WHAT'S ON GUIDE

JANUARY – JULY 2015
FREE ENTRY
Welcome

A new year, a new focus.

This season aims to enrich education and research, with the intention of opening minds, building relationships and pushing boundaries. As we embark on 2015 the Gallery embraces an exhibition programme filled with international collaborations, and we hope you will join us to witness this exciting new direction.

We start the season with Crafting Anatomies, curated by Nottingham Trent University’s Creative Textiles Research Group. This exhibition brings together a curious and beguiling collection of artworks by national and international researchers who explore the body’s materials, performance qualities and identity.

In February we welcome a group of multidisciplined artists and researchers from NTU and Sheffield Hallam University. Returns formed part of an International Research Project titled Topographies of the Obsolete, set up by Bergen Academy of Art and Design, Norway; and focused on the disused ceramics factory in Stoke-on-Trent, Spode Works.

In spring the Gallery will become a place for learning. Soft Painting is a collaboration between a group of BA (Hons) Fine Art students and renowned painter Simon Callery, whereby large-scale paintings will be created. For the duration of this exhibition the connections between the making, installing and exhibition of artwork are exposed. The public are invited to witness and engage with the entire process.

We close this season’s programme with an exhibition which focuses on the use of imagery in the media, in this case images of North Korea, a place often shrouded in secrecy. Icons Of Rhetoric takes these images and polarises them, making them appear as instant snap-shots immediately changing their impact on the viewer.
CRAFTING ANATOMIES

WEDNESDAY 7 JANUARY – WEDNESDAY 4 FEBRUARY 2015

Crafting Anatomies will place the human body at the centre of a multidisciplinary dialogue; exploring how this organism has been interpreted, crafted and reimagined in historical, contemporary and future contexts.

The exhibition will dissect attitudes and approaches towards contexts of the body by showcasing visionary practices of leading international artists, clinicians and designers. These will be featured alongside anatomical exhibits selected from historical collections including films from The Wellcome Trust archive.

Organs crafted by silk worms, bespoke jewellery cultured from human skin cells and couture garments constructed using plastic surgery cutting techniques are just some of the intriguing projects that will be on display.

A variety of practitioners will take part, including » Boudicca » Shelly Goldsmith » Amy Congdon » Richard Arm » John Pacey-Lowrie » Juliana Sissons » Karen Ingham » Marloes ten Bhömer » The Human Harp Project and many more.

A series of talks, demonstrations and workshops will also accompany the exhibition, culminating in a symposium to highlight the rigour in approaches to this subject by the individuals featured in the show.

This exhibition is curated by Amanda Briggs-Goode, Katherine Townsend and Rhian Solomon – members of the Creative Textiles Research Group at Nottingham Trent University.

www.ntu.ac.uk/creativetextileresearch
CRAFTING ANATOMIES

WEDNESDAY 7 JANUARY – WEDNESDAY 4 FEBRUARY 2015
MAKE/BELIEVE

UK DESIGN FOR PERFORMANCE 2011 – 2014

WEDNESDAY 14 JANUARY – FRIDAY 30 JANUARY 2015
NEWTON BUILDING, NOTTINGHAM TRENT UNIVERSITY

Society of British Theatre Designers (SBTD) in collaboration with the V&A museum and Nottingham Trent University.

Make/Believe brings together an extraordinary range of contemporary designers and artists in performance to show a collection of new work – all made in the last four years. It reveals the ideas and processes behind visually arresting performance made by UK designers here and internationally.

The exhibition will feature work that defines the edges of this art form; in industry and music festivals, large scale events such as the Olympics, Paralympics, community opera, found space and promenade performance; in digital, heritage and media contexts. It will also give praise to the intimate and highly valued work that designers are currently doing in education, health and various community settings.

Make/Believe at NTU is the first stop in a touring exhibition; selected work will subsequently be shown at the Prague Quadrennial in June 2015, at the V&A for nine months from July 2015 and at festivals and venues throughout the UK from March 2016.

Make/Believe is curated by KATE BURNETT, Reader in Theatre Design at NTU
Returns is part of an on-going collaboration between Nottingham Trent University and Sheffield Hallam University (SHU). Established in 2012, it formed part of an International Research Project titled Topographies of the Obsolete, set up by Bergen Academy of Art and Design, Norway, and focused on the disused Spode ceramics factory in Stoke-on-Trent.

The aim of the research is to deepen and develop our understanding of the post-industrial landscape with specific reference to the industrial ruin. Through a series of residencies and workshops, a cross-disciplinary group of artists and researchers from a range of international art institutions, set out to explore the socio-economic histories, industrial architecture and production remains of the former Spode Works, the results of which were exhibited and published during the British Ceramics Biennial in September 2013.

Moving forward, this exhibition at Bonington Gallery will be the first showing of the newly generated outcomes, with a subsequent exhibition taking place at Sheffield Hallam SIA Gallery in Winter 2016. Each exhibition will be a new development from the work previously exhibited, demonstrating the progression of the research.

The exhibition takes a variety of outcomes including: the re-contextualisation of pre-existing objects, the development of site-specific lens-based work, as well as performance and sound.

