Artists from the series

Here Simon Schama gives us his thoughts on the artists from the series. There is also a selection of work by each artist that is available to see in the UK.

For more information visit: bbc.co.uk/powerofart

Caravaggio

Simon Schama:
"In Caravaggio’s time it was believed artists were given their talent by God to bring beauty to the world; to put mortal creatures in touch with their higher selves, their souls. But Caravaggio never did anything the way it was supposed to be done.

In this painting of the victory of virtue over evil, it’s supposed to be David who is the centre of attention, but have you ever seen a less jubilant victory? On his sword is inscribed “Humilitus Occideit Superbium”, that is, “humility conquers pride”. This is the battle that has been fought out inside Caravaggio’s head between the two sides of the painter that are portrayed here.

For me the power of Caravaggio’s art is the power of truth ... If we are ever to hope for redemption we have to begin with the recognition that in all of us the Goliath competes with the David.”

But have you ever seen a less jubilant victory? On his sword is inscribed ‘Humilitus Occideit Superbium’ – humility conquers pride. That battle has been fought out inside Caravaggio’s head between the two sides of the painter portrayed here.

For me the power of Caravaggio’s art is the power of truth – not least about ourselves.

Keywork:
David with the Head of Goliath (1606), Galleria Borghese, Rome, Italy.

Caravaggio’s in the UK:
1. Boy bitten by a Lizard (1595-1600) Oil on canvas 66 x 49.5 cm National Gallery
2. Salome receives the Head of Saint John the Baptist (1607-1610) Oil on canvas 91.5 x 106.7 cm National Gallery
3. The Supper at Emmaus (1601) Oil and egg tempera on canvas 141 x 196.2 cm National Gallery

Bernini

Simon Schama:
"A century after the creation of The Ecstasy of St Theresa, a French art lover doing the Tour of Rome entered the Church of St Maria della Vittoria in Rome, peered at the spectacle and said: "Well, if that’s divine love, I know all about it".

What Bernini’s managed to make tangible is something that we all, if we’re honest, know we hunger for, but before which we’re properly tongue-tied. Something that has produced more bad writing, more excruciating moments of bad cinema, more appalling poems than anything else.

No wonder, when art historians look at this sculpture, they tie themselves in knots to avoid saying the obvious. That is, we’re looking at the most intense, convulsive drama of the body that any of us experience."

Keywork:
Ecstasy of St Theresa (1652), Santa Maria della Vittoria, Rome, Italy.

Bernini’s in the UK:
1. Saints Andrew and Thomas (before 1627) Oil on canvas 61.5 x 78.1 cm National Gallery
2. Neptune and Triton (1622-3) Marble and copper V&A
3. Pope Alexander VII (1669-70) Terracotta V&A
4. Thomas Baker (1638) Marble on a wooden pedestal V&A
5. Portrait Bust of Monsignor Carlo Antonio dal Pozzo, Archbishop of Pisa (1547 - 1607) Marble

David

Simon Schama:
"If there’s ever a picture that would make you want to die for a cause, it is Jacque Louis David’s Death of Marat. That’s what makes it so dangerous, hidden away from view for so many years.

I’m not sure how I feel about this painting, except deeply conflicted. You can’t doubt that it’s a solid gold masterpiece, but that’s to separate it from the appalling moment of its creation, the French Revolution.

This is Jean-Paul Marat, the most paranoid of the Revolution’s fanatics, exhaling his very last breath. He’s been assassinated in
his bath. But for David, Marat isn’t a monster, he’s a saint. This is martyrdom, David’s manifesto of revolutionary virtue.”

Simon Schama:
"Claudius Civilis is a painting drunk on its own wildness. It is a painting that would not just be the ruin of Rembrandt’s comeback, but also the ruin of his greatest vision. Or so I think, for I can’t be sure. None of us can, because we don’t know what the big picture looked like. What we’re looking at here is a fragment, a fifth of the original size, the bit rescued from Rembrandt’s knife. This may just be the most heartbreaking fragment in the entire history of painting.

The painting was commissioned as a stirring depiction of the legendary story of how the Dutch nation came to be born. What they got was Rembrandt’s version of history: ugliness, deformity, barbarism; a bunch of cackling louts, onion chewers and bloody-minded rebels. The paint slashed and stabbed, caked on like the make up of warriors. Despite making him bankrupt he’s saying, “These are your flesh and blood, rough and honest, your barbarian ancestry. They made you Dutch.”"

Simon Schama:
“In 1840 in London, an international convention of the great and good was planned to express righteous indignation against slavery in the United States. Turner, initiated into the cause many years before by his patron, Walter Fawkes, wanted to have his say in paint. So how does he do it? By being a thorn in the side of self congratulation. He reaches back 60 years to resurrect one of the most shameful episodes in the history of the British Empire, where 132 Africans, men, women and children - their hands and feet fettered - were thrown overboard into the shark infested waters of the Caribbean.

Turner has drowned you in this moment, pulled you into this terrifying chasm in the ocean, drenched you in his bloody light, exactly the hue you sense on your blood filled optic nerves when you close your eyes in blinding sunlight. Though almost all of his critics believed that the painting represented an all time low in Turner’s reckless disregard for the rules of art, it was in fact his greatest triumph in the sculptural carving of space.”

Simon Schama:
“Pablo Picasso’s ‘Guernica’ is so familiar, so large, so present. It’s physically bigger than a movie screen. But what is the painting about? Is it an account of the Spanish town obliterated by Nazi
The Power of Art — Artists

warplanes. A piece of reportage? Is that why it’s in black and white?

This is the reason why the painting has such an impact. Instead of a laboured literal commentary on German warplanes, Basque civilians and incendiary bombs, Picasso connects with our worst nightmares. He’s saying here’s where the world’s horror comes from; the dark pit of our psyche.

Rembrandt’s in the UK:
1. Deux Nymphes dans un Arbre (1931)
   Etching
   Pallant House Gallery, Chichester
2. Blind Minotaur Led by a Young Girl at Night (1934)
   Print
   Cecil Higgins Art Gallery, Bedford
3. Bowl of Fruit, Violin and Bottle (1914)
   Oil on canvas
   92 x 73 cm
   Tate Modern
4. Drinking Minotaur and Reclining Woman (1933)
   19.25 x 27 cm
   Courtauld Institute
5. Marie-Thérèse, en Vestale, Veillant le Minotaure Endormi (1933)
   Etching
   34.1 x 44.3 cm
   Fitzwilliam Museum, Cambridge

Rothko

Simon Schama:
“One morning in the spring of 1970, I went into the Tate Gallery and took a wrong, right turn and there they were, lying in wait. No, it wasn’t love at first site. Rothko had insisted that the lighting be kept almost pretentiously low. It was like going into the cinema, expectation in the dimness.

Something in there was throbbing steadily, pulsing like the inside of a body part, all crimson and purple. I felt I was being pulled through those black lines to some mysterious place in the universe.

Rothko said his paintings begin an unknown adventure into an unknown space. I wasn’t sure where that was and whether I wanted to go. I only know I had no choice and that the destination might not exactly be a picnic, but I got it all wrong that morning in 1970. I thought a visit to the Seagram Paintings would be like a trip to the cemetery of abstraction - all dutiful reverence, a dead end.

Everything Rothko did to these paintings - the column-like forms, suggested rather than drawn, and the loose staining - were all meant to make the surface ambiguous, porous, perhaps softly penetrable. A space that might be where we came from or where we will end up.

They’re not meant to keep us out, but to embrace us; from an artist whose highest compliment was to call you a human being.”

Rembrandt’s in the UK:
1. The Seagram Murals
   Tate Modern, London
2. Untitled (circa 1950-2)
   Painting
   Tate Modern
3. Black on Maroon (1958)
   Painting
   Tate Modern
4. Untitled (circa 1946-7)
   Painting
   Tate Liverpool

★ Keywork:
Slavers Throwing Overboard the Dead and Dying - Typhoon Coming On ("The Slave Ship")
(1840)
Museum of Fine Arts
Boston, Massachusetts, USA

Rembrandt’s in the UK:
1. The Seagram Murals
   Tate Modern, London
2. Untitled (circa 1950-2)
   Painting
   Tate Modern
3. Black on Maroon (1958)
   Painting
   Tate Modern
4. Untitled (circa 1946-7)
   Painting
   Tate Liverpool
Inspired by...  

We invited eight leading artists, gallery directors and cultural commentators to a private view of Simon Schama’s ‘Power of Art’. We asked each of them to choose a handful of UK-based artworks inspired by one of the artists from the series and we interviewed them as they talked about their choices.

The result is a series of unique art routes across the country for you to follow at your leisure, each located on an interactive map embedded with video excerpts from the interviews.

To watch videos of the interviews visit: bbc.co.uk/powerofart
Or listen to them on the move: Text ‘power’ to 81010 (Text costs 12-15p)

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**Inspired by...Caravaggio**  
Charles Saumarez Smith,  
director of the National Gallery

1. **Gilbert and George**  
   In the Piss (1997)  
   Photo-piece of nine panels  
   226 x 190 cm  
   National Portrait Gallery

   “Gilbert and George’s work is always very, very close to the point of being unacceptable.”

2. **Diego Velazquez**  
   An Old Woman Cooking Eggs (1618)  
   Oil on canvas  
   100.50 x 119.50 cm  
   National Gallery of Scotland

   “…painters weren’t just painting domestic life because they thought it looked nice or made a good picture, they were doing it for semi-religious purposes…”

3. **Matthias Stom**  
   Issac Blessing Jacob  
   (circa 1600 - 1650)  
   Oil on canvas  
   The Barber Institute of Fine Arts, University of Birmingham

   “…obviously how Caravaggio influenced other artists. This whole thing of a night scene, dramatic lighting, individuals close to the front of the event”

4. **Diego Velazquez**  
   Christ in the House of Martha and Mary  
   (probably 1618)  
   Oil on canvas  
   60 x 103.5 cm  
   National Gallery

   “…what Caravaggio had done in Rome…that sense of drama and a fierceness and intensity of action Velazquez picks up on.”

