Europe in 2016. Next up: "Morphogenesis," a solo show curated by Artnet favourite João Laia, the opening exhibition at the new Galeria Francisco Fino, Lisbon.

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Emma Hart and Jonathan Baldock, *Love Life*, (2016). Courtesy PEER, London. Photo: Peter White, FXP Photography

20. Emma Hart (Born 1974, London, Lives and works in London)

Announced as the winner of the Max Mara Prize earlier this year, Hart has spent much of 2016 working through her residency in Italy, studying the work of family therapists, graves of the ancient Romans and ceramic traditions of Faenza. It's been intense. Summer 2017, the fruits of her labors will go on show at Whitechapel Gallery in London before moving on the Collezione Maramotti in Reggio Emilia. In the meantime, Hart lovers can get their fix at "Love Life," her evolving touring show of works exploring the domestic macabre with Jonathan Baldock. Currently at PEER in Hoxton, it goes on tour and transforms over the course of 2017.



Celia Hempton, *Tor,* (Southard Reid, Frieze Art Fair 2016). Courtesy the artist and Southard Reid. Photo: Lewis Ronald

21. Celia Hempton (Born 1981 Stroud, UK. Lives and works in London)

Hempton's lusciously painted dick pix were a highlight of this year's Frieze London. Hempton has a knack of finding odd beauty in the transgressive and those parts of modern life that one might otherwise not want to look at. A participant in London's emerging "happenings" scene in 2016—notably Serpentine Gallery's Magazine Sessions and the ICA-backed Art Night—she's also attracting attention in the US, with work in *Art in the Age of the Internet, 1989 to Today* at the ICA / Boston coming up in 2018.

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Camille Henrot working on Monday, Fondazione Memmo, May 2016. Photo: Daniele Molajoli

22. Camille Henrot (Born 1978 Paris. Lives and works in New York)

Among other things, in 2016 Henrot orchestrated this year's <u>Volcano Extravaganza</u> on the Italian island of Stromboli—a jolly run up to what is likely to be a busy 2017. Next fall she has the "Carte Blanche" of the Palais de Tokyo in Paris, an honor currently enjoyed by Tino Sehgal, and something of a coming of age. She may be living in New York, but as Parreno, Huyghe, and Gonzalez-Foerster mature, Henrot feels like she's being anointed as part of France's coming generation.



Patrick Hough, Unobservables, (2016). Image courtesy of narrative projects, London

23. Patrick Hough (Born 1989, Galway, Ireland. Lives and works in London)

Hough's explorations of value and collecting habits—via a triptych of films starring film props—were a highlight of João Laia's satellite show at the <u>Moscow Young Art Biennial this year</u>. Around the same time, Hough was announced as a recipient of a Jerwood Award—the resulting film will be shown in March 2017, with a two-person show (with Michal Baror) opening the following month at narrative projects, London.

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Donna Huanca, "Surrogate Painteen" (2016). Courtesy Peres Projects. Photo: Adrian Parvulescu, Berlin.

24. Donna Huanca (Born 1980, Chicago. Lives and works in Berlin)

Huanca was hotly tipped on this list last year: she's had a stellar 2016, including her largest work yet, *Scar Cymbals*—a commission for the Zabludowicz Collection in London combining sculptural works, painting, sound, and live performance over a number of months. 2017 looks steamy for Huanca too: in February alone she's in the next group exhibition at the Julia Stoschek Collection in Berlin, and has a solo show in Madrid at Travesia Cuatro.



Installation view at DUVE Berlin of Marguerite Humeau's "Echoes." Photo: Courtesy Duve Berlin

25. Marguerite Humeau (Born 1986, France. Lives and works in London)

Five years after graduating from London's Royal College of Art, Humeau was everywhere in 2016: a solo show at the Palais de Tokyo, another at Nottingham Contemporary, the Moscow Young Art Biennial (where she won a major award), Manifesta 11, and Megacity, in Seoul. Don't be surprised if she's embraced more forcefully by the scientific community in coming years: her science-based research is already as likely to get her coverage in *Wired* as she is in *Frieze*.

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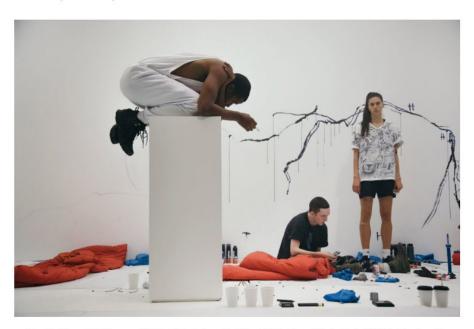
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Art World

The 50 Most Exciting Artists in Europe Right Now, Part II

See who made our list this year.

Hettie Judah, November 24, 2016



Franziska Aigner, Josh Johnson, and Mickey Mahar in Anne Imhof, "Angst II," Hamburger Bahnhof Berlin, 2016. Courtesy the artist, Galerie Isabella Bortolozzi, Berlin and Galerie Buchholz, Cologne/Berlin/New York. Photo: Nadine Fraczkowski

Welcome to part two.