The exhibition brings together artistic research from NTU » Andrew Brown » Joanne Lee » Danica Maier » Debra Swann; and from SHU » Chloë Brown. Recent fine art graduates who participated in the original Spode project will work in resident during the exhibition, from NTU » Ciaran Harrington » Christine Stevens.

Read more about the research project by visiting topographies.khib.no
**MADE IN WOOD**

**THURSDAY 12 MARCH – FRIDAY 27 MARCH 2015**

*Made in Wood* is a collaborative exhibition and research event between staff and students from the School of Architecture, Design and the Built Environment at Nottingham Trent University and Bergen Academy of Art and Design Norway (KHiB).

During this period the Gallery will be transformed into a living workshop, studio, discussion room and site-specific exhibition space. Open to the public throughout, visitors will be able to watch the exhibition take form and evolve.

The aim of this project is to explore ideas and focus on the use of wood as material, and its constructive, structural and tactile qualities.

Through this practice-based research activity structures, objects, interventions, drawings, texts, documentation and artefacts will be produced and presented across the period of the exhibition.
The title *Soft Painting* aims to draw our attention to the actual physical qualities of a painting rather than acting as an introduction to an image or to suggest a narrative. Simon Callery creates paintings that communicate on a physical level. A painting can be soft or hard as much as it can be red or green.

Simon will be working in the gallery space with a selected group of Nottingham Trent BA (Hons) Fine Art students to produce a number of large-scale works. Rolls of canvas will be washed and prepared for saturation in pigmented distempers – a process where the industrial starch is removed from the canvas and the dense and highly coloured medium is washed into the softened fabric at high temperature. These worked canvasses will be hung off frames to dry before being cut up, sorted and sewn into the formal configurations of soft paintings. The resulting works will be installed in the Gallery as the process unfolds to complete the show.

For the duration of this exhibition the Gallery will become a space for learning where the connections between the making, installing and exhibition of artwork are exposed. The public are invited to witness and engage with the entire process.
WHAT ARE YOU CURRENTLY WORKING ON AT THE MOMENT?

Right now, on my studio wall, or heaped on the studio floor are a number of works. There might be up to 10 works on the go and they are all at different stages. Some are part of a growing body of paintings I call Pit Paintings. These are circular stacked and layered paintings that are cut away to expose their interior. I also have a number of different sized soft paintings. These are hanging canvasses that have had all the usual stretchers and woodwork removed. The most recent of these are full of holes where I have begun to pick at and pierce the marked and pigmented surfaces with scissors or blades. Some of the paintings in the studio at the moment were begun during this summer when I was working on an archaeological site in North Wales.

‘SOFT PAINTING’ – INTERESTING TITLE, CAN YOU TELL US MORE ABOUT WHAT IT MEANS?

I was looking for a title that drew attention to the actual physical qualities of a painting rather than a title that might label an image or suggest a narrative. Since I am not working with images, I am interested in making paintings that communicate on a physical level. A painting can be soft or hard as much as it can be red or green.

HOW LONG HAVE YOU BEEN WORKING IN THIS WAY, AND WHERE DID IT START?

I have been developing this way of working for over five years now. An important time for me was my AHRC research fellowship, called the Thames Gateway Project*, which ran from 2006 – 2009. It was a period of great focus and I was working in the field with Oxford Archaeology, a commercial archaeology unit, at a number of excavation and construction sites within the changing landscape of the Thames Estuary regeneration zone. The emphatically physical character of these sites led me to question the capacity of image to communicate the material qualities of landscape in painting.

YOUR PAINTINGS HAVE A VERY PHYSICAL PRESENCE, IS IT THE PHYSICAL PROCESS THAT DRIVES YOU AS AN ARTIST?

The physical character of the work is a result of recognising that if you remove image from painting, as I have done, then you must develop new physical forms and qualities to fill the void. I might well start a work with an idea of what I want in mind but it always dissolves away as the physical reality of making a painting gets underway. The final outcome of a painting is determined by what materials can do as I work them.

YOU ORIGINALLY TRAINED AS A SCULPTOR. HAS THIS INFLUENCED THE WAY YOU WORK?

Yes, I finished my degree at Cardiff in the sculpture department although I started it in painting. I think what I was doing then is what I have done a number of times since. This is to work outside the parameters of the conventional territory of painting in order to get a better understanding of painting. I call myself a painter and I call my works painting. I recognise that these paintings often share qualities associated with sculpture. I embrace this.

CAN YOU TELL US ABOUT YOUR ONGOING WORK WITH THE INSTITUTE OF ARCHAEOLOGY AT THE UNIVERSITY OF OXFORD?

I have worked with the Institute of Archaeology for many years now. I am very fortunate to be invited to their digs. The relationship grew from a residency where I was invited back each summer over a seven-year period. Recently I have been invited by archaeologist Professor Gary Lock to work at the excavations of an iron age hill fort in the Clwydian Hills in Denbighshire. I always go on site slightly nervous and unsure about what I will produce. It is always experimental. These experiences of landscape and exposure to evidence of past human activity has provoked me to think about painting in a completely new way. The relationship between time and material is tangible in these places and this has had a profound impact on my approach.