5. **Rembrandt van Rijn**  
   Balshazzar’s Feast  
   (about 1635)  
   Oil on canvas  
   167.6 x 209.2 cm  
   National Gallery

   “Rembrandt is somebody who can convey drama, it’s more intensely biblical, although Caravaggio is representing biblical subjects, it doesn’t necessarily feel holy.”

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**Inspired by... Bernini**  
Antony Gormley, artist

1. **Anthony Gormley**  
   Clearing (series) (2004)  
   Installation  
   Aluminium tube, dimensions variable  
   Hayward Gallery (2007, to be confirmed)

   “The work of mine that makes the strongest connection to Bernini is Clearing…”

2. **Jacob Epstein**  
   Adam (1939)  
   Alabaster sculpture  
   Harewood House, Wakefield

   “The main contact between Epstein and Bernini is definitely sex but how differently with Adam this is evoked.”

3. **Jacob Epstein**  
   Jacob and the angels  
   (1930-41)  
   Alabaster sculpture  
   unconfirmed: 214 x 110 x 92 cm, 2500 kg  
   Tate Britain

   “Epstein was totally unconventional… what he did best was carving in bloody great big alabaster blocks”

4. **Tracey Emin**  
   My Bed (1998)  
   Installation  
   Mattress, bed, linens, pillows, suitcase, ephemera, 79 x 211 x 234 cm  
   Saatchi Gallery

   “I can’t look at Tracey Emin’s Bed without thinking about Bernini and what’s the connection? The connection is the drapes.”

5. **Sarah Lucas**  
   Two Fried Eggs and a Kebab (1992)  
   Installation  
   Sadie Coles HQ, London

   “I think it’s funny Two Fried Eggs and a Kebab and then it’s shocking and then it makes you think of England for some reason.”
### Inspired by... David
Gavin Turk, artist

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<thead>
<tr>
<th>Artist/Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Institution</th>
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</thead>
<tbody>
<tr>
<td>1. Jan Van Eyck The Arnolfini Portrait (1434)</td>
<td>Oil on oak</td>
<td>82.2 x 60 cm</td>
<td>National Gallery</td>
</tr>
<tr>
<td>2. Waxwork sculpture of ‘The Death of Marat’</td>
<td>Lifesize waxwork</td>
<td></td>
<td>Madame Tussaud’s</td>
</tr>
<tr>
<td>3. Frans Hals Laughing Cavalier (1624)</td>
<td>Oil on canvas</td>
<td>83cm x 67cm</td>
<td>Wallace Collection</td>
</tr>
<tr>
<td>4. Giorgio De Chirico Melanconia (1912)</td>
<td>Oil on canvas</td>
<td>83cm x 67cm</td>
<td>Estorick Collection</td>
</tr>
<tr>
<td>5. Ian Hamilton Finlay Quin Morere (1991)</td>
<td>Bronze</td>
<td>93.6 x 71.1 x 5.5 cm, 33.4 kg</td>
<td>Tate</td>
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“I found myself repeatedly returning to it [The Arnolfini Marriage] and actually incorporating it into certain parts.”

“...I was very interested in trying to take a sculpture and a painting and put the two things together.”

“The way that the paint is handled -there’s an incredible freedom of marks...this was very radical in its day…”

“I think there’s a strong relationship between David’s neo-classicism and the neo-classicism employed by De Chirico.”

“...this very particular simple geometric shape with the right kind of inscription on it actually turns into something with quite a menacing register…”

### Inspired by... Rembrandt
Alison Jackson, Photographer and Filmmaker

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<tbody>
<tr>
<td>1. Rembrandt Carcass of an Ox (1655)</td>
<td>Oil on canvas</td>
<td>86 x 70.5 cm</td>
<td>National Gallery</td>
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<tr>
<td>2. Picasso Faun Revealing a Sleeping Woman (Jupiter and Antiope, after Rembrandt) (1936)</td>
<td>Etching and aquatint on paper</td>
<td>31.6 x 41.7 cm</td>
<td>Tate Modern</td>
</tr>
<tr>
<td>3. Rembrandt Self Portrait at the age of 63</td>
<td>Oil on canvas</td>
<td>198.1 x 147.3 cm</td>
<td>Tate Modern</td>
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<tr>
<td>4. Francis Bacon Study for Portrait on Folding Bed (1963)</td>
<td>Oil on canvas</td>
<td></td>
<td>Tate Modern</td>
</tr>
<tr>
<td>5. Gareth McConnell Blind Man in the Crack House and Jamesy</td>
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<td>Counter Gallery, London</td>
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</table>

“I’m sure Rembrandt should have been painting rich merchants and their wives rather than glorifying meat…”

“...I suppose Picasso is saying that we’re all lecherous, that we all have instinctual desires that maybe get out of control, do get a little bit unprofessional …”

“I can relate that to lust and power, if you like, it looks like ‘The Reclining Woman’ is a lump of meat, just thrown onto a sofa or something…”

“Bacon’s subjects to me seem very much alive but just revealed and cut and hurt in some way by some form of horrifying reality …”

“…you think ‘oh, how pretty and beautiful and what lovely lighting’...then you see something that isn’t as beautiful as you had hoped so it’s sort of off putting.”

### Inspired by... Turner
Ekow Eshun, artistic director of the ICA

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“There’s a real unspoken connection between Turner and Billingham...which is to do with the overlooked nature of everyday life.”

“He’s [James Turrell] created this almost infinite horizon where you can’t tell what is up or down anymore.”

“I think both of them [Turner and Turrell] are trying to genuinely get us to look at the sky for what it is...not as background detail but as a subject itself…”

“Turner takes us out to sea, to what in the 19th century might have been one of the great horizons. Holdsworth does something even more extreme…”

“In both of those works we see a deep anger at play a deep passionate sense that something is wrong, something has gone very bad…”
Inspired by... Van Gogh
Jack Vettriano, artist

1. SJ Peploe
   Jug and Yellow Fruit
   Oil on canvas
   Size TBC
   Kirkcaldy Museum and Art Gallery

   “I think the connection I would make, without a doubt, would be that application of paint on canvas.”

2. JD Fergusson
   “Anne Estelle Rice in Paris” (Closerie des Lilas) (circa 1907)
   Oil on board
   27.2 x 33.8 cm
   Hunterian Museum & Art Gallery, University of Glasgow

   “They were called the Colourists because of the boldness of their use of colour.”

3. Vincent Van Gogh
   Sorow
   Pen and ink
   The New Art Gallery, Walsall

   “This is one of the soriest pieces you’ll ever see in a sense of this woman’s absolute despair.”

4. Francis Bacon
   Study for a Portrait of Van Gogh I (1956)
   Oil on canvas
   151.1 x 115.6cm
   Sainsbury Centre for Visual Arts

   “I think he himself was touched by the life of Van Gogh. Perhaps not the style of painting but certainly the life.”

5. JD Fergusson
   Café-Concert des Ambassadeurs (1907)
   Oil on board
   37.5 x 41.3 cm
   Tate Liverpool

   “There’s a particular painting of Fergusson’s that I like...that could come from Van Gogh, it’s such a strong painting.”

Inspired by... Picasso
Iwona Blazwick, director of the Whitechapel Gallery

1. Paula Rego
   The Policeman’s Daughter (1987)
   Oil on canvas
   213 x 152 cm
   Saatchi Collection

   “I also feel that the way Rego articulates space in this particular painting relates it very closely to works by Picasso like Las Meninas.”

2. Hannah Höch
   Aus der Sammlung: Aus einem ethnographischen Museum (From the collection: From an ethnographical museum) (1929)
   Collage and gouache on paper
   26 X 17.50 cm
   Scottish National Gallery of Modern Art

   “The relationship with Hoch and Picasso really comes with his smaller works... not of the giant canvasses, and the huge ebullient sculptures of Picasso, but the quieter, perhaps more experimental works.”

3. Barbara Hepworth
   Group III (evocation) (1952)
   White seravezza marl
   33 x 76 x 33 cm
   Pier Arts Centre, Stromness

   “The Evocation Groups occupy a single white plinth and you get a feeling that there’s a stage, there’s a real sense of theatre about the piece.”

4. Barbara Hepworth
   Mother and Child (1934)
   Ancaster stone
   31 x 22 x 20 cm
   Wakefield Art Gallery

   “One of the primary kind of drives behind Hepworth’s work is to marry abstraction and humanism and I feel Picasso similarly shares that obsession with the human figure and human relations.”

5. Sarah Lucas
   Pauline Bunny (1997)
   Mixed media object:
   95 x 64 x 90 cm
   Tate Modern

   “Lucas could perhaps be said to draw on the way Picasso and Duchamp used the readymade.”

Inspired by... Rothko
Kirsty Wark, broadcaster

1. Rothko
   Untitled 1950-52
   Tate Modern

   “…in front of the canvas you have a kind of overwhelming sense of darkness and doom.”

2. Callum Innes
   Cadmium Orange on White (1997)
   Walker Gallery Liverpool

   “…[Callum Innes] has said although he does it very meticulously, it’s kind of quite chancy, and I love that.”

3. William Scott
   Mackerel on a Plate (1951-52)
   Oil on canvas
   50.9 x 76.2 cm
   Tate Modern

   “…you know I hope Rothko saw that and thought here is a kindred spirit.”
4. William Scott  
**Berlin Blues 4 (1965)**  
Oil on canvas  
153 x 183.5 cm  
Tate Modern

"...you have this soft edge and this unmistakable feeling of happiness..."

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5. William Scott  
**Still Life - Lemons on a Plate (1948)**  
Oil on canvas  
50.7 x 61 cm  
Scottish National Gallery of Modern Art

"In both of those works we see a deep anger at play a deep passionate sense that something is wrong, something has gone very bad..."
City Art Tours
Written by Rachel Withers

A selection of exhibitions and events to view in galleries across the UK this Autumn, inspired by Simon Schama’s ‘Power of Art’.