This list is arranged alphabetically (no hierarchies here!) so you're looking at a group of artists simply ordered from I to W. Yet placing a number of apparently random entities into a loose grouping, as we've all had opportunity to discover in recent years, can yield unexpected associations. Somehow Part II feels texturally different to Part I



Recommended Reading

The 50 Most Exciting Artists in Europe Right Now, Part I

By **Hettie Judah**, 1 day ago

There are new forms entering the art-world vocabulary and new tools entering its arsenal, from drones to algorithms to Blockchain; in selecting the artists on the list we've tried to separate significant innovation from mere novelty. But old themes, old subjects keep bubbling through: humanity's relationship to the natural world, obsessions with youth and beauty, the female body, weightlessness, dance, shamanic ritual.

Artists on this list have been asking awkward questions: what is their "job description" in the new networked, access-hungry era? Where is the space for representation of family and motherhood in a visual culture mesmerized by eternal youth? How do you put a monetary value on an artwork?

Concerns over art as a rarefied pursuit, open only to those with the wherewithal to pay for tertiary education and support themselves through a career fraught with financial precarity, have driven some artists on this list to set up parallel institutions and to make lectures and essays widely available. They have already played a role in shaping this list, and we hope they will continue to do so for many years to come.

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Anne Imhof, RAGE 4th of at least three (2015). Courtesy of photographer Nadine Fraczkowsk, the artist, and the Montreal Biennial.

26. Anne Imhof (Born 1978, Gießen, Germany. Lives and works in Frankfurt) Since having won the Nationalgalerie Prize for Young Art in 2015, Imhof's ascendance has been stellar: her tripartite opera "Angst" managed to be a highlight of the Art Basel institutional program, Berlin Art Week, and, latterly, Biennale de Montréal. What next for Imhof's nocturnal, normcore-clad and creature touting team? Next summer she represents Germany in a Susanne Pfeffer-curated show at the Venice Biennale.



Recommended Reading

What Will Germany's Rising Art Star Do at the 2017 Venice Biennale?

By Hili Perlson, Oct 27, 2016



Jesse Jones, The Touching Contract Courtesy the artist.

27. Jesse Jones (Born 1978, Dublin. Lives and works in Dublin)
Feminist, agitator, miner of hidden histories: Jones made an impression in 2016, not least with her collaborative project (with Sarah Browne, and community organizers and activists) "In the Shadow of the State," a complex work touching on issues from state control over women's bodies, to the wording of official contracts, to our awkwardness toward physical contact. At the Dublin City Gallery she called on a cast of collaborators including composer Gerald Busby to create a "Feminist Parasite Institution," exploring the historical representation of women. So, will she go easy, politically, when she steps up for Ireland at the Venice Biennale next year? With a proposal that includes the exploration of "national representation at Venice as an alternative site of the state," we're guessing not. Brace yourselves.

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Hiwa K, My Father's Colored Period,. Courtesy the artist

28. Hiwa K (Born 1975, Sulaimaniya, Iraq. Lives and works in Germany) Possibly the only artist on this list to have studied Flamenco (under the mighty Paco Peña, no less), Hiwa K takes the unconventional route in to artmaking, from music, through oral histories to pragmatic acts of making. He was winner of both Kassel's Arnold Bode Prize and the Schering Stiftung Art Award this year, which means that in 2017, Mr. K will get a solo outing at KW (Berlin) and be a major presence during Documenta 14.



Sanguinetti Theses, detail at Venice Biennale 2015. Courtesy the artist.

29. Samson Kambalu (Born 1975, Malawi. Lives and works in London)
Shown as part of Frieze London's film program, the Liverpool Biennial, and now at NSU Art Museum Fort Lauderdale, Kambalu's jumpy, black and white, silent "Nyua" films, shot in and around existing sites and situations, have a surreal and transgressive charm—but the artist has deeper concerns. As his solo show at Kate MacGarry in London revealed, Kambalu has been sued by the Italian Situationist Gianfranco Sanguinetti for the work he made (at Venice in 2015) using copies of his archived papers. Kambalu's original display was an anarchist gesture against the capitalist exchange of documents relating to the Situationist International, so winning the case against Sanguinetti rendered him the first "situationist" artist to be "defended by the government and not persecuted by it."

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Ragnar Kjartansson, World Light, Installation view, Luhring Augustine Bushwick, New York. @Ragnar Kjartansson; Courtesy of the artist, Luhring Augustine, New York, and 18 Gallery, Reykjavík

30. Ragnar Kjartansson (Born 1976, Reykjavík. Lives and works in Reykjavík)

Well, how much do you need to know? Kjartansson effectively owned 2016. He's topping out the year with a <u>mid-career survey</u> at the Hirshhorn Museum in Washington DC (co-produced with Barbican in London, where a version ran over the summer), two large video installations in the inaugural program of Copenhagen Contemporary, and a show across both spaces of his NY gallery <u>Luhring Augustine</u>. Over the course of the year he's had institutional solos in Massachusetts, Tel Aviv, Montreal, Chicago, Buffalo, and Detroit, and still found time to participate in Artangel's project in Reading Gaol, and the Volcano Extravaganza on Stromboli. Proving he's still a hometown boy at heart, Kjartansson looked happiest when he was awarded Reykjavik City Artist back in the summer.



