

## 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](http://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 Jacques 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

#### ★ Keywork:

The Death of Marat (1793)  
Musees Royaux des Beaux-Arts de Belgique  
Brussels, Belgium

#### David's in the UK:

1. Portrait of the Comtesse Vilain XIII and her Daughter (1816)  
Oil on canvas  
95 x 76 cm  
National Gallery
2. Portrait of Jacobus Blauw (1795)  
Oil on canvas  
92 x 73 cm  
National Gallery

his bath. But for David, Marat isn't a monster, he's a saint. This is martyrdom, David's manifesto of revolutionary virtue."

## Rembrandt

### 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.'

3. The Oath of the Tennis Court (1791)  
Pen washed with bistre, with highlights of white on paper  
66 x 101.2 cm  
Wallace Collection  
(Temporary until January)

★ **Keyword:**  
The Conspiracy of the Batavians under Claudius Civilis  
National Museum  
Stockholm, Sweden

### Rembrandt's in the UK:

1. A Man in Armour (1655)  
Oil on canvas  
137.5 x 104.4 cm  
Kelvingrove Art Gallery and Museum, Glasgow
2. Self-portrait  
Oil on canvas  
65 x 56 cm  
Ashmolean Museum, Oxford
3. The Kiss of Judas  
Pen and brown ink over black chalk on paper  
12.4 x 10.5 cm  
Fitzwilliam Museum, Cambridge
4. Ecce Homo: Christ Presented to the People (1665)  
Etching & drypoint  
National Gallery of Scotland, Edinburgh
5. Diana Bathing, Surprised by a Satyr (17th century)  
Oil on oak  
46.3 x 35.4 cm  
National Gallery

## Turner

### 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."

★ **Keyword:**  
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. Moonlight, with Ruin and Trees (1795-7)  
Chalk, gouache and watercolour on paper  
28 x 33 cm  
Tate Britain
2. Workmen Lunching in a Gravel Pit (circa 1797)  
Pencil and watercolour on paper  
43.4 x 37.3 cm  
Tate Britain
3. Gravel Pit on Shotover Hill, near Oxford  
Ashmolean Museum, Oxford
4. Harbour View (1826)  
13.9 x 18.9 cm  
National Gallery of Scotland
5. DShips in a Breeze (1808)  
Print  
20.9 x 29.2 cm  
Manchester Art Gallery

## Picasso

### 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

★ **Keyword:**  
Guernica (1937)  
Museo Nacional Centro de Arte Reina Sofia  
Madrid, Spain

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 sight. 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."

### \* Keyword:

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](http://bbc.co.uk/powerofart)

Or listen to them on the move: Text 'power' to 81010 (Text costs 12-15p)

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

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|----|--|--|
| 1. | <b>Gilbert and George<br/>In the Piss (1997)</b><br>Photo-piece of nine panels<br>226 x 190 cm<br>National Portrait Gallery                          | "Gilbert and George's work is always very, very close to the point of being unacceptable."   |
| 2. | <b>Diego Velazquez<br/>An Old Woman Cooking Eggs (1618)</b><br>Oil on canvas<br>100.50 x 119.50 cm<br>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. | <b>Matthias Stom<br/>Issac Blessing Jacob (circa 1600 - 1650)</b><br>Oil on canvas<br>The Barber Institute of Fine Arts,<br>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. | <b>Diego Velazquez<br/>Christ in the House of Martha and Mary (probably 1618)</b><br>Oil on canvas<br>60 x 103.5 cm<br>National Gallery              | "...what Caravaggio had done in Rome...that sense of drama and a fierceness and intensity of action Velazquez picks up on."  |
| 5. | <b>Rembrandt van Rijn<br/>Balshazzar's Feast (about 1635)</b><br>Oil on canvas<br>167.6 x 209.2 cm<br>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." |

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

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| 1. | <b>Anthony Gormley<br/>Clearing (series) (2004)</b><br>Installation<br>Aluminum tube,<br>dimensions variable<br>Hayward Gallery (2007,<br>to be confirmed) | "The work of mine that makes the strongest connection to Bernini is Clearing..."   |
| 2. | <b>Jacob Epstein<br/>Adam (1939)</b><br>Alabaster sculpture<br>Harewood House, Wakefield   | "The main contact between Epstein and Bernini is definitely sex but how differently with Adam this is evoked."                 |
| 3. | <b>Jacob Epstein<br/>Jacob and the angels (1930-41)</b><br>Alabaster sculpture<br>unconfirmed:<br>214 x 110 x 92 cm,<br>2500 kg<br>Tate Britain            | "Epstein was totally unconventional... what he did best was carving in bloody great big alabaster blocks"                      |
| 4. | <b>Tracey Emin<br/>My Bed (1998)</b><br>Installation<br>Mattress, bed, linens, pillows,<br>suitcase, ephemera,<br>79 x 211 x 234 cm<br>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. | <b>Sarah Lucas<br/>Two Fried Eggs and a Kebab (1992)</b><br>Installation<br>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