Birmingham

Temporary Exhibitions

Marijke van Warmerdam: The First Drop
www.diacenter.org/vanwarmerdam
Ikon Gallery
27 September - 19 November
Dutch artist Van Warmerdam is best known for her brief, looped films and videos in which repeated actions conjure up a sense of suspended time and small gestures acquire a poetic resonance. The Ikon’s show - her first major one-person exhibition in the UK - will feature both existing and newly-commissioned works.

Mark McGowan
www.artshole.co.uk/markmcgowan.htm
International Project Space
16 November - December 16
The agonizing, exhausting performances of Mark McGowan (famed for his 2003 New Cross to Downing Street nose-to-the-ground monkey nut shunt - remember that?) reconf rm contemporary artists’ power to grab tabloid headlines.

Joe Lawlor and Christine Molloy (Desperate Optimists) and Kartoon Kings (Simon Grennan and Christopher Sperandio)
Birmingham Big Screen, Chamberlain Square
19 October - 17 November
Downbeat studies of everyday hopes and anxieties, via the Kartoon Kings’ cartooning and the Desperate Optimists’ video study of the crises and dilemmas of being twenty.

Legacies of Dissolution (Group Show)
Colony www.colonygallery.co.uk
10 October – 12 November
Featuring the work of eight artists, Legacies of Dissolution proposes to test artworks’ capacity to resist the homogenising effects of the “group show” formula.

Jerwood Drawing Prize
jerwood.wimbledon.ac.uk
Cotton Gallery and Theatre Foyer, MAC,
11 November - 1 January 2007
Featuring 43 exhibitors this year, the annual Jerwood Drawing Prize has an interesting definitional function: when is a drawing not a drawing?

Galleries / Art Spaces / Organisations

Ikon Gallery
www.ikon-gallery.co.uk
Forty-year-old Ikon gallery began life as a small kiosk in Birmingham’s Bullring shopping area and grew to become the city’s leading contemporary arts venue. Now housed in a former Victorian school in the city’s centre, Ikon presents a continuous programme of art exhibitions reflecting the full spectrum of contemporary artists’ activities, as well as running off-site projects, talks, tours, educational workshops and seminars.

MAC
www.macarts.co.uk
Visited by over half a million people a year, Midlands Arts Centre offers a varied programme of arts events and education activities as well as a continually changing series of arts exhibitions in its various public spaces.

International Project Space
www.internationalprojectspace.org
Located in South Birmingham at the Bourneville Centre for Visual Arts, ISP’s exhibitions, artists’ residencies and talks are conceived to serve local, national and international publics as well as staff and students at UCE Birmingham’s Institute of Art and Design.
Birmingham Big Screen
www.biggerpicturemanchester.com
Birmingham’s Big Screen in Chamberlain Square has counterparts in Leeds, Bradford, Manchester and Liverpool. Between September and November 2006, all five celebrate the birthday of Manchester-based media arts commissioners The Bigger Picture with after-dark video screenings.

Vivid
www.vivid.org.uk
Founded to promote the development of media arts and interdisciplinary arts practices, Vivid runs a flexible presentation space suitable for both exhibitions and live events. Its exhibitions programme restarts in February 2007 with a series of shows by West Midlands artists.

Colony
www.colonygallery.co.uk

Birmingham Artists
www.birminghamartists.com

Springhill Institute
www.springhillinstitute.org

Birmingham boasts a good variety of independent, not-for-profit and artist-run spaces and organisations. Birmingham Artists was founded in 1987 by artists in pursuit of affordable studio space. As well as studio management, the artist-led group now runs projects, workshops, open studio days and other events. Window Gallery at Birmingham Central Library showcases the studio’s activities to the general public.

Colony has led a nomadic existence since its birth in 2004, but maintains its commitment to “art which is interesting”, irrespective of genre.

Springhill Institute is presently in hibernation. Its exhibition programme recommences in April 2007.

Brighton

Temporary Exhibitions

The Sound of Silence: Alfredo Jaar
Fabrica
6 October – 5 November
Chilean artist and photojournalist Alfredo Jaar’s installation looks at the life and work of South African photographer Kevin Carter. Focusing on a single image, the piece is, in the artist’s words, “a poem that asks about the ethics of what we (photojournalists) do when we shoot pain”.

Brighton Photo Biennial: Nothing Personal
Brighton Museum and Art Gallery
6 October 2006 – 7 January 2007
Organised by Gilane Tawadros, 2006 Brighton Photography Biennial curator, ‘Nothing Personal’ takes its title and theme from photographer Richard Avedon and writer James Baldwin’s jointly authored 1964 portrait of the “troubled” condition of the United States. Juxtaposing Andy Warhol’s “Electric Chair” silkscreens with the work of major photographers such as William Eggleston and Walker Evans, Tawadros’s show aims to raise questions about the present state of the States as much as their past.

David Claerbout: White House
Adel Abdessemed: God is Design
University of Brighton Gallery
6 October – 4 November
Projected from the gallery onto Grand Parade, Brighton’s main thoroughfare, Abdessemed’s animated film God is Design (2005) rhymes geometrical abstractions with biological patterning. Claerbout’s thirteen-hour film, shot in a single day, uses repetition to disorient viewers’ perceptions of time and movement.
Walker Evans: England, 1973  
Gardner Arts Centre  
5 October - 26 November  
A survey of late work by photographer Walker Evans recording his 1973 visit to Sussex. Documenting both his English hosts and places visited, the show represents a little-known body of Evans’s works, unlikely to be assembled in a single exhibition again.

Stephen Bull: Meeting Hazel Stokes  
Permanent Gallery  
6 October – 5 November  
Collaboration between professional photographer Stephen Bull and “celebrity-obsessed usherette” Hazel Stokes, Meeting Hazel Stokes manipulates its protagonist’s backstage snapshots to reflect on the notion of stardom.

Bio-Tracking: Group show  
Phoenix Gallery  
October – November  
Anna Dimitriu and fellow artists make use of a variety of new technologies to transform visitors’ awareness of their surroundings. Via ‘sticky shadow’ software downloads, Brighton flaneurs with smart mobile phones will be able to receive a variety of messages, images and sonic artworks as they traverse the town.

Bristol

Temporary Exhibitions

Albert Oehlen: I will always champion bad painting  
30 September – 26 November  
Arnoiffini  
Pity the poor contemporary art critic, faced not just with making judgements about good and bad painting but good bad painting and bad good painting. Plus, presumably, bad good bad painting and good bad good bad…
To stop the torture, take a look at Albert Oehlen’s show, featuring a wide selection of his black and white good-bad (etc) paintings, digital collages and computer-generated inkjet prints on canvas. Make the call yourselves.
Day Centre/Night Club
Autumn 2006
Plan 9
Guest curator Simon Morrissey writer and teacher at Bristol School of Art, Media and Design, invites artists to respond to the theme “Day Centre/Night Club”.

Limited Editions
3 November – 26 November
R O O M [www.roomartspace.co.uk/]
This group show features work by both rising and internationally established artists, including Mariele Neudecker linguist and storyteller Juan Cruz and Bristolian artist-activist Savage.

Galleries / Art Spaces / Organisations

Arnolfini
www.arnolfini.org.uk/
Founded in 1961, the Arnolfini is Bristol’s longest-standing contemporary arts venue. It took over its present premises - a former tea warehouse - in 1975. Major renovations started in 2005 and the Arnolfini’s excellent new facilities are now complemented by an expansive specialist arts bookshop. Alongside its gallery shows, Arnolfini presents an extensive programme of events: art performances, talks, music, dance, education activities and more besides.

Spike Island
www.spikeisland.org.uk/
Artists’ studio complex and art centre Spike Island is presently undergoing a £2.25 million capital development with architects Caruso St John heading the design team. Spike’s new gallery and enhanced public spaces open to the public in January 2007. Alongside contemporary art exhibitions, Spike hosts artists’ and writers’ residencies and offers a diverse events programme, including talks followed by an informal dinner for all attendees.

Situations
www.situations.org.uk/
Situations is part of the place research centre at the University of the West of England, Bristol. Focusing on questions of place and context in the making and showing of contemporary art, it commissions and curates shows in Bristol and elsewhere, networks with an international range of fellow research institutions and arts practitioners, and organises talks and publications.

Station
www.stationbristol.org.uk/

R O O M
www.roomartspace.co.uk/

Plan 9
info@plan9.org.uk/

Cube
www.microplex.cubecinema.com/cubewebsite/

Over the last half-decade, Bristol has proved fertile terrain for artist-led and not-for-profit initiatives and independent ‘culturepreneurs’. Artist-run curating and commissioning organisation Plan 9 has its base camp online, taking over vacant spaces for temporary shows and events.

Artist-architect collaboration R O O M organise exhibitions, talks and a publications programme in a distinctive contemporary building near the Bristol dockside.

Also by the docks, the diminutive Station’s appealing Victorian premises were once a fireboat station and railway lodge. Now they host exhibitions by artists working in a wide variety of media. Station’s mission statement stresses its goal of fostering close contact between artists and the general public.