Recommended Reading

Ragnar Kjartansson Pranks Yoko Ono at Her Own Show With Sly 'Simpsons' Reference

By Henri Neuendorf, Oct 28, 2016



Adam Linder, Kein Paradiso (2016) at "Made in L.A. 2016: a, the, though, only." Courtesy of the artist/photographer Shahryar Nashat.

31. Adam Linder (Born 1983, Sydney. Lives and works in Berlin)

Ploughing the fertile territory between art and dance, Linder's zero-hours-contract performance series *Choreographic Services* expanded into a fourth iteration (*Some Strands of Support*) this year: all have received outings in both gallery and theatrical contexts, including the <u>Schinkel Pavillon</u>, Liverpool Biennial, and 20th Biennale of Sydney. In June, Linder's *Kein Paradiso* had a run at the Hammer in LA, following which he was announced as the recipient of the \$100,000 Mohn Award honouring artistic excellence. As for next year: you'll find Linder at Kampnagel Hamburg, Sadlers Wells London and Kunsthalle Basel.

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Rachel Maclean. Still from "Feed Me."

32. Rachel Maclean (Born 1987, Edinburgh. Lives and works in Glasgow) A critical and audience favourite for some years now (Feed Me—a 60 minute film riffing on the fetishisation of youth, and social media discourse—is a highlight of the British Art Show), as we come to the end of 2016, Maclean has gone stratospheric. Nominated for a Jarman Award in June, her inclusion in the Frieze Film program was a gentle run up to a major show at HOME in Manchester, a display at Tate Britain, and the announcement that she would represent Scotland in Venice next year.



Helen Marten, winner of the inaugural Hepworth Prize for Sculpture with her artwork at The Hepworth Wakefield Gallery in West Yorkshire. Photo Anthony Devlin/PA Wire.

33. Helen Marten (Born 1985, Macclesfield. Lives and works in London)
"The hierarchical position of art prizes today is to a certain extent flawed,"
Marten protested on British radio after winning the Hepworth Prize for
sculpture. To celebrate or commiserate, then, with Marten, who besides
winning the inaugural Hepworth, is also a hotly tipped nominee for this
year's Turner Prize? An exhibition in the Serpentine Sackler Gallery gave her
three simultaneous major institutional exhibitions in the UK alone in the
second half of this year. Marten put her (prize) money where her mouth was,
incidentally, and will split the Hepworth pot with fellow nominees.

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Haroon Mirza Self Transforming Machine (LED Circuit Composition 18), (2016).

Courtesy © Haroon Mirza; Courtesy Lisson Gallery

34. Haroon Mirza (Born 1977, London. Lives and works in London)

To those of us stuck in Europe, Mirza may have seemed uncharacteristically quiet this year, but that's because his transmitters have been turned a little further afield, to exhibitions at Pivô in São Paulo, the Ghebaly Gallery in LA, and the ArtReview Asia-curated Xiàn Chăng exhibition programme at the West Bund Art & Design fair in Shanghai. He'll be back though: notably as the recipient of the Zabludowicz's annual commission for 2017.



Otobong Nkanga, "The Encounter That Took a Part of Me," (2016) exhibition view, Nottingham Contemporary. Photo: Stuart Whipps

35. Otobong Nkanga (Born 1974, Kano, Nigeria. Lives and works in Paris and Antwerp)

Nkanga's multifaceted installations are pretty specific to time and place, and lately have involved the presence of participants as an animating factor: not something you can easily box up and ship around hither and yon. Major outings and undertakings in 2016 have included *Landversation Beirut* at Beirut Art Center and *The Encounter That Took a Part of Me* at Nottingham Contemporary, which will transfer to Kunsthal Aarhus in 2017 as part of the city's programme as European Capital of Culture. In the meantime, Nkanga has a double header with Georges Adéagbo opening this weekend at Lumen Travo in Amsterdam.

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Katja Novitkova, installation view from "PATTERN OF ACTIVATION (planetary bonds)"

Photo: courtesy the artist

36. Katja Novitskova (Born 1984, Tallinn. Lives and works in Berlin and Amsterdam)

Ahead of representing Estonia at the Venice Biennale, Novitskova is, as of this week, receiving her first US solo show courtesy Greene Naftali in New York, populated with cut outs of magnified, or heat-sensed creature images "mined" from the Internet, and robotic sculptures with laser eyes. Novitskova's disturbing animal image world also populated the Kunstverein Hamburg and the European School of Management and Technology in Berlin during the city's Biennale this past summer.