1. **Jan Van Eyck**  
**The Arnolfini Portrait (1434)**  
Oil on oak  
82.2 x 60 cm  
National Gallery  
"I found myself repeatedly returning to it [The Arnolfini Marriage] and actually incorporating it into certain parts"
2. **Waxwork sculpture of 'The Death of Marat'**  
Lifesize waxwork  
Madame Tussaud's  
"I was very interested in trying to take a sculpture and a painting and put the two things together."
3. **Frans Hals**  
**Laughing Cavalier (1624)**  
Oil on canvas  
83cm x 67cm  
Wallace Collection  
"The way that the paint is handled -there's an incredible freedom of marks...this was very radical in its day..."
4. **Giorgio De Chirico**  
**Melanconia (1912)**  
Oil on canvas  
Estorick Collection  
"I think there's a strong relationship between David's neo-classicism and the neo-classicism employed by De Chirico."
5. **Ian Hamilton Finlay**  
**Quin Morere (1991)**  
Bronze  
93.6 x 71.1 x 5.5 cm, 33.4 kg  
Tate  
"...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

1. **Rembrandt**  
**Carcass of an Ox (1655)**  
Oil on canvas  
Burrell Collection, Glasgow  
"I'm sure Rembrandt should have been painting rich merchants and their wives rather than glorifying meat..."
2. **Picasso**  
**Faun Revealing a Sleeping Woman (Jupiter and Antiope, after Rembrandt) (1936)**  
Etching and aquatint on paper  
31.6 x 41.7 cm  
Tate Modern  
"...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 ..."
3. **Rembrandt**  
**Self Portrait at the age of 63**  
Oil on canvas  
86 x 70.5 cm  
National Gallery  
"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 ..."
4. **Francis Bacon**  
**Study for Portrait on Folding Bed (1963)**  
Oil on canvas  
198.1 x 147.3 cm  
Tate Modern  
"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 ..."
5. **Gareth McConnell**  
**Blind Man in the Crack House and Jamesy**  
Photograph  
Counter Gallery, London  
"...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

1. **Richard Billingham**  
**Ray's A Laugh (1994 - book)**  
Photography  
Tate Modern  
"There's a real unspoken connection between Turner and Billingham...which is to do with the overlooked nature of everyday life."
2. **James Turrell**  
**Light Installation (2003)**  
Installation  
Yorkshire Sculpture Park  
"He's [James Turrell] created this almost infinite horizon where you can't tell what is up or down anymore."
3. **James Turrell**  
**Deer Shelter (2006)**  
Installation  
Yorkshire Sculpture Park  
"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..."
4. **Dan Holdsworth**  
**Hyberborea (2006)**  
Photography  
National Maritime Museum  
"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..."
5. **Kara Walker**  
**8 Possible Beginnings or: The Creation of an African-America, Parts 1-8, A Moving Picture (2006)**  
Installation  
De La Warr Pavillion  
Bexhill-on-Sea (temporary)  
"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
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
3. **Vincent Van Gogh**  
**Sorrow**  
 Pen and ink  
 The New Art Gallery, Walsall
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
5. **JD Fergusson**  
**Café-Concert des Ambassadeurs (1907)**  
 Oil on board  
 37.5 x 41.3 cm  
 Tate Liverpool

**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
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
3. **Barbara Hepworth**  
**Group III (evocation) (1952)**  
 White sarravezza marble  
 33 x 76 x 33 cm  
 Pier Arts Centre, Stromness
4. **Barbara Hepworth**  
**Mother and Child (1934)**  
 Ancaster stone  
 31 x 22 x 20 cm  
 Wakefield Art Gallery
5. **Sarah Lucas**  
**Pauline Bunny (1997)**  
 Mixed media object:  
 95 x 64 x 90 cm  
 Tate Modern