“Microplex” Cube, offering film and video screenings, performance events and club nights, caters even for Bristol’s smallest art consumers: carer-and-baby film screenings take place frequently on Tuesday mornings.
## Belfast

### Temporary Exhibitions

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Gallery</th>
<th>Dates</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bring the Noise</td>
<td>Catalyst Arts</td>
<td>16 October – 29 October</td>
<td>A multitude, or more like a cacophony, of live events and projects focusing on sound over two weeks. A temporary in-house radio station will broadcast Bring the Noise's second week of activity to local listeners. Volunteers are sought to form the Factotum Choir and undergo coaching with Ora Barlow and Robyn Nathan in Haka chanting and the group singing of corporate jingles, chocolate medleys, communist songs and sea shanties. Deirdre McKenna’s live audio feed will convey the sounds of the local bingo hall into Catalyst’s lavatories (and not the other way around).</td>
</tr>
<tr>
<td>Work</td>
<td>Ormeau Baths Gallery</td>
<td>17 November – 22 December</td>
<td>A touring show featuring upwards of forty international contributors, Work’s exhibits survey questions of labour and employment from many angles using film, video, performance, text and other means. Feminist and socialist critique from the 1970s and 80s features alongside contemporary works by, amongst others, Anne Tallentire, Ireland’s represented artist at the 2001 Venice Biennale.</td>
</tr>
<tr>
<td>Tanya Marcuse: Undergarments and Armor</td>
<td>Belfast Exposed Photography</td>
<td>13 October - 1 December</td>
<td>U.S. photographer Tanya Marcuse’s photographs study the seemingly perverse cross-over between historical examples of women’s undergarments and male armour, juxtaposing bustles and corsets with breastplates and gauntlets.</td>
</tr>
<tr>
<td>Lee Welch: falling somewhere in-between</td>
<td>Queen Street Studios Gallery</td>
<td>20 October – 23 November</td>
<td>Lee Welch’s installation employs commonplace, forgettable materials in ways that precariously balance function against dysfunction and order against chaos.</td>
</tr>
</tbody>
</table>

### Galleries / Art Spaces / Organisations

<table>
<thead>
<tr>
<th>Gallery</th>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ormeau Baths Gallery</td>
<td><a href="http://www.ormeaubaths.co.uk/">www.ormeaubaths.co.uk/</a></td>
<td>Belfast’s most prominent contemporary art exhibition space, Ormeau Baths occupies a former Victorian swimming baths. The gallery recently underwent major redevelopment, reopening to the public in June 2006.</td>
</tr>
<tr>
<td>Catalyst Arts</td>
<td><a href="http://www.catalystarts.org.uk/">www.catalystarts.org.uk/</a></td>
<td>Belfast’s primary not-for-profit artist-led organisation, 12-year-old Catalyst Arts was formed to support local artistic activity and promote it in international contexts. Run by unpaid volunteers, Catalyst offers an exhibition space, community projects and hosts performance, music and literary events.</td>
</tr>
<tr>
<td>Waterfront Hall</td>
<td><a href="http://www.waterfront.co.uk/">www.waterfront.co.uk/</a></td>
<td>Completed in 1997 at a cost of £32m, the Waterfront Hall complex combines performance, leisure and exhibition spaces and a conference centre.</td>
</tr>
<tr>
<td>Belfast Exposed Photography</td>
<td><a href="http://www.belfastexposed.com/">www.belfastexposed.com/</a></td>
<td>Founded in 1983 as a community photography initiative, Belfast Exposed exhibits contemporary photography, commissions and publishes new work, maintains a community photo-archive and online image bank, and runs an extensive educational outreach network.</td>
</tr>
<tr>
<td>Queen Street Studios Gallery</td>
<td><a href="http://www.queenstreetstudios.com/">www.queenstreetstudios.com/</a></td>
<td>Queen Street Studios was formed in 1984 to create a supportive studio environment for the region’s artists. It now encompasses three sites - the Artists Studios, Digital Studios and Queen Street Studios Gallery, offering workspace, professional resources and exhibition space to practitioners.</td>
</tr>
</tbody>
</table>
The Golden Thread Gallery  
www.gtgallery.fsnet.co.uk/  
A North Belfast centre for contemporary art exhibitions and associated activities: events, projects, local, national and international touring exhibitions, workshops and education.

Interface/University of Ulster  
www.interface.ulster.ac.uk/  
The research centre of the University of Ulster’s School of Art and Design, Interface organises temporary exhibitions, events, conferences and publications; check its website for news of forthcoming activities.

Cardiff

Temporary Exhibitions

Simon Pope: Gallery Space Recall  
7 October – 5 November

Assembly: Will Duke  
28 October - 3 December

Chapter Arts  
Pope’s exhibition avoids distributing inanimate matter in physical space and turns to the stuff of memory instead. Visitors will be invited to “walk and talk” in Chapter’s gallery, filling it with personal recollections of previously experienced art spaces.

Paul Fusco: RFK Funeral Train  
Ffotogallery  
11 November – 24 December

The show features veteran Magnum news photographer Fusco’s images of the transportation by train of the body of Robert Kennedy, from New York to its final destination in Arlington Cemetery, Washington. Recording the tributes paid by US citizens lining the route, Fusco’s photographs offer a striking portrayal of a long-gone popular faith in political leadership.

Barrie Cooke and John Mitchell  
Howard Gardens Gallery  
10 November - 14 December

Painting and sculpture by Cardiff College of Art Senior Fellows from the 1970s.

Chapter Arts  
www.chapter.org/  
Founded by local artists in 1971, Chapter’s facilities include an art space, cinema, theatre, studios and a digital café. Its diverse activities include talks and education programmes, live events, commissions and artists’ residencies.

Ffotogallery @ Turnhouse  
www.ffotogallery.org/  
Housed in a Victorian gallery purpose-built by local philanthropist James Pyke Thompson for public displays of art, Penarth’s Ffotogallery concentrates on exhibitions of photographic and lens-based work. It undertakes to promote photographic practices and debates through projects, publications and educational programmes.

Howard Gardens Gallery  
www.uwc.ac.uk/  
The gallery of the University of Wales Institute Cardiff, Howard Gardens stages a wide variety of art and design exhibitions, including Cardiff School of Art and Design’s summer graduation shows.

CBAT - The Arts & Regeneration Agency  
www.cbat.co.uk/  
An independent Welsh public consultancy, CBAT works with artists in urban regeneration schemes. Its gallery exhibits contemporary work, and its Legacies programme comprises performances, temporary works, touring exhibitions, publications, and local history and community initiatives.
G39
www.g39.org/
A youthful artist-run initiative, G39’s Contemporary Temporary Artspace shows the work of rising artists (many of whom are Welsh or based in Wales), and organises talks, events and networking opportunities via its website.

Trace
www.tracegallery.org/
“Installaction art space” Trace focuses on a local, national and international spectrum of time-based visual arts and work related to performance. Its artistic director is controversial performance artist Andre Stitt.

**Cambridge**

### Temporary Exhibitions

**Rodin - All about Eve**
Kettle’s Yard
23 September - 19 November
Coinciding with the Royal Academy’s [www.royalacademy.org.uk/](http://www.royalacademy.org.uk/) major Rodin exhibition, ‘All About Eve’ looks at Rodin’s famous 1881 sculpture of Eve in some of its many incarnations. Two life-size bronzes and one smaller version will be shown in isolation. The exhibition also includes historical photographs of the sculpture and newly commissioned photos by Iraida and Nicholas Sinclair.

**Leonardo Solaas: Dreamlines**
Cambridge Junction
16 October – 12 November
The Junction’s foyer hosts Dreamlines, a piece of generative animation developed by Argentinean artist Leonardo Solaas. Viewers are invited to type keywords suggesting a dream into the user interface and watch as a visual representation unfolds on screen, mutating over time by virtue of custom software created with the Junction’s Processing platform.

**’Making Visible the Invisible’**
Arbury Park, Cambridge
Commissions East
Autumn – Winter 2006
Arbury Park is a major mixed-use development of over 900 new homes on the northern fringe of Cambridge. Artist Patricia Mackinnon-Day will be working with developers Gallagher Estates and South Cambridgeshire District Council on the master-planning process. Through public involvement and research, Mackinnon-Day will identify ways of integrating the new settlement with surrounding communities whilst linking it to the historic City of Cambridge. Both temporary and permanent works are expected to arise from the project.

**Susan Collins: Fenlandia**
Babylon
23 September – 5 November
Fenlandia has been in development since May 2004 when webcams were installed in various rural and technological locations including ‘Silicon Glen’ (Scotland), ‘Silicon Valley’ (M4 Corridor) and ‘Silicon Fen’ (East Anglia). Collected over a day-long period, webcam images are recorded one pixel every second; the result is a series of gradually unfolding, classically romantic landscape images harvested and encoded over time. At Babylon Gallery’s riverside location, webcams will capture the changing effects of light on the surface of the water seen via the pixel-landscape.

### Galleries / Art Spaces / Organisations

**Kettle’s Yard**
www.kettlesyard.co.uk
Once the home of former Tate gallery curator and art collector Jim Ede, Kettle’s Yard exhibits Ede’s collection of 20th century artworks in their original domestic setting. It also presents a changing programme of historical and contemporary art exhibitions.

**Wysing Arts Centre**
www.wysingarts.org/
Established in 1989 on the 11-acre site of a former farm eight miles south west of Cambridge, Wysing has a gallery space and large outdoor spaces showing a variety...
of temporary, semi-permanent and permanent works. Most of the art shown is created on site, through the centre’s residency programme or by its studio artists. An extensive programme of workshops, projects and events is offered to the public.

**Commissions East**  
www.commissionseast.org.uk/  
A visual arts development agency that works with artists and commissioners to create innovative temporary and permanent visual arts projects in public sites in the East. It also offers professional support and training to artists.

**Cambridge Junction**  
www.junction.co.uk/  
A not-for-profit arts centre, The Junction’s programmes focus on music, theatre and live performance. Its club nights present many different styles of music.

**Babylon Gallery Ely**  
www.adec.org.uk/babylon  
A former malthouse and brewery on the banks of the Ouse in Ely, the Babylon Gallery is run by ADeC (Arts Development in East Cambridgeshire) an independent arts organisation funded by East Cambridgeshire District Council. Babylon promotes contemporary visual art, including national touring exhibitions organised by the Hayward Gallery and shows by local artists. It also hosts an online gallery showcasing innovative work in the digital medium.

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**Edinburgh**

**Temporary Exhibitions**

**Douglas Gordon**  
Royal Scottish Academy  
2 November – 14 January 2007  
The first major solo show of Glasgow-trained star Douglas Gordon on his home turf since 1993, this will feature famous early works such as 24 Hour Psycho (1993) alongside new works, including the 90-minute video work ‘Zidane, a 21st Century Portrait’, his 2006 collaboration with French artist Philippe Parreno.