Ahmet Öğüt, United, (2016), two channel HD animation. Commissioned by 11th Gwangju Biennale Foundation. Produced in collaboration with JM Animation Co. Supported by Mondriaan Foundation and Saha Association. Courtesy of the artist. Photo: Doyun Kim

37. Ahmet Ögüt (Born 1981 Silvan, Diyarbakir. Lives and works in Amsterdam and Berlin)

We could focus on his solo shows (ALT Bomonti, Istanbul; Galerie Wedding, Berlin) or his ubiquity at biennials and other big art bunfights (Gwangju, Okayama, Manifesta...), but in a year dominated by crises surrounding migration, let's take a moment to focus on The Silent University. Initiated by Ögüt in 2012, this solidarity based knowledge-exchange platform for and with refugees, asylum seekers, and migrants has grown and evolved. Collaborating institutions in 2016 included Tensta Konsthall, ABF Stockholm, Impulse Theatre Festival, Ringlokschuppen Ruhr, Urbane Künste Ruhr, and the Spring Sessions in Amman, with courses ranging from the practical (How to set up Your Own Business) to the academic (Herodotus and The Civilization of Medes). Should you want to drop his name in conversation (and who wouldn't?) remember kids: like his University, the 'g' is silent.

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Install view of Frieze Project "Crisis Trolley" (2016) by Frieze Artist Award Winner Yuri Pattison. Photo: Skye Arundhati Thomas.

38. Yuri Pattison (Born 1986, Dublin. Lives and works in London)
Pattison's new solo show at mother's tankstation limited in Dublin caps off a busy year. The recipient of the 2016 Frieze Artist Award (with work displayed in public areas of the fair) also showed the fruits of his eighteen-month
Create-backed residency at Chisenhale over the summer. Linking the East
End creative scene to its tech hub, Pattison went beyond the gallery to install sculptures with interactive elements (such as a bitcoin mining rig that monitors online transactions and accumulated capital) at sites associated with tech startups and hacker groups. Further afield, his work has also cropped up in group shows in Tokyo, Moscow, Leeds and Dortmund, Perth, Paris, Vienna, and Düsseldorf.



Ibrahim Quraishi, from the series "Family Portraits." Courtesy the artist.

39. Ibrahim Quraishi (Born 1973, Nairobi. Lives and works in Amsterdam) Already in residence in Kerala in the run up to the Kochi-Muziris Biennale, Quraishi's juggling an armful of ambitious ongoing projects as we approach the turn of the year. Slated for release next year is VREEMD LAND, HOLY MAMA a film inspired by the artist's encounter with Kurdish Woman's Resistance Fighters in Rojava. He will also continue to work on a series of paintings Martyrs & Idols, and the mixed media AN DER GRENZE ZUM FIASKO. His two-screen video of drone footage shot in the Middle East and Arabian Peninsula RADIUS 1 & RADIUS 2 was shown earlier this month at Galerie Crone Berlin. At Lumen Travo in Amsterdam this fall, meanwhile, Lost Codes, a performance work with participants that had experienced migration, explored the mental transportation of things left behind.

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Johannes Paul Raether. Photo courtesy the artist and Cycle Festival.

40. Johannes Paul Raether (Born 1977, Heidelberg, Germany. Lives and works in Berlin)

What was it that caught our eye: The intense blue face paint? The latex bodysuit with integral hotpants? The fetish harness covered in warped selfie sticks? Or getting the Apple Store evacuated and shut down after an environmental protest performance was misinterpreted as an act of terrorism? Raether's shamanic, pagan, and Sci-Fi inflected appearances as the witch Protectorama (among others) have "expanded consciousness" about the mining of rare metals, our addiction to iPhones, and other, less, tangible aspects of modern life this year in Europe and beyond.

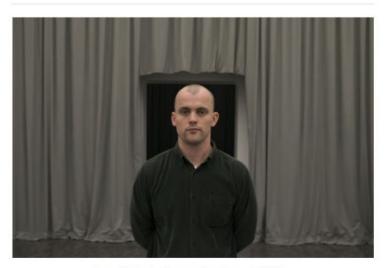


Magali Reus, *Mustard*, Stedelijk Museum Amsterdam. Courtesy The Approach, London, and Stedelijk, Amsterdam.

41. Magali Reus (Born 1981, The Hague. Lives and works in London)

Any institution wanting to take Reus for a spin in the next few years be warned: this artist's dance card is already getting filled up, with solo shows at the Bergen Kunsthall and Kunstmuseum St. Gallen already in the offing for 2017, and the Nasher Sculpture Center the following year. This year Reus's cutabout locks, built structures and enigmatic machines have been the focus of exhibitions at The Stedelijk Museum Amsterdam and Fondazione Sandretto Re Rebaudengo, Turin. During Miami art week, her works will be on show in a display of recent acquisitions at the Rubell Family Collection in Miami.

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James Richards. Courtesy Arts Council of Wales.

42. James Richards (Born 1983, Cardiff. Lives and works in London)
We could probably have spent the rest of 2016 hanging out in Richards's complex sound collage installed downstairs during his institutional takeover Requests and Antisongs at ICA, but alas the show finished earlier this month. We'll just have to hang on for Venice, then, when the archive-digging, cut-n-pasting sound and video artist will represent Wales during next year's Biennale.



