

HOUSE 2015

2-24 May
housefestival.org

Edge and Shift

Nathan Coley
Amanda Loomes
Joseph Popper

Foreword

HOUSE 2015 is delighted to be presenting Invited Artist Nathan Coley's major new work *Portraits of Dissension*, co-commissioned with Brighton Festival, in Brighton this May; as well as jointly offering the opportunity to view Coley's *You Imagine What You Desire* within St Nicholas's Church. In further co-commissions with Lighthouse and Photoworks, HOUSE 2015 brings exciting new installations from Joseph Popper and Amanda Loomes.

HOUSE's approach is one of collaboration and partnership and is pleased this year to have developed a new relationship with Outside In, bringing an exhibition from this important organisation to Phoenix Brighton. In a further collaboration with Cinecity, HOUSE 2015 offers a pop-up cinema in a very surprising hidden corner of residential Brighton – adding to HOUSE's brief of offering new engagements with art in unexpected, domestic, public and non-gallery spaces.

And beyond HOUSE 2015's thematic and curatorial remit of *Edge and Shift*, we are delighted to act as umbrella to include all visual arts on offer in the main Brighton Festival within one guide.

Judy Stevens
Festival Director, HOUSE 2015

HOUSE 2015 Edge and Shift

Throughout May, HOUSE 2015 presents new work for the curious, by established and emerging visual artists, sited across the city in domestic, non-traditional and public spaces.

The seventh edition of our annual festival is an opportunity to see a diverse range of new projects by international and British artists, exploring what they consider to be both timely and interesting about this year's theme of *Edge and Shift*.

Turner Prize shortlisted artist Nathan Coley is the HOUSE 2015 Invited Artist. Coley's new work *Portraits of Dissension* (page), is created for display within The Regency Town House and fittingly takes ideas around architecture in a state of renewal and destruction as its starting point. Complementing this, Coley's compelling illuminated sculpture *You Imagine What You Desire* (page 3 opposite) shows within St Nicholas' Church – dating from the 11th century and Brighton's oldest surviving building.

In response to an open-call for submissions, HOUSE 2015 selected Joseph Popper (page 5), co-commissioned with Lighthouse and Amanda Loomes (page 4), co-commissioned with Photoworks. Engaging the local community, City Collective (page 6), is a new video work, where Brighton & Hove residents reflect on conflict and change.

For the new exhibition *Intuitive Visions: Shifting the Margins* (page 7) at Phoenix Brighton, HOUSE has joined up with Outside In, a charity working with artists who define themselves as facing barriers to the art world due to health, disability or social circumstance.

The HOUSE 2015 events programme (page 12) offers many opportunities to participate including informal 'Meet the Artist' tours, talks, and for the first time, a pop-up cinema (page 10).

Follow us at xxx for live updates on the festival.

Celia Davies
Visual Arts Advisor & Curator, HOUSE



Nathan Coley: *You Imagine What You Desire*, 2014. Illuminated text on scaffolding, 550 x 550 x 240 cm. Jupiter Artland, Edinburgh. Image credit: Keith Hunter

Nathan Coley

You Imagine What You Desire

HOUSE 2015 / Brighton Festival co-production

Coley often uses the idea of a readymade to create his work. For Coley, this can be both the location where the work is placed as well as the borrowed texts he re-presents to create new meaning.

The location for this work is a place of worship and the oldest surviving building in Brighton, St. Nicholas of Myra. It was the town's parish church for over seven centuries and is still referred to today as the Mother Church of Brighton.

The words for *You Imagine What You Desire* are taken from a quote by the playwright and activist George Bernard Shaw; "Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will."¹

The phrase is made manifest here in the form of a sculpture with illuminated lighting and scaffold, situated in an area of the building where a part of the congregation would normally sit.

The location and context of the sculpture completes the work, allowing for further contemplation of its possibilities.

In this sense *You Imagine What You Desire* is not fixed, and the theme of *Edge and Shift* might here be understood to be transient; posing shifting understandings of the work according to where it is encountered and the personal associations we project onto it as a result.

Coley has produced a series of illuminated sculptures that have been exhibited internationally in diverse contexts. *You Imagine What You Desire* was previously exhibited on the façade of the Museum of Contemporary Art as part of the 19th Biennale of Sydney in 2014.

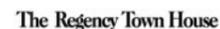
Help save the medieval tower of the mother church of Brighton. The tower houses one of the finest ring of bells in Sussex and is one of only three ten-bell peals in the Diocese of Chichester. The church seek donations in order to restore this ancient landmark. Courtesy of Father Robert, St Nicholas Church.

¹George Bernard Shaw, *The Serpent, Pt. I, Act I in Back to Methuselah* (1921)

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Acknowledgements

HOUSE Festival would like to thank it's many supporters and partners: John McPherson and John Pratty at Arts Council England; Andrew Comben and team at Brighton Festival; Paula Murray and Donna Close (formerly) at Brighton and Hove City Council; Celia Davies, Juliette Buss and the team at Photoworks; Miriam Randall, Juha van 't Zelfde and the team at Lighthouse; Tim Brown at CineCity; Anne Boddington, University of Brighton; Mark Scarratt; Charlotte Barrow at Visit Brighton; James Clewlow; Roger Browning at Victor Boorman, Nick Tyson at The Regency Town House and Father Robert Chavener at St Nicholas' Church.

We would also like to thank the HOUSE 2015 artists: Nathan Coley, Amanda Loomes, Joseph Popper, Abigail Norris and Maria Pattinson.

Thanks to the HOUSE team: Celia Davies *Guest Curator*; Claire Wearn *Festival manager*