**Off the Wall: Floor- and Ceiling-based Works**  
Scottish National Gallery of Modern Art  
12 September – 5 January 2007  
A display of works from the NGMA’s collections, ‘Off the Wall’ will include both surprises and see the return of favourites such as Jim Lambie’s jazzy ‘ZOBOP’, made from strips of brightly coloured vinyl tape applied to the floor in linear patterns, and Christine Borland’s ethereal ‘Spirit Collection: Hippocrates’ - 100 glass vessels containing bleached plane tree leaves in preserving solution, hung from the ceiling.

**Sue Spark**  
to 16 November

**Tobias Sternberg**  
24 November – 22 December  
The Corn Exchange  
Paintings by British artist Sue Spark, followed by the sculptures by Swede Tobias Sternberg.

**Lucy McKenzie and Keith Farquhar - round room**  
Talbot Rice Gallery  
20 October – 9 December  
Work by painter, curator and events organiser Lucy McKenzie and, in the gallery’s Round Room, the mixed-media sculptures of Keith Farquhar.

**Tracey Moffatt / Adventures**  
Stills  
28 July – 29 October  
Heightened, darkly ambiguous photo-narratives by the acclaimed Australian photographer and filmmaker Tracey Moffatt.
Callum Innes: From Memory
Fruitmarket Gallery
30 September – 19 November
New and recent works by abstract painter Callum Innes

Graham Fagen: New Works
Doggerfi sher
27 October - 2 December
Mixed-media work weaving fact and fiction into elliptical narratives.

Anna Barriball
Ingleby Gallery
16 September – 28 October
Elusive and fragile, Barriball’s two and three dimensional works result from subtle manipulations of simple, familiar materials.

Royal Scottish Academy
www.royalscottishacademy.org/
Scottish National Gallery of Modern Art
www.nationalgalleries.org/
World-class venues RSA and NGMA are just two of the group of major institutions that form the National Galleries of Scotland. Founded 1826, the RSA has recently been at the centre of a huge five-year, £30m redevelopment. Re-opened in 2003, it now comprises 11 galleries purpose-designed for the display of international blockbuster shows. West of the city centre, NGMA looks after some 5,000 artworks from the late 1800s to the present. Selections are displayed alongside a varied programme of temporary exhibitions of modern and contemporary work.

The Corn Exchange
www.cornexchangegallery.com/
Opened in 2006, the Corn Exchange enjoys a spectacular architectural location. Dedicated to emerging artists and contemporary art in all its forms, it promises painting, sculpture, photography, audio and video installation, performance art and “the unexpected”...

Talbot Rice Gallery
www.trg.ed.ac.uk/
Completed in 1997 at a cost of £32m, the Waterfront Hall complex combines performance, leisure and exhibition spaces and a conference centre: Established 1975, University of Edinburgh’s Talbot Rice Gallery shows work by Scottish and international artists in group, solo and thematic exhibitions. It has a broad educational purpose offering tours, lectures and seminars to University personnel and the general public and organising publications around its exhibitions programme.

Stills
www.stills.org/
Set up in 1977 as Edinburgh’s specialist photographic centre, Stills is now recognised as one of Scotland’s leading centres for research, production and exhibition of contemporary art inspired by existing and emerging technologies. Contemporary photography, commissions and publishes new work, maintains a community photo-archive and online image bank, and runs an extensive educational outreach network.

Fruitmarket Gallery
www.fruitmarket.co.uk/
The Fruitmarket Gallery focuses on contemporary art, bringing the work of established and emerging international artists to Scotland, presenting Scottish artists’ work in an international context, and foregrounding new work through its integrated education, interpretation and publishing programme.

Doggerfi sher
www.doggerfisher.com/
Ingleby Gallery
www.inglebygallery.com/
Commercial galleries Doggerfi sher and Ingleby represent a variety of both established and up-and-coming artists to local and international audiences.
Collective
www.collectivegallery.net/
The Embassy
www.embassygallery.co.uk/
Edinburgh is a hive of activity for artist-led and collective enterprises. Launched in 1984, Collective is an independent, publicly funded exhibition, commissioning and development agency supporting emergent Scottish contemporary art.

Not-for-profit Embassy have hosted “a glorious array” of shows and events since their start-up in 2004, and their snazzy website links offer a good starting point for navigating Edinburgh’s other emerging independents, among them Totalkunst, Magnifitat and EmergeD

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**Glasgow**

**Temporary Exhibitions**

*Andrew Sunley Smith: New Works*
CCA
7 October – 18 November
Australia-based artist Sunley Smith uses both two and three-dimensional media to investigate the experience of migration and migrants’ survival strategies in unfamiliar landscapes and situations. His show will reveal the outcomes of his three month residency at Glasgow Sculpture Studios.

*Body Language - A selection of figurative works from the collection to 11 March 2007*

*Julie Roberts: New Work*
13 December 2006 - 25 February 2007

*Artists Without Walls*
21 Sept - 19 Nov

*Plus Contemporary Collection*

*GoMA*
GoMA’s gamut of winter shows includes the paintings of Glasgow-based Julie Roberts, works by starry Scots including Douglas Gordon, Christine Borland and 2005 Turner Prizewinner Simon Starling, outcomes of various GoMA community projects, and documentation of the artists’ protest event ‘Artists Without Walls’, staged alongside the Israeli “security barrier” in 2004.

*Mark Raidpere*
Tramway
20 October – 19 November
Estonian artist Mark Raidpere uses lens-based media to explore themes of identity, marginalisation and isolation. Featuring strong colours and light-dark contrasts, his work draws on visual approaches developed in his earlier career as a fashion photographer.

*Giles Bailey*
Transmission
4 – 18 November
Glasgow-based artist and 2005 Glasgow School of Art graduate Giles Bailey has interests in research and performance. His two week long Transmission show will present new work informed by his recent, month-long, GSA-sponsored residency in New York.

*Urs Fischer*
The Modern Institute
4 November - 16 December
A solo show by Swiss artist Urs Fischer, once described as “the epitome of throw everything at the wall and see what sticks art making”. Sometimes, the wall itself gives way: Fischer’s 2004 work Working Class Heroes involves the carving out of giant, jagged-edged holes in partition walls, forming striking frames through which to view the stuff, and people, otherwise hidden from view.
**Planting the tele**  
Mary Mary  
25 November - 22 December  
A group show curated by The Modern Institute’s Hayley Tompkins, ‘Planting the tele’ includes material by Glasgow-based Alan Michael, Mary Mary’s Karla Black, leading Croatian artist Sanja Ivekovic, Paul Thek and Edwin Klein.

**Cezary Bodzianowski**  
Sorcha Dallas  
28 October – 25 November  
Seeking extreme simplicity and spontaneity, Polish performance artist Cezary Bodzianowski uses video and photography to record transient, inconspicuous everyday actions. His show will present site-specific work developed during a month-long Glasgow residency supported by Sorcha Dallas.

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**Galleries / Art Spaces / Organisations**

**CCA, The Centre for Contemporary Arts**  
www.cca-glasgow.com/  
Established in 1992, CCA’s Grade A-listed, Alexander “Greek” Thompson-designed building has facilities for the presentation of visual arts, music, film, live art, performance and dance. Talks, events, art education and publications complement the CCA exhibitions programmes.

**GOMA Glasgow Gallery of Modern Art**  
www.glasgowmuseums.com/venue/index.cfm?venueid=3  
Ten-year-old city-centre gallery GoMA is the second most visited contemporary art gallery outside London. As well as housing the city's new art collection, it offers a diverse programme of temporary exhibitions and workshops and - in its basement - a lending library specialising in visual arts.

**Tramway**  
www.tramway.org/  
One of Europe’s leading contemporary cultural centres, visual arts and performance space Tramway is housed in a former Victorian tramshed. Organising shows, residencies and commissions, Tramway plays a central role in the development and promotion of Scottish artists’ work, as well as hosting exhibitions by important living artists from beyond Scotland’s borders.

**Modern Institute**  
www.themoderninstitute.com  
Independent ‘culturepreneurs’ The Modern Institute offer commercial representation to an international group of artists, many of them from Scotland. Their activities also include an artists’ residency programme plus guest curatorship and events organisation in an international range of art sites.

**Sorcha Dallas**  
www.sorchadallas.com  
Sorcha Dallas’s gallery has its origins in a series of exhibitions installed in the front room of her flat whilst still a student at Glasgow School of Art. Her enterprise has grown into a fully commercial operation, representing an international range of artists.

**Mary Mary**  
www.marymarygallery.co.uk  
Like Sorcha Dallas, Hannah Robinson’s Mary Mary began as an artist-run project, showing work by local and international artists in domestic spaces in Glasgow’s city centre and east end. In April 2006 Mary Mary reopened as a commercial gallery, representing a group of rising artists in a new city centre space.

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**Leeds**

**Temporary Exhibitions**

**Imi Knoebel: Primary Structures 1966/2006**  
Henry Moore Institute  
24 September – 16 December  
Little known in the UK, senior German artist Imi Knoebel’s show connects with his project, conceived nearly four decades ago, to kit himself out with all the basic 3D forms he might ever need. They say really good painting makes you want to paint; Knoebel’s deceptively simple structures, assembled from everyday materials such as hardboard, wood, and plastic film, may well have you mentally reaching for your hammer and jigsaw.
Leeds International Film Festival
Various venues
2 November – 12 November
LIFF is delivered by Leeds Film, part of the Learning & Leisure Department of Leeds City Council. Throughout the year, Leeds Film organises a diverse programme of cultural film at venues across the city.

Pavilion: Intermix 06
The Big Screen, Millennium Square
2 November – 12 November
A LIFF 06 event, Intermix 06 is a public screening of films focusing on the theme of the ‘Moment’, selected by Pavilion through open submission.

RePossessed
Leeds Met Gallery
24 October – 18 November
Alfred Hitchcock inspired works which explore the condition of spectatorship in the digital era. The exhibitors include writers, artists and computer programmers; works range from short films to computer games and invite active audience participation.