Georgia Sagri, Attempt Come, (2016), 20 hour performance (performance view during Excercises of Freedom, documenta 14: Public Programs) Courtesy the artist and Anthony Reynolds Gallery, London. Photo Stathis Mamalakis

Georgia Sagri (Born 1979, Athens. Lives and works in Athens and New York)

In a politically tricky edition of Manifesta 11, Sagri was notably the artist that cut to the quick and identified the cause of a number of tensions surrounding the biennial, notably the number of new labors now contained within the job title "artist" (documentary subject, self promoter, website designer, social media campaigner...) and how these might be appropriately remunerated. When not asking difficult questions, 2016 has also seen Sagri perform at the Sculpture Centre NY, and, in September, present a 24-hour performance as one of the "34 Exercises of Freedom" that opened the public program of Documenta 14 in Athens.

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A 2015 iteration of the Aerocene Explorer. Photography by Studio Tomás Saraceno, © 2015

44. Tomás Saraceno (Born 1973, Argentina. Lives and works in and beyond the planet Earth, with a studio in Berlin)

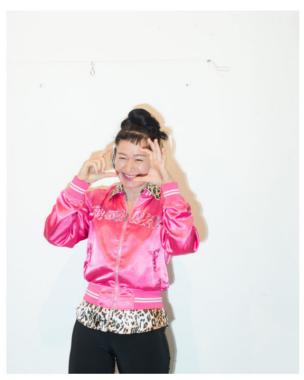
After their spectacular Aerocene floating spheres were presented at the United Nations Climate Change Conference COP21 in late 2015, the Saraceno Studio has been busy putting out images of the further adventures of the Aerocene (in Cappadocia as part of Cappadox, and taking a free flight from Berlin to Poland) in the run-up to COP 22. Saraceno's been buzzing around himself at a somewhat faster pace, taking in Serpentine's Miracle Marathon, the Shanghai Biennial, and an exhibition at MARCO in Mexico. On the horizon: Stillness in Motion – Cloud Cities at SFMoMA, opens at the end of this year and there are upcoming solo shows at Wilhelm Hack Museum in Ludwigshafen, the Museum of Modern Art, Buenos Aires in the spring, and Palais de Tokyo in 2018.



Lina Selander with Oscar Mangione, *The Ceremony* (2016), (installation view, Göteborgs Konsthall.) Photo Fredrik Åkum, GöteborgsKonsthall

45. Lina Selander (Born 1973, Stockholm. Lives and works in Stockholm) For a filmmaker, and a Scandinavian one at that, *This Misery of Light* is a pretty arch title, but thusly goes Selander's current solo outing at Göteborgs Konsthall. Following her show in the Swedish pavilion at the 2015 Venice Biennale, Selander's had a breakneck year, and things don't look to be slowing down for 2017: already on the cards are solo exhibitions at the Oslo Kunstforening, Art Initiative—Stockholm School of Economics, and ARGOS in Brussels.

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Hito Steyerl. Photo by Tobias Zielony. Courtesy of Andrew Kreps and the artist.

46. Hito Steyerl (Born 1966, Munich. Lives and works in Berlin)

A nominee for this year's Artes Mundi prize (who took herself off the shortlist), as ever this year, Steyerl's impact on the art world has been as much about what she's said, done, and written as it is about the work that she's made. One observer noted that a large tranche of the participants in this year's Berlin Biennale were influenced by Steyerl, whether via her formal teaching roles, or her writings for e-Flux journal and lecture performances. It's not all about being "Fucking Didactic" though: following its debut in the German Pavilion at Venice in 2015, her installation Factory of the Sun has shown at MOCA, LA, and HMKV, Dortmund and she's been in a starry roster of institutional group shows (including the new hang of Tate Modern) and



Solo presentation by Francis Upritchard at the Kate MacGarry booth at Frieze London 2016. Photo Lorena Muñoz-Alonso.

47. Francis Upritchard (Born 1976, New Plymouth New Zealand. Lives and works in London)

You can be cynical about Instagram, sure, but sometimes it's hard to ignore the sheer adoration afforded the work of certain artists. Witness the wave of images of Upritchard's quasi-ethnographic coloured clay sculptures that overran the Kate MacGarry stand at Frieze London 2016. This year she's been pretty busy in the southern hemisphere (solo shows in Wellington, Auckland and Melbourne), so perhaps the outpouring of enthusiasm was just a reminder of how much London loves this New Zealand import? And for when Instagram's not enough, Upritchard has collaborated with Peter Pilotto on next season's collection.

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Harm van den Dorpel *Wer nicht denken will, fliegt raus* (2016), exhibition view, Museum Kurhaus Kleve. Courtesy Neumeister Bar-Am, Berlin.

48. Harm van den Dorpel (Born Zaandam, The Netherlands. Lives and works in Berlin)

In 2015 Harm van den Dorpel hit the headlines as the first artist to have a work acquired by a museum in Bitcoin, and he's not stopped testing art world limits in 2016. In March, *Deli Near Info*—a social media network on which "distinctions between navigation and content are suspended"—won the Net-Based Prize at the House for Electronic Arts in Basel. In, we assume, a comment on choice as an art form in itself, his project *Death Imitates Language* used an algorithm to learn and evolve to reproduce the artist's aesthetic taste, generating combinations of layered colour and form ("pictures" in other words) that the artist might have made himself.