**Inspired by... Rothko**  
**Kirsty Wark, broadcaster**

1. **Rothko**  
**Untitled 1950-52**  
 Tate Modern
2. **Callum Innes**  
**Cadmium Orange on White (1997)**  
 Walker Gallery  
 Liverpool
3. **William Scott**  
**Mackerel on a Plate (1951-52)**  
 Oil on canvas  
 55.9 x 76.2 cm  
 Tate Modern

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|--|---|
| <p>4. <b>William Scott</b><br/><b>Berlin Blues 4 (1965)</b><br/>Oil on canvas<br/>153 x 183.5 cm<br/>Tate Modern</p>   | <p>“..you have this soft edge and this unmistakable feeling of happiness...”</p>  |
| <hr/>  |   |
| <p>5. <b>William Scott</b><br/><b>Still Life - Lemons on a Plate (1948)</b><br/>Oil on canvas<br/>50.7 x 61 cm<br/>Scottish National Gallery of Modern Art</p> | <p>“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...”</p> |

## 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](http://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](http://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?) reconfirm 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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://www.colonygallery.co.uk)

**Birmingham Artists**

[www.birminghamartists.com](http://www.birminghamartists.com)

**Springhill Institute**

[www.springhillinstitute.org](http://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.

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## Brighton

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### 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.

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**Galleries / Art Spaces / Organisations****Brighton Museum and Art Gallery**[www.brighton.virtualmuseum.info/](http://www.brighton.virtualmuseum.info/)

Recently transformed by a £10 million redevelopment, Brighton's Museum and Art Gallery displays a fascinating variety of both historical and contemporary cultural artefacts. From October 2006 to January 2007,

**FABRICA**[www.fabrica.org.uk/](http://www.fabrica.org.uk/)

Based in Brighton's disused Holy Trinity Church, Fabrica's exhibitions are complemented by education and publication programmes and professional development resources for artists.

**University of Brighton Gallery**[www.brighton.ac.uk/gallery/](http://www.brighton.ac.uk/gallery/)

Showcase of the University of Brighton's Art and Architecture Faculty

**Gardner Arts Centre**[www.gardnerarts.co.uk/](http://www.gardnerarts.co.uk/)

A venue for drama, dance, film, music and educational activities, alongside a continuous programme of art exhibitions

**PERMANENT GALLERY**[www.permanentgallery.com](http://www.permanentgallery.com)

Permanent's mission statement emphasises its provision of support for new ideas, new ways of artworking, and the establishment of dialogues between gallery artists and audiences. On site, alongside the gallery, is a specialist arts bookshop.

**Phoenix Gallery**[www.phoenixarts.org](http://www.phoenixarts.org)

The gallery is just one face of the Phoenix Arts Association, billed as the largest artist-led arts organisation in the South of England. Phoenix Arts combines studios and hireable project spaces with events and the provision of professional support for artists.

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**Bristol**

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**Temporary Exhibitions****Albert Oehlen: I will always champion bad painting****30 September – 26 November****Arnolfini**

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/](http://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.

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**Galleries / Art Spaces / Organisations****Arnolfini**[www.arnolfini.org.uk/](http://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/](http://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/](http://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/](http://www.stationbristol.org.uk/)**R O O M**[www.roomartspace.co.uk/](http://www.roomartspace.co.uk/)**Plan 9**[info@plan9.org.uk/](mailto:info@plan9.org.uk)**Cube**[www. microplex.cubecinema.com/cubewebsite/](http://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.

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## Belfast

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### Temporary Exhibitions

#### Bring the Noise

##### Catalyst Arts

**16 October – 29 October**

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).

#### Work

##### Ormeau Baths Gallery

**17 November – 22 December**

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.

#### Tanya Marcuse: Undergarments and Armor

##### Belfast Exposed Photography

**13 October – 1 December**

U.S. photographer Tanya Marcuse's photographs study the seemingly perverse cross-over between historical examples of womens' undergarments and male armour, juxtaposing bustles and corsets with breastplates and gauntlets.

#### Lee Welch: falling somewhere in-between

##### Queen Street Studios Gallery

**20 October – 23 November**

Lee Welch's installation employs commonplace, forgettable materials in ways that precariously balance function against dysfunction and order against chaos.

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### Galleries / Art Spaces / Organisations

#### Ormeau Baths Gallery

[www.ormeaubaths.co.uk/](http://www.ormeaubaths.co.uk/)

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.

#### Catalyst Arts

[www.catalystarts.org.uk/](http://www.catalystarts.org.uk/)

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.