EmergeD
Brudenell Social Club
9 November
EmergeD is an evening of live art, video screenings and discussion crossing the boundaries of art, performance and music. The playbill includes artist-musician Philip Henderson, who promises to “play all possible melodies from past, present and future” at the same time, on the harmonium.

Institute for crazy dancing: Sideshow
Theatre in the Mill, Bradford
16 – 18 November
Final contents TBC, but ICD promise “at least one Precarious Balance, a Still Life (or even two), an Extravaganza and a good sprinkling of Crazy Dancing”. Please note that Sideshow may contain traces of nut.

Situation Leeds
Various venues, 14 – 27 May 2007
Situation is presently calling for project proposals for May 2007. Email situationleeds@esaweb.org.uk for more details.

Galleries / Art Spaces / Organisations

Henry Moore Institute
www.henry-moore-fdn.co.uk/
The Henry Moore Foundation’s sculpture gallery (Perry Green, Hertfordshire, being the main site for the exhibition of Moore’s own work) curates shows of historical and contemporary 3D work, organises events and supports both practice and scholarship in the area of sculpture. It’s also home to the foundation’s specialist art library and archives.

Leeds City Art Gallery
www.leeds.gov.uk/artgallery
The city’s main art gallery hosts temporary shows of historical and contemporary art and selections from the gallery’s internationally important collections.

Pavilion
www.pavilion.org.uk/
An organisation specializing in photography and lens-based media, Pavilion commissions new work, organises exhibitions and artist-led education projects and supports regional practitioners.

Leeds Met Gallery
www.lmu.ac.uk/arts
Leeds Metropolitan University’s gallery supports emerging and established artists, shows international work, encourages collaborations between art and science and helps co-ordinate Situation Leeds.
East Street Arts
www.esaweb.org.uk

A delicate matter
www.adelicatematter.com

EmergeD
www.emerged.net/leeds.html

Black Dogs
www.blackdogs.org

Tricky Jigsaw
www.trickyjigsaw.co.uk

EXP24
www.exp24.org

Institute for crazy dancing
www.icdancing.com

You have to dig a bit to find it, but Leeds has a lot of independent, artist-led and not-for-profit art activity going on. A relative shortage of dedicated permanent or semi-permanent exhibition space means that these groups tend to operate online and via the staging of live events.

Founded in 1993 to help artists working in a range of disciplines at different career stages, ESA helps initiate exhibitions, residencies and commissions, offers artists professional support and, at times, studio space. Its Patrick Street Studios were recently home to the volunteer-run gallery ‘a delicate matter’, set up in 2004 for an 18-month period. Leeds Visual Arts Forum [www.lvaf.org.uk/], a voluntary organisation of artists and arts professionals committed to raising the profile of the visual arts in Leeds is also presently based at Patrick Street.

Part of a wider EmergeD network (groups are also in Glasgow and Edinburgh) EmergeD Leeds aims to represent local, national and international artists’ practices to diverse audiences. Underpinning Black Dogs shows and multi-media projects is the view that all artistic acts are unavoidably political. Tricky Jigsaw also organizes shows and events. Founded on community art principles, it stresses accessibility and aims to appeal to a diversity of audiences.

Experimental film collective EXP2 organises frequent screenings events: Independent, low and no-budget filmmakers are invited to submit work.

Live arts organisation ICD draws on practitioners from many arts disciplines. Their “site-specific performance journeys” include plenty of opportunity for public participation. Each audience is an integral part of its own show.

Liverpool

Liverpool Biennial 2006
Tate Liverpool
15 September – 26 November

For the 2006 Biennial, consultant curators Gerardo Mosquera and Mauery Hsu have overseen the commissioning of around 35 new works. Mosquera has invited artists from the Americas and Asia to make work responding to Liverpool’s present, post-imperial condition. Drawing on the model of acupuncture, Hsu’s commissions represent his “energy-chanelling” system of “archipuncture” and are located at “nodal points” in the city.

The Biennial demands two days’ dogged gallery-going at the very least. Tate’s a good place to start: most of its fifteen exhibitors have made specific work for the Biennial. Big names include Californian filmmaker Brian Tolle, sculptor Monica Bonvicini (best known for feminist-influenced works critiquing modern architecture), and manipulator of sound and light Julianne Swartz.
The John Moores Painting Prize 2006
Walker Art Gallery
16 September – 26 November
www.situationleeds.org.uk/
‘The John Moores’, a painting competition open to British artists, now forms one of the Biennial’s main strands. This year Yorkshire born Martin Greenland has scooped £25,000 first prize for his oil painting ‘Before Vermeer’s Clouds’, a technically virtuosic, fantastical landscape that’s borrowed its sky from Vermeer’s 1660 masterpiece ‘A View of Delft’.

Goshka Macuga: Sleep of Ulro
The Furnace, Greenland Street
15 September – 26 November
Macuga’s increasingly grand-scale sculptures and installations combine quotes from Modernist high culture with found souvenirs, trinkets and scrap; other artists are also invited to add their own works to the mix. A collaboration with If-Untitled Architects, installation ‘Sleep of Ulro’ echoes set designs from the 1919 Expressionist film The Cabinet of Dr Caligari. Visitors are invited to navigate the work’s elevated walkways, corridors filled with display cabinets, rotating platforms, hidden rooms and anti-chambers.

Liverpool Biennial International 06
FACT
16 September – 26 November
FACT’s Biennial programme showcases six new gallery commissions, from international names Matthew Buckingham (USA), Shilpa Gupta (India), Kelly Mark (Canada), Anu Pennanen (Finland), Sissel Tolaas (Norway) and Apichatpong Weerasethakul (Thailand), plus SEEN, a varied programme of film screenings featuring other artists and groups.

Lisa Oppenheim: By Faith and Industry
Open Eye
16 September – 26 November
New Yorker Lisa Oppenheim’s project uses mid-twentieth century archive photography of Liverpool to re-imagine the city in ways that blur the boundaries between past and present.

Galleries / Art Spaces / Organisations

Tate Liverpool
www.tate.org.uk/
Opened in 1988 in an ex-warehouse on Albert Dock, Tate Liverpool is the city’s leading modern and contemporary art gallery. Its exhibitions feature an international range of artists’ work, often including pieces from Tate collections. In 2007, Tate Liverpool hosts the Turner Prize, the first time it’ll be held outside London; all part of the build-up to Liverpool’s year as European Capital of Culture in 2008. To 26 November 2006, the Tate and all the organisations below are participating in Liverpool’s fourth international art Biennial.

Walker Art Gallery
www.liverpoolmuseums.org.uk/
Billed as the “National Gallery of the North”, the Walker’s outstanding collection contains works dating from the 1300s to the present. Contemporary art is always on the menu in some form. The Walker also commissions new pieces.

Bluecoat Arts Centre
www.bluecoatartscentre.com/
At 290 years old, the Bluecoat building is the city centre’s oldest. For the past century it’s served as an arts centre and community meeting-place. Now closed for a well-earned £9.75 million renovation, the centre continues its activities from temporary premises in Paradise Street via its Connect outreach programme.

Greenland Street
www.afoundation.org.uk
September 2006 saw the launch of Greenland Street, charity A Foundation’s showcase for “the very best local, regional, national and international contemporary visual arts practice”. The site comprises three vast spaces: The Blade Factory, The Coach Shed and The Furnace. Soon, it’ll also offer an arts bookshop, cafe and hospitality area.
**FACT**
www.fact.co.uk
The Foundation for Art & Creative Technology is the UK’s leading organisation for the commissioning and presentation of film, video and new media art forms. Working from TKTK premises in Liverpool, it organizes exhibitions and screenings, commissions new works and collaborates with other arts organisations nationally and internationally.

**Open Eye**
www.openeye.org.uk
Ropewalks area gallery Open Eye first opened in the Grapes Hotel Public Bar in 1977. Since then it’s grown into a specialist art centre and gallery focusing on lens-based work, including film, photography, video and installation.

**Independents Biennial**
www.independentsbiennial.org
**The Art Organisation**
www.theartorganisation.co.uk
The Liverpool Biennial’s fringe-equivalent Independents Biennial and The Art Organisation both host websites that offer virtual gateways into the city’s artist-led, independent or not-for-profit scene. Specially set up for this year’s Biennial, TAO offers spaces in the Ropeworks district to various groups: amongst their number, the Projection Gallery the Living Gallery, the Community Gallery and the Re-Evolutionary Gallery.

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**London**

**Temporary Exhibitions**

**Peter Fischli & David Weiss**
Flowers and Questions: A Retrospective
Tate Modern
12 October - January 14 2007
A major survey of the much-admired Swiss duo, masters at reframing everyday things and activities so as to bring out their latent absurdity, poignancy, beauty and strangeness.

**Laura Owens**
Camden Arts Centre
29 September – 26 November
Playful, decorative and seemingly effortless, U.S. artist Laura Owens’s paintings, drawings and collages draw on Western art history, Chinese and Japanese landscape painting, textiles and Hindu reliefs to explore the nature of art and the art of nature.

**Chris Burden: 14 Magnolia Double Lamps**
South London Gallery
15 September – 5 November
The power of this fourteen-ton artwork is 8,400 watts (28 x 300-watt electric lights). It consists of a troop of full-size, belle époque cast-iron streetlamps, powder-coated a seductive greenish-grey, standing proudly in double file in the gallery’s equally elegant exhibition hall. Shipped from Los Angeles, it’s a coup de theatre and an object of contemplation - a monument to the wonders of civil engineering that often get overlooked in everyday city life.

**Bertrand Lavier**
Bloomberg
13 October - 2 December
Well-known in Europe, less so in Britain, French artist Lavier is famous for his arresting, teasing 1980s painted objects: everyday items (a fridge, a car, a piano, a boat, and so on) entirely coated in paints whose colour perfectly matches the surface beneath. Including works using neon and video, this show promises to bring out the humorous and philosophical dimensions of the Lavier oeuvre.

**Kiki Smith: New Work**
Timothy Taylor
11 October – 18 November
Large-scale, unique prints on handmade paper reflecting U.S. artist Kiki Smith’s career-long preoccupation with representations of the female body. Recycling cosmological and mythological motifs, they hold both charm and menace. A naked woman’s legs fuse together to form a mermaid’s tail; lurking in a cloud of silver butterflies, a wolf shows us its blood-stained claws.
Thomas Kilpper: PIGISBACK
Pump House Gallery
A diminutive tower in Battersea Park, Pump House is one of London’s quirkiest exhibition spaces. PIGISBACK showcases projects by German artist Thomas Kilpper, including an allotment created and tended by Wandsworth Young Offending Team and a kitchen where home-grown produce will be cooked and served.

Galleries / Art Spaces / Organisations

With so much to do and see in London, where is one to start? Below is a back-of-an-envelope sketch of the capital’s present scene, with links as further pointers. For more, see www.artrabbit.com or www.newexhibitions.com. As they say, when a man is tired of London...

Tate
www.tate.org.uk/
Officially rebranded for the millennium, the organisation now called “Tate” comprises four parts: London’s Tate Britain and Tate Modern, Tate Liverpool and Tate St. Ives. One of the art world’s international powerhouses, Tate guards a large chunk of the nation’s visual arts heritage, curates, commissions, collects, educates, fundraises, archives and networks internationally - also expands: plans are underway to open up further areas of Tate Modern’s Bankside building, adding thousands more square metres to its already capacious galleries.

London’s publicly-funded, medium-scale contemporary art venues comprise the Serpentine Gallery [www.serpentine.org/], the Camden Arts Centre [www.camdenartscentre.org/], the South London Gallery [www.southlondongallery.org/] the Whitechapel [www.whitechapel.org/] (currently fundraising towards a major expansion of its Aldgate premises) and the Institute of Contemporary Arts [www.ica.org.uk]. This last differs a little: its visual and digital arts programme shares equal status with performance, dance, music and film.

Striking out in somewhat different directions are the photographic-specialist Photographers’ Gallery [www.photonet.org.uk] and inIVA [www.iniva.org/], the International Visual Arts Archive. Soon to move to purpose-built premises, inIVAs agendas focus on the interaction of British and global cultures, historically and in the present.

Part of the public-funded South Bank Centre, the Hayward Gallery [www.hayward.org.uk/] runs a large-scale temporary exhibition space and organises a range of national touring exhibitions. Out East, the Corporation of London-supported Barbican [www.barbican.org.uk/] art galleries likewise host large-scale changing exhibitions, often of contemporary art.


In the last five years art trading in London has boomed and commercial spaces have expanded to match. For evidence of the big bucks flying around, check out Hauser and Wirth [www hauserwirth.com/], Gagosian in Kings Cross [www.gagosian.com/], Haunch of Venison [www.haunchofvenison.com/], White Cube [www.whitecube.com/] Albion [www.albion-gallery.com/], Victoria Miro [www.victoria-miro.com/] or Bloomberg Space – which is not a ‘trade space’ but a seriously classy window-display for the Bloomberg news organisation.

Manchester

Temporary Exhibitions

From Slingshot to Mega-ton Bomb (Group Show)
Castlefield Gallery
6 October – 19 November
It's the job of art to resist "the course of the world... which permanently puts a pistol to men's heads" wrote philosopher Theodor Adorno in 1962. In his view Western rationalism has a built-in self-destruct mechanism that flips it over into irrationality, inhumanity and terror. Not a cheerful message, maybe, but all too persuasive viewed in the light of present global politics. Showcasing Edinburgh College of Art graduates Colin Parker, Scott Laverie, Jamie Miller, Stephen Hunter and Paul Penrice, Castelfield's group show takes Adorno's critique as central motif, presenting works that explore the fine line between utopian creativity and dystopian horror in Western reason.

Panaceahothouse
6 Oct - 19 Nov

Nick Crowe: Commemorative Glass
1 December - 28 January 2007

Cornerhouse
The ghost of Adorno is surely lurking in the shadows of UK artists Michael Pinsky, Zoë Walker & Neil Bromwich's ironic-optimistic collaboration Panaceahothouse, described as a "search for artistic 'solutions' that simultaneously offer viewers/participants an aesthetic experience and a practical tool to improve life".

A solo show by Manchester leading light Nick Crowe follows. Best known for his witty and abrasive online projects, 'Commemorative Glass' focuses on Crowe's abiding interest in glass and includes previously unseen works of the last six years.

Brass Art [Chara Lewis, Kristin Mojsiewicz and Anneke Pettican]
International 3
27 October
Brass Art's three artist-members are based in Manchester and Glasgow. Their projects make use of pre-cinematic optical illusory devices alongside new visual technologies, and draw on the skills of a wide range of collaborators: confectionery craftsmen, architectural engineers, jewellers and the medical division of Pentax UK amongst others.

Beyond the Page: Contemporary Art from Pakistan
Manchester Art Gallery
30 September – 15 January 2007
Pakistan's miniature painting tradition as reinvented by contemporary Pakistani artists around the world. Ancient techniques and motifs are reinvested with topical political and social significance, exploring the complex relationships between historical and contemporary forms of cultural expression.

Resonance and Wonder
Whitworth Art Gallery
to 4 March 2007
Featuring a range of the artist’s work, and a look at Eduardo Paolozzi’s Whitworth Tapestry, commissioned by the gallery in 1968, the show explores the effects of interpretation and display methods on visitors’ responses to the piece.

Galleries / Art Spaces / Organisations

Cornerhouse
www.cornerhouse.org
“ARTFILMBOOKSFODDRINK” says leading Manchester contemporary arts venue Cornerhouse's logo, with admirable brevity. There you have it: three floors of exhibition space, three film screens and a publishing wing, plus a huge variety of events and education activities. There's also a nice cafe.
Manchester Art Gallery
www.manchestergalleries.org
Home to the city’s world-class collection of historic art and design, operating in four venues around the city; exhibitions range from contemporary through historic art to design and craft, with a complementary programme of events and education activities.

Whitworth Art Gallery
www.whitworth.man.ac.uk
Showcasing an equally important collection of historic works of art and design, the Whitworth also periodically exhibits the work of modern and contemporary artists.

International 3
www.international3.com

Castlefield Gallery
www.castlefieldgallery.co.uk

Bureau Gallery
www.bureaugallery.com

Manchester’s independent and artist-led gallery sector is now well established. So well in fact that since 2001 the ‘people’s democratic republic of Manchester’ has boasted its own “national pavilion” at that mother of all biennial shows, the Venice Biennale.

Founded in 1984 by the Manchester Artists Studio Association, Castlefield helps maintain a professional support network for Manchester artists as well as curating a changing programme of shows, events and publications.

A marriage of pre-existing indy groups The Annual Programme and Work and Leisure International, International 3 has been representing rising artists, coordinating exhibitions, events and publications and advocating for the Manchester art scene (see Venice) since 2000.

Opened March 2006, Salford independents Bureau offer a purpose-built space, exhibitions, events and support for artists - also an archive of artists’ film and video.

Newcastle-Upon-Tyne

Temporary Exhibitions

Secret Service
Hatton Gallery, University of Newcastle
16 September - 11 November
Curated by artist Richard Grayson, this show explores work by 15 modern and contemporary artists preoccupied with secret worlds and clandestine information. Of particular interest are the remarkable drawings of New Yorker Mark Lombardi. Mapping the complex connections between big political names and financial scandals, these were so painstakingly researched that they became reference points for FBI investigators following the 9/11 attacks.

The fascinating show travels south in 2007, touring to the Bexhill Pavilion in January 27- April 15, and Manchester’s Whitworth Gallery from May 5-July 29.

Spank the Monkey
Baltic Centre
27 September - 7 January
A Baltic Centre show that spills over into public sites in Gateshead and Newcastle, Spank the Monkey looks at the crossover between gallery art and street intervention. Exhibitors include humorous iconoclasts David Shrigley and Banksy.

Candice Breitz
Baltic Centre
10 October - 7 February
Video artist Candice Breitz is probably best known for her itchy remixes of fragments of TV soap-opera and movie melodrama, industrial-grade thespianism laid bare. In this show she reveals the outcome of a two-month Baltic residency: a kaleidoscopic portrait of John Lennon, built from footage of dozens of Lennon impersonators in full voice.
The Power of Art — City Art Tours

Keith Haring
Baltic Centre
20 October - 7 January 2007
Early drawings by popular New York graffiti artist Keith Haring

Chiho Aoshima
Baltic Centre
20 October - 7 January 2007
Cute-yet-creepy giant cartoon murals by Chiho Aoshima, a leading light in the Japanese Superflat movement.

Maurice Doherty, Mick Peter, Owen Piper, David Sherry
Workspace
4 November - 2 December
A group show featuring two- and three-dimensional work

Vane
Work by sculptor Sarah McKillop (19 October – 11 November) and videomaker Claire Davies (23 November – 16 December).

Waygood Gallery & Studios
19 October 2006 - October 2007
Little Jewel Cinema: Street display of artists’ film and video.

Galleries / Art Spaces / Organisations

Baltic Centre for Contemporary Art
www.balticmill.com/
Gateshead citizens have good reason to be proud of the Baltic with its friendly, airy architecture and excellent exhibition spaces (and ladies: don’t omit a trip to the 6th floor loos, surely one of the most glamorous washrooms this side of Beverly Hills).

Hatton Gallery, University of Newcastle
www.ncl.ac.uk/hatton/
The Hatton is the University of Newcastle upon Tyne’s art gallery. Primarily given over to temporary exhibitions, it also shows selections from its permanent collection of 3,500 historic and contemporary works of art.

Locus+
www.locusplus.org.uk/
Formed by members of 1970s Newcastle artists’ collective the Basement Group, Locus+ is the motor behind an impressive list of works by a diversity of artists, from young, relative unknowns to internationally famous names (including that of U.S. maverick Chris Burden and London favourite Richard Wilson). Locus+ develops shows and other artists’ projects in the Tyneside area and around the world. An exhibition archiving its activities goes on view at the Hatton Gallery in February-April 2007 and Belfast in June 2007.