Bedwyr Williams, Visual for the show "The Gulch", at the Barbican. Courtesy the artist

49. Bedwyr Williams (Born 1974, St Asaph, Wales. Lives and works in Caernarfon)

Williams's goat is all over the London Underground at the moment: he's wheeling the stuffed ruminant on a poster commissioned by the transport network to coincide with *The Gulch*, his "takeover" installation in the Barbican's Curve space. Currently showing in Cardiff as a nominee for the Artes Mundi prize, in 2017 Williams will present "ECHT" at Fondazione Sandretto Re Rebaudengo. The goat (which also has a starring role in *The Gulch*) really puts the field back into leftfield: territory Williams seems particularly happy occupying.

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Zoe Williams, *DzPeldz* (2015-16), (exhibition view, Antoine Levi, Paris). Courtesy the artist and Antoine Levi, Paris. Photo Claire Dorn

50. Zoe Williams (Born 1983, Salisbury, UK. Lives and works in London) Returning, should you wish, to the very top of this list, it might interest you to note that Williams is among the artists to have taken up a residency at Aaron Angell's Troy Town Art Pottery. Not that Williams feels committed to ceramic: while it features in *Tender Touches* (currently at the Austrian Cultural Foundation in London) the main event seems to have been a distinctly sculptural "ceremonial gateau" served during the private view. Sensuality is an abiding theme: there was bodyhair and fur a go-go in "Pel," her solo show at Antoine Levi, Paris, and more of it in her *Châteaux Double Wide* project lightboxes. We don't yet know what 2017 has in store for Williams, but it's unlikely to be staid.

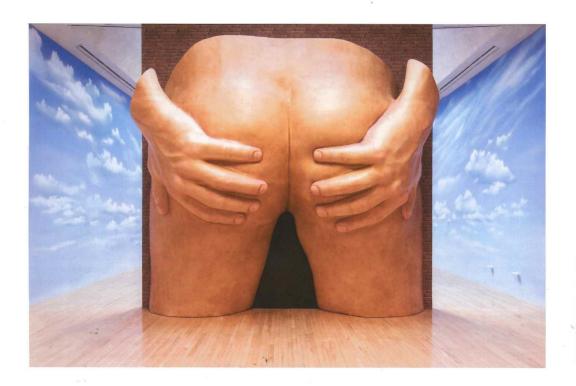
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ArtReview

Anthea Hamilton

by Helen Sumpter



above and facing page Turner Prize Exhibition 2016, 2016 (installation views). Joe Humphrys. Courtesy @ Tate Photography

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The English artist is currently sampling, collaborating, choreographing and deadpanning her way through three quintessentially British shows; is there a (Turner) prize at the end?



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Aquarius, 2010, digital banner with support, 750×750 cm. Photo: Joseph Balfour. Courtesy the artist

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Perhaps it's a sign of the times that visitors to this year's Turner Prize at Tate Britain were queuing to take photographs of each other in front of a 5m-high sculpture of a man's bare bottom and thighs, hands gently pulling his cheeks apart. Anthea Hamilton's Project for Door (After Gaetano Pesce) (2016) is part of the reworking of the Londonborn artist's 2015 show Lichen! Libido! Chastity! at Sculpture Center in New York, for which she received her Turner nomination. The absurdist sculpture, which wouldn't look out of place on a carnival float, provides the perfect backdrop against which to stand, point up at the crack, highlight the punning observation that this is

not only a door but a 'backdoor', and smile for the camera. It's fun and flippant, not to mention a gift for tabloid-headline writers — 'The Turner Prize really is the butt of jokes now', ran one headline. Hamilton works across video, installation, sculpture and performance, but there's more to her work

than bottom humour: there's a playful and often ambiguously deadpan exploration of our shifting physical relationships with the feminine, with objects and with images.

Project for Door... originates in a photograph from the early 1970s of a silicone rubber model of an unrealised project for an actual doorway for a New York skyscraper by Italian artist, architect and designer Gaetano Pesce, whose surreal approach to design — which includes chairs moulded from strands of extruded polyurethane that look like spaghetti, and sofas covered in fake grass, decked with cushions in the form of huge fabric flowers — Hamilton admires. "I'm drawn to the theatricality in both the way he makes and photographs his objects and his noncompromising commitment to materials," she explains when I visit her in October at the Gasworks studio complex, in South London. "There's also a directness with the body in his work that I felt I understood."

Hamilton's early work experience, between studies for a BA at Leeds University and then an MA at the Royal College of Art (London, from where she graduated in 2005), includes a stint in set design for film and TV. She also worked for the Arts Council and co-ran a gallery for a year in Shoreditch, but it's the creation of ambiguous theatrical environments, in which objects and images, as well as people,

perform, that has been a constant in Hamilton's output. For her 2012 exhibition Sorry I'm Late, at Firstsite gallery in Colchester, one room, painted in blue screen as if in preparation for another reality to be projected onto it, contained MDF cutouts of female legs.