WHAT EXCITES YOU ABOUT THE PROSPECT OF WORKING WITH STUDENTS AT NTU?

Most of the time I work on my own. It is solitary and in general this is what is needed. There are times when it is important to collaborate with other people to create an energy and a dialogue, to have to think out loud, to generate masses of material and to work as part of a group to make large-scale work that you couldn’t possibly do alone. I want to do this at NTU and I want to expose the entire material-generating and decision-making process when making work for an exhibition as an integral element of the exhibition. Perhaps the most exciting prospect is to see how working with a group of students will influence what can be made.

ART AND DESIGN
DEGREE SHOW

FRIDAY 29 MAY – SATURDAY 6 JUNE 2015

NOTTINGHAM TRENT UNIVERSITY WILL ONCE AGAIN OPEN ITS CITY SITE IN A CELEBRATORY FESTIVAL OF ART, DESIGN AND INNOVATION.

Showcasing the original, innovative and inspiring work being produced within the internationally renowned School of Art & Design, and School of Architecture, Design and the Built Environment at undergraduate level, the festival is always a highlight of the University’s calendar.

DEGREE SHOWS AT A GLANCE

NOTTINGHAM SHOWS

CATWALK SHOWS
BA (Hons) Fashion Knitwear Design and Knitted Textiles Catwalk Show: Wednesday 20 May, 6 pm and 8 pm (ticketed event)
BA (Hons) Fashion Design Catwalk Show: Thursday 21 May, 6 pm and 8 pm (ticketed event)

COMMUNITY DAY:
Saturday 6 June 2015
The Community Day is especially designed for young people to come along and explore the shows with their friends and family. The day will include exclusive guided tours of the shows, art and design workshops and competitions.

LONDON SHOWS

GRADUATE FASHION WEEK
FREE RANGE
D&AD NEW BLOOD
NEW DESIGNERS (PART 1 AND 2)

Visit www.ntu.ac.uk/degreeshows to view the full details.

Images in this section are representative of the high level of undergraduate talent you can expect to see in the show.

Far left to right:
AMY BATTEY,
BA (Hons) Design for Film and Television
REBECCA SWANN,
BA (Hons) Fashion Knitwear Design and Knitted Textiles
MELANIE JAKUBSON,
BA (Hons) Fine Art

Left:
EMILY MOYA ADDIS,
BA (Hons) Photography

EUN JOO KYUNG,
BA (Hons) Theatre Design

Images in this section are representative of the high level of undergraduate talent you can expect to see in the show.
To what extent does the way we receive and perceive images in the digital era affect the transmission and circulation of ideas, ideologies and forms of knowledge? Does ‘media massification’ pose any ramifications in regards to the current communication climate being a place where ‘the world comes to us, not us going out to the world’.

Icons of Rhetoric offers a different approach to documenting North Korea, merging established news media practices with more contemporary ones. Creators, photographer Chris Barrett and researcher/writer Gianluca Spezza, introduce us to the often-cited ‘most isolated country in the world’, North Korea. They do this in order to explore visual representation and the contextualisation of media images.
HOW TO GET HERE

Birlington Gallery
Dryden Street
Nottingham
NG1 4GG
0115 848 8268
www.boningtongallery.co.uk

CAR
Due to our central location, we don’t have visitor parking available. There are a number of on-street parking sites situated close to the Gallery on Shakespeare Street. If you’re travelling by car, you may wish to park in the neighbouring multi-story car parks. See map opposite for details.

BUS
The Gallery is based in Nottingham city centre. It’s a five-minute walk from the Victoria bus station and most routes stop within a 10 minute walk. Check the NCT website for details: www.nctx.co.uk/lines

RAIL AND TRAM
When arriving at Nottingham Station, take the tram to Nottingham Trent University stop on Goldsmith Street. All trams go via the University. The gallery is a short walk from the NTU stop. See map opposite for details.

DISABLED PARKING AND ACCESS
There are a number of on-street parking facilities for Blue Badge holders, these are situated on Shakespeare Street. Our Gallery is fully accessible for visitors with disabilities and we’re always happy to help.

THIS INFORMATION CAN BE MADE AVAILABLE IN ALTERNATIVE FORMATS.

Please note that whilst Bonington Gallery has taken all reasonable steps to ensure the accuracy of the content within this guide at the time of printing, we reserve the right to remove, vary or amend the content of the guide at any time. For avoidance of doubt, the information provided within the content of this guide is for guidance purposes. Some images in this guide are representative of the artist’s work and may not be in the final exhibitions.
ART & DESIGN DEGREE SHOW 2015

FRIDAY 29 MAY – SATURDAY 6 JUNE 2015

2015 UNDERGRADUATE OPEN DAYS

Tuesday 30 June 2015
Saturday 19 September 2015
Saturday 17 October 2015
Saturday 14 November 2015
Wednesday 9 December 2015

www.ntu.ac.uk/opendays

#NewTalentUnleashed
www.ntu.ac.uk/degreeshows