Vane, Newcastle
www.vane.org.uk/
Workplace Gallery, Gateshead
These young galleries represent the work of rising artists to local, national and international audiences.

Nottingham

Temporary Exhibitions

Helen Maurer
Angel Row Gallery
16 September – 28 October
A solo show by artist Helen Maurer, whose preferred media include “glass, light and
film”. Projecting images onto objects, Maurer’s works aim to evoke memories of the experience of place, including the boat on which she presently lives.

**Seeking Tacit Utopias**  
**Surface Gallery**  
27 October – 25 November

A survey of contemporary painting curated by Thomas Wright, Seeking Tacit Utopias showcases emerging artists from various London Fine Art postgraduate programmes and promises to provide a congenial space for visitors to reflect the utopian desires at the heart of the works on show.

**From Victorian to Modern:  
Innovation and Tradition in the Work of Gwen John, Vanessa Bell and Laura Knight**  
**Djanogly Art Gallery, Lakeside**  
28 October – 19 December

A show focusing on the work of three important later 19th and earlier 20th century female artists: their relation to their male peers, and their particular experience of modernity. Amongst the artists is Nottingham School of Art graduate Dame Laura Knight.

**Pattern**  
**Future Factory**  
November – December

A series of events linked together by the theme of ‘pattern’. A performance and exhibition by Hetain Patel and Aazmeen Singh Kharbanda, Copy/Paste re-presents the practice of henna-paste body adornment in a new context. Joy Pitts’s Prayer as Pattern uses clothing to reflect on prayer and thanksgiving. The way of all flesh is a durational installation performed by Richard Hancock and Veenus Vortex.

**Angel Row Gallery**  
www.angelrowgallery.com

Presently the East Midlands’ key venue for the exhibition of contemporary visual art, Angel Row has a continuous programme of exhibitions accompanied by events, talks and education activities.

**Lakeside**  
www.lakesidearts.org.uk

A public arts centre run, uniquely in the UK, by the University of Nottingham, Lakeside presents an “eclectic” programme of music, dance, theatre, visual art and family events. Its Djanogly Art Gallery organises shows ranging from contemporary art through photography to craft and design.

**Future Factory**  
www2.ntu.ac.uk/ntsad/bonington

Based at Nottingham Trent University’s School of Art and Design, Future Factory co-ordinates programmes in three exhibition venues: the Bonington Gallery, Powerhouse and Basement, and the 1851 Art Gallery.

A partnership formed between Nottingham City Council, Nottingham Trent University’s Future Factory and the University of Nottingham is presently overseeing the development of CCAN (Centre for Contemporary Art Nottingham).

Building on the established work of Angel Row and Bonington Gallery, CCAN will inhabit purpose-built premises designed by architects Caruso St. John and enjoy greatly enhanced facilities for the exhibiting of visual and live arts. Along with the proposed New Art Exchange - a state of the art centre for African, African Caribbean and South Asian arts - CCAN is intended to help establish Nottingham as the cultural hub of the East Midlands.

**Surface Gallery**  
www.surfacegallery.org

**NOW**  
www.beherenow.org.uk

**Moot**  
www.mootgallery.org
There's no shortage of serious artist-driven enterprise in the Nottingham area. Indy gallery Surface is run by volunteers and aims to support emerging contemporary artists. Based in Nottingham city centre, the gallery hosts a diverse programme of exhibitions. Formerly the Nottingham Festival fringe, NOW currently offers a year-round programme of live events and projects using new media. Opened in 2005, Moot gallery is run by artists from studios complex Stand Assembly; Reactor is a Nottingham based artists’ collective whose members work both collaboratively and individually on a variety of events, exhibitions and projects.

Lastly, diminutive My House Projects reports that it “has shifted focus away from the domestic setting, and aims to get out of the house more”. New projects will take place in pubs, community halls, “tents and many more locations”.

**Reactor**
www.reactorweb.com

**My House Projects**
www.myhousegallery.co.uk
**Alternative Art Tours**

The BBC and the Arts Council of England have commissioned ten exciting contemporary artists to create work for the Power of Art. Each artist was invited to create a tour that explored and documented the cultural power of a chosen UK city.

These works are distributed over a variety of media, including the Web, mobile and public screens, and some include live events.

For more information on the artists and how you can engage with the work visit bbc.co.uk/powerofart

Get involved with the work on the move: Text ‘power’ to 81010

(Price: £1.20 to £1.50)

| City          | Artist            | Format: Website/Book/Audio Downloads
|---------------|-------------------|---------------------------------|
| Birmingham    | Mary Yacoob       | Mary Yacoob is seeking to measure and classify the overlooked on the streets of Birmingham and to discover the poetic in the everyday, from marks on a wall to a history of notice boards. These artworks are documented online and in a free publication available across the city. The audience is invited to trace these disappearances and document their own invisible works of art.
|               |                   | Text ‘power’ to 81010 to get Mary’s work on your mobile phone. Text messages cost 12 - 15p. |
| Brighton      | Richard Billingham| Richard will be exploring Brighton’s history through a series of low tech videophone works that find their inspiration in filmic locations in Brighton. These include some of the earliest films ever made.
|               |                   | Text ‘power’ to 81010 to get Richard’s films on your mobile. Text messages cost 12 - 15p. |
|               |                   | “Here there are three short and very early black and white silent films from 1896 and a few short video films made by myself 100 years later in 2006. Both were made in and around the same locations in Brighton,
|               |                   | The very early films were made by The Brighton School and it was typical back then to have rolls of film no longer than a minute. These one minute shorts when seen with my own modern day video shorts recognise the change in Brighton’s cultural landscape as well as the huge development in technology used to record it.”
|               |                   | Richard Billingham. |
| Bristol       | Yara El-Sherbini   | Yara El-Sherbini uses the format of the pub quiz to playfully explore ideas around art and life. Can you name one movie in which an Arab is not shown as a bomber, a billionaire or a belly dancer? Is the wife of a Sultan called a Sultana? Fun, entertaining and accessible - join in, answer the questions and have a laugh. Just remember that the Quizmaster is always right.
|               |                   | Text ‘pub’ to 81010 to play on your mobile phone. Text messages cost 12 - 15p. |
| Cambridge     | Richard Dedomenici| The artist presents a conceptual detour through the themes of Caravaggio’s work, including Iconoclasm, Charity, Violence and Egotism. Using Cambridge as a context and video as a medium, Richard will be making films and “squatting” on YouTube. |
| Leeds         | Lone Twin         | Lone Twin will create a series of ‘impossible routes’. Departing from the frames of works hung in the galleries of Leeds, they will invite audiences to follow them as they try and move from these cultural nodal points into the city and towards the perfect space for relocated art.
|               |                   | Lone Twin will undertake four impossible journeys. Taking as their starting point four paintings held in the Leeds City Art Gallery, the route of their walks will move directly towards the subject of the paintings. For example, a walk from the gallery’s Rembrandt self-portrait will move towards his birthplace in Leiden, Netherlands.
|               |                   | The four walks will each take a direct route, pass through the city’s buildings, through... |
walls, places of work and private homes. Each of the four walks will occur over the course of a day and will be documented by a series of photographs, taken at timed-intervals, in which the subject and composition of the paintings will be recreated as the original image migrates across the city.

The photographs will be uploaded daily and shown on Leeds’ public screen in Millennium Square.

Liverpool: Iain Forysth and Jane Pollard
Format: Podcasts

Iain and Jane present a series of seven podcasts that document Liverpool. During the last 12 months, the artists have been regular visitors to the city, working on a major new project, Silent Sound, currently on show at Greenland Street until 26 November. During these trips they have come to know Liverpool through the eyes of others, unofficial guides all providing unique insights and perspectives on a city in the process of cultural transformation.

Each episode will feature a single guide who will pull sharp focus onto a particular area of Liverpool, with participants including author Kevin Sampson and Ceri Hand, Director of Exhibitions at FACT. The podcasts will be available to subscribe or download as individual episodes from Iain and Jane’s website and various podcast directories including iTunes.

Episode 1 begins with Iain and Jane talking about their connection to Liverpool’s past and present through their project ‘Silent Sound’. It will be available from Monday 30 October, with a new episode added every Monday for the following seven weeks.

London: Stewart Home
Format: Video/text

Stewart Home takes you on a journey through London from west to east exploring the shifts in the city’s cultural centres over the past fifty years. The landscape is splashed across a large canvas taking in Notting Hill, Soho, Hoxton, Bethnal Green, pubs, clubs, drugs and places to visit.

Visit Stewart’s site for words and images with links to filmed interviews with Jeremy Deller (Turner Prize winner), Francis Morland (sculptor), Mikey Cuddihy (painter), Barry Smith (musician) and Bill Hopkins (writer).

Manchester: International 3
Format: TBC

The International 3 are inviting artists collective Freee to create a series of temporary works in Manchester that explore the power of art to influence our views of public space.

Newcastle upon Tyne: Matt Stokes
Format: Video/audio/photo/text/live event

Over the duration of the series Matt will be investigating alternative “cultural” aspects and activities of the city of Newcastle upon Tyne, by focusing on places that have been adopted by informal communities. Through research and talks, which will be disseminated across YouTube, Myspace and Flickr, diverse local networks from young ‘Goth Metallers’ to museum curators will be brought together as a way of exploring some of the city’s treasures and overlooked social spaces.

Nottingham: Adele Prince
Format: Live performance/photographs/GPS map

Adele Prince is setting off in a random direction from Nottingham train station with an unknown destination to be dictated by the people she encounters along the way. Engaging with the latest GPS tracking technology, she will create a fully interactive Meander Map. Participants will be photographed and the pictures uploaded in real time onto a website where visitors can locate, track down and join in with the artist. Adele Prince has no fear of getting lost. In fact, she relishes the possibility.