G-clamped together in cavorting arrangements and embellished with sprigs of flowers or with vegetables pendulously suspended between them, they managed to be as much about proportion and balance as they were about associations with hosiery ads or suggestive vegetables. Recent exhibitions include the 2015 Biennale de Lyon and the 2014 Gwangju Biennale, a project for this year's Frieze New York, a show at the Schinkel Pavillon, Berlin (with partner Nicholas Byrne), the still-touring BritishArt Show 8 and an ongoing UK exhibition at the Hepworth Wakefield in Yorkshire. Her considered combinations of objects and images often play with scale and materials, the relationship between 2D and 3D surfaces, and reality and artifice, in a manner

that articulates the ambiguous experience of images and objects in a digital age.

Hamilton's references are drawn from diverse and sometimes perverse sources in fashion, design, film, advertising, pop culture, kimono design, Kabuki theatre and mime. But key images (as well as motifs and titles) recur, printed at huge scale on buildings or featured in short animations and as freestanding cutouts like props on a stage. One of these images is a black-and-white photograph of a man in skimpy trunks, sitting on a cube with his arms outstretched, holding on to a long, thin bar that rests across his shoulders. Hamilton

"I'm interested in strong images like

that because you can do a lot with them;

because they have their own internal

strength. In Aquarius the image becomes

both comic and sexual"

"When you work by yourself, you're

refining and editing yourself all the time.

In collaboration I love this idea of how

in improv theatre you can't say 'no"

used it in Aquarius (2010), printed onto a 7m-high scaffolding support and shown on the roof of a multistorey car park. The effect of the crisscross of scaffolding visible behind the image gave the model's moody macho pose a more classical association with Leonardo da Vinci's Vitruvian Man (c. 1490), an asso-

ciation that Hamilton then literally cuts into by creating an opening between the figure's legs, making the walk between them an absurdly silly act. "I'm interested in strong images like that because you can do a lot with them; because they have their own internal strength. In Aquarius the image becomes both comic and sexual."

Conversation and collaboration are also key to how Hamilton works, from her ongoing series of giant printed inflatables, LOVE (2012–), also created with Byrne, to working with fellow artists including Julie Verhoeven, as well as mime artists and choreographers. She has an ongoing relationship with choreographer Kostas Tsioukas, who most recently created performances in response to her work in the British Art Show 8. "I always think about the walk that someone makes through a space," she says. Hamilton views her interpretation of Pesce's door as a form of collaboration, not only with the originator, with whom she discussed how she was going to realise her version of the work, but with the architecture of Sculpture Center itself, for which it was conceived. "When you work by yourself, you're refining and editing yourself all the time. In collaboration I love this idea of how in improv theatre you can't say 'no'."

Where Hamilton's ideas of collaboration come together perfectly are in her ongoing Hepworth Wakefield exhibition, ${\it Anthea\, Hamilton}$

Reimagines Kettle's Yard, a reworking (in the Hepworth galleries) of the very particular domestic arrangement of art and objects put together by British collector Jim Ede (1895–1990) at Kettle's Yard in Cambridge. The collection of cottages that form Kettle's Yard (cur-

rently under renovation) were converted by Ede to display his collection during the 1950s. Hamilton's skill lies in the seamless way that she has combined selected objects from the collection with both existing works of her own, new works made in response to the collection and works by invited contemporary artists. Images of British grasses printed onto a kimono by Hamilton and displayed on a stand (British Grasses Kimono, 2015) are taken from photographs by botanist-photographer Roger Phillips from a book Hamilton found in the collection; a vase of flowers – Kettle's Yard always has flowers on display – is an ongoing artwork by artist Maria Loboda titled A Guide to Insults and Misanthropy (2004–), the seemingly innocent blooms

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each having been selected for their negative symbolic connotations. While the aesthetic feel of the display coheres around the story of one discrete period collection remaining intact, the theme of theatrical artifice is introduced as if by stealth.

A work that's easy to overlook at the Hepworth is a mobile comprising 76 small stones encased in delicate knitting, Hamilton's reworking of Ede's selection of stones, which, at Kettle's Yard, are arranged in a spiral according to size. "There is a logic and a system to what I do," she says, "but whether it's visual or linguistic, it has to work through a twist or a flip."

Project for Door..., surrounded by brick-patterned wallpaper at Tate, a reference to Sculpture Center's brick walls, doesn't get prime position in her Turner display; that's given to a second space, wallpapered with a print of a blue sky, complete with fluffy white clouds (bricks and cloudy sky both bringing to mind the surrealist works of Magritte). In this space, among other works, hang five metal and mixed-media sculptures that take the nominal form of knickers but are also reminiscent of toddlers' swings in a park, all slightly different in their decoration and all titled Guimard Chastity Belt (2016). Hamilton cites her references as a series of art nouveau-style filigree padlocks made by Paris Metro entrances designer Hector Guimard, and King Henry VIII's heavy-duty battlefield armour, both designed to protect against contact with the body (and both of which she spotted on visits

to New York museums). The contrast between the delicate locks, triangular-shaped like a pubic bone, and the armour, made for the entire body, but impossibly heavy and weighty, become, when Hamilton had worked through their dualities of protection and restriction, Chastity Belts. For the female body there's only one area that's important; for the male, it's all of it. Decorated with flowers, leaves and other small objects, and with no actual lock or means of wearing them, these are chastity belts in name and shape only. "For me, works like these are almost more abstract the more direct they are," Hamilton says, "like the statement of putting a big bottom on a wall and saying it's a doorway. It's so blunt that it can be an expansive thing." I can see her point. When an object appears so obvious in the context of art, we, as viewers, are conditioned to think that there must also be a wider meaning and to search for what that is; in this case we are trained to ignore the obvious absurdity of what's in front of us. But that's exactly what deadpan seeks to achieve. ar