#### Waterfront Hall

[www.waterfront.co.uk/](http://www.waterfront.co.uk/)

Completed in 1997 at a cost of £32m, the Waterfront Hall complex combines performance, leisure and exhibition spaces and a conference centre.

#### Belfast Exposed Photography

[www.belfastexposed.com/](http://www.belfastexposed.com/)

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.

#### Queen Street Studios Gallery

[www.queenstreetstudios.com/](http://www.queenstreetstudios.com/)

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.

**The Golden Thread Gallery**[www.gtgallery.fsnet.co.uk/](http://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/](http://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.

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## Cardiff

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### 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.

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### Galleries / Art Spaces / Organisations

**Chapter Arts**[www.chapter.org/](http://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 @ Turnerhouse**[www.ffotogallery.org/](http://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.uwic.ac.uk/](http://www.uwic.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/](http://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/](http://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/](http://www.tracegallery.org/)

"Installation 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.

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## Cambridge

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### 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 Irida 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.

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### Galleries / Art Spaces / Organisations

**Kettle's Yard**

[www.kettlesyard.co.uk](http://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/](http://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/](http://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/](http://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](http://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

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### 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**

Still

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****Doggerfisher****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.

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**Galleries / Art Spaces / Organisations****Royal Scottish Academy**[www.royalscottishacademy.org/](http://www.royalscottishacademy.org/)**Scottish National Gallery of Modern Art**[www.nationalgalleries.org/](http://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.cornexchange-gallery.com/](http://www.cornexchange-gallery.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/](http://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/](http://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/](http://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.

**Doggerfisher**[www.doggerfisher.com/](http://www.doggerfisher.com/)**Ingleby Gallery**[www.inglebygallery.com/](http://www.inglebygallery.com/)

Commercial galleries Doggerfisher and Ingleby represent a variety of both established and up-and-coming artists to local and international audiences.



**Collective**

[www.collectivegallery.net/](http://www.collectivegallery.net/)

**The Embassy**

[www.embassygallery.co.uk/](http://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, Magnifit and EmergeD

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## Glasgow

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### 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/](http://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](http://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/](http://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](http://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](http://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](http://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**

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**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](mailto:situationleeds@esaweb.org.uk) for more details.

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**Galleries / Art Spaces / Organisations****Henry Moore Institute**[www.henry-moore-fdn.co.uk/](http://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](http://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/](http://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](http://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](http://www.esaweb.org.uk)**A delicate matter**[www.adelicatematter.com](http://www.adelicatematter.com)**EmergeD**[www.emerged.net/leeds.html](http://www.emerged.net/leeds.html)**Black Dogs**[www.blackdogs.org](http://www.blackdogs.org)**Tricky Jigsaw**[www.trickyjigsaw.co.uk](http://www.trickyjigsaw.co.uk)**EXP24**[www.exp24.org](http://www.exp24.org)**Institute for crazy dancing**[www.icdancing.com](http://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/](http://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.

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## Liverpool

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**Temporary Exhibitions****Liverpool Biennial 2006****Tate Liverpool****15 September – 26 November**

For the 2006 Biennial, consultant curators Gerardo Mosquera and Manray 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/](http://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.

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**Galleries / Art Spaces / Organisations****Tate Liverpool**[www.tate.org.uk/](http://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/](http://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/](http://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](http://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](http://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](http://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](http://www.independentsbiennial.org)

**The Art Organisation**

[www.theartorganisation.co.uk](http://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

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**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.

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## 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](http://www.artrabbit.com) or [www.newexhibitions.com](http://www.newexhibitions.com). As they say, when a man is tired of London...

### Tate

[www.tate.org.uk/](http://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/](http://www.serpentine.org/)], the **Camden Arts Centre** [[www.camdenartscentre.org/](http://www.camdenartscentre.org/)], the **South London Gallery** [[www.southlondongallery.org/](http://www.southlondongallery.org/)] the **Whitechapel** [[www.whitechapel.org/](http://www.whitechapel.org/)] (currently fundraising towards a major expansion of its Aldgate premises) and the **Institute of Contemporary Arts** [[www.ica.org](http://www.ica.org) TK]. 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](http://www.photonet.org.uk)] and **inIVA** [[www.iniva.org/](http://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/](http://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/](http://www.barbican.org.uk/)] art galleries likewise host large-scale changing exhibitions, often of contemporary art.