Anthea Hamilton Reimagines Kettle's Yard can be seen at the Hepworth Wakefield, in Yorkshire, until 19 March; her work in British Art Show 8 is on view across three venues in Southampton until 15 January; the winner of the Turner Prize will be announced on 5 December, and the Turner Prize Exhibition 2016 continues at Tate Britain, London, through 2 January



Anthea Hamilton and Nicholas Byrne, Love Pillow, 2016, ash, cedar, cherry wood, iroko, meranti, purple heart, sapele, walnut, wenge, zebrano, silk, cord, rope, 74×23×18 cm. Courtesy the artists

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British Grasses Kimono, 2015, digitally printed silk, cotton, $160\times160\times30$ cm. Courtesy the artist

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UK

Charlotte Prodger

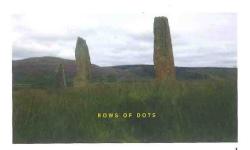
HOLLYBUSH GARDENS, LONDON

Currently on show in Southampton City Art Gallery, on the last leg of its tour with the British Art Show, Charlotte Prodger's Max The English Bull Terrier Trancing (2014) is a sculpturally emphasized Hantarex monitor showing internet-culled footage of the eponymous dog's curious response to being scratched on the back with foliage. The work is typical of how the Glasgow-based artist foregrounds found strangeness through analogously fetishized modes of presentation.

The 32-minute, single-screen film BRIDGIT (2016) — the sole work in Prodger's latest show — is, however, more of a piece with last year's Stoneymollan Trail, an hour of clips compiled from footage and voice-overs recorded over two decades, which form a notebook of sorts. The 'permanently filming' tradition of Michel Auder and Jonas Mekas is updated for the ubiquity now routinely achieved via the iPhone. The scenes in BRIDGIT last, at most, four minutes — the phone's memory limit: the medium is, as usual, fully exposed in Prodger's message.

What we see is a series of near-static shots selected from a year's recording of the countryside near Aberdeen – fields, hills, the passage of a ferry, then a train – and internal shots of Prodger's home, in which her cat seems to exhibit its own trance behaviour in response to a naked light bulb.

What we hear is the sound as recorded by the iPhone – including music inside the flat, birds and machines outside overlaid with Prodger's narration. The voice-over mostly consists of personal anecdotes, some of them explicitly flagged as diary entries. The artist talks of her teenage years in Aberdeenshire taking acid tabs, working as a care assistant, coming out - and of her conversation with the anaesthetist prior to a recent operation, wryly recollecting occasions on which she has been mistaken for a man of for her girlfriend's mother. One dialogist compounds the offence by assuming that Prodger will feel awkward about her sexuality: 'Don't have a problem with that, my son's gay." Cut into this, with no change of tone, is an extract from The Modern Antiquarian (1998) by the hallucinogenically inclined pop star and standing stone obsessive Julian Cope, as well as quotes from Allucquére Rosanne Stone, who wrote presciently in the mid-1990s on technology as prosthesis – which is exactly how Prodger has come to regard the iPhone, so natural a part does it play in her life.



This material follows multiple chronologies: pre-historical, seasonal, transportational, biographical, technological. The anaesthetist, germanely, explains how people may have no idea what time has passed when they come round: 'Some don't know they've been to sleep, "When's the operation," they say, thinking it's before instead of after.'

In effect, the film is a collage on four levels: the surface calm of the visuals, the atmospheres generated by the ambient sounds, the themes explored by the writers cited and Prodger's own notations. Though the latter are casual enough to seem unconnected, they speak to an underlying theme: how identity shifts with time. The implication, perhaps, is that we should remain open to change in ourselves and avoid fixing the identities of others. As Cope explains: we can't know which of many possible names contemporaries used for the Neolithic goddess of the film's title – Bridgit / Bridget / Brizo / Bree. Likewise, Stone states that names 'weren't codified as personal descriptors until the Domesday book. The idea behind taking a name appropriate to one's current circumstances was that identity wasn't static'. That's the very opposite of artists cranking out market-ready iterations in an expected style. As this latest, impressive expansion of her practice indicates, there seems no danger of Prodger being constrained by a fixed identity, however much she may ruminate on how she came to be who she is.

PAUL CAREY-KENT

Charlotte Prodger BRIDGIT, 2016, video still

Jamian Juliano-Villani
My Memories Projected in the
Hallways of the Titanic,
2016, acrylic on canvas,
1.8 × 2.7 m

Basel Abbas and Ruanne Abou-Rahme And yet My Mask Is Powerful 2, 2016 installation view