The Arts Council helps fund various smaller-scale, not-for-profit galleries, several of them artist-led. Some key names here are **Beaconsfield** [[www.beaconsfield.ltd.uk](http://www.beaconsfield.ltd.uk)] **Showroom** [[www.theshowroom.org](http://www.theshowroom.org)] **Chisenhale** [[www.chisenhale.org.uk/](http://www.chisenhale.org.uk/)] **Gasworks** [[www.gasworks.org.uk/](http://www.gasworks.org.uk/)] and - last but not least - **Matts Gallery** [[www.mattsgallery.org/](http://www.mattsgallery.org/)], now twenty-five years old.

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/](http://www.hauserwirth.com/)], **Gagosian** in Kings Cross [[www.gagosian.com/](http://www.gagosian.com/)], **Haunch of Venison** [[www.haunchofvenison.com/](http://www.haunchofvenison.com/)], **White Cube** [[www.whitecube.com/](http://www.whitecube.com/)] **Albion** [[www.albion-gallery.com/](http://www.albion-gallery.com/)], **Victoria Miro** [[www.victoria-miro.com/](http://www.victoria-miro.com/)] or **Bloomberg Space** - which is not a 'trade space' but a seriously classy window-display for the Bloomberg news organisation.

What about the cutting edge? To sample London's trendier fringe, try **Hotel** [[www.generalhotel.org/](http://www.generalhotel.org/)] **Ibid Projects** [[www.ibidprojects.com/](http://www.ibidprojects.com/)] **MOT** [[www.motinternational.org/](http://www.motinternational.org/)] **Herald St** [[www.heraldst.com/](http://www.heraldst.com/)] **Keith Talent** [[www.keithtalent.com/](http://www.keithtalent.com/)] **Store** [[www.storegallery.co.uk/](http://www.storegallery.co.uk/)], **Rachmaninoff's** [[www.rachmaninoffs.com/](http://www.rachmaninoffs.com/)] or **Alma Enterprises** [[www.thisisland.co.uk/](http://www.thisisland.co.uk/)].

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## Manchester

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### 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, Castlefield'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.

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### Galleries / Art Spaces / Organisations

#### Cornerhouse

[www.cornerhouse.org](http://www.cornerhouse.org)

"ARTFILMBOOKSFOODDRINK" 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](http://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](http://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](http://www.international3.com)**Castlefield Gallery**[www.castlefieldgallery.co.uk](http://www.castlefieldgallery.co.uk)**Bureau Gallery**[www.bureaugallery.com](http://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.

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## Newcastle-Upon-Tyne

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**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 Pavillon 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.

**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.

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## Galleries / Art Spaces / Organisations

**Baltic Centre for Contemporary Art**  
[www.balticmill.com/](http://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/](http://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/](http://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/](http://www.vane.org.uk/)

**Workplace Gallery, Gateshead**  
 These young galleries represent the work of rising artists to local, national and international audiences.

**Waygood Gallery and Studios**  
[www.waygood.org/](http://www.waygood.org/)

An artist-run gallery and studios located in Grainger Town, part of Newcastle's cobbled city centre, Waygood is currently undergoing renovation and will reopen in 2008. Temporarily re-housed in premises in Byker, it will maintain a visual presence at its normal site via a shop-window-turned-cinema: from October 20, passers-by will be able to view artists' film and video works from the street.

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## Nottingham

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### 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.

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### **Galleries / Art Spaces / Organisations**

#### **Angel Row Gallery**

[www.angelrowgallery.com](http://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](http://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](http://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](http://www.surfacegallery.org)

#### **NOW**

[www.beherenow.org.uk](http://www.beherenow.org.uk)

#### **Moot**

[www.mootgallery.org](http://www.mootgallery.org)

**Reactor**

[www.reactorweb.com](http://www.reactorweb.com)

**My House Projects**

[www.myhousegallery.co.uk](http://www.myhousegallery.co.uk)

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".

## 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](http://bbc.co.uk/powerofart)

Get involved with the work on the move: Text 'power' to 81010  
(Text costs 12-15p)

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### Birmingham: Mary Yacob

Format: Website/Book/Audio Downloads

Mary Yacob 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.

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### Brighton: Richard Billingham

Format: Video

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.

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### Bristol: Yara El-Sherbini

Format: Live event/mobile phone

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.

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### Cambridge: Richard Dedomenici

Format: Performance/video

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.

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### Leeds: Lone Twin

Format: Performance/video/photographs

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.

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**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.

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**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).

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**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.

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**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 Metallars' to museum curators will be brought together as a way of exploring some of the city's treasures and overlooked social spaces.

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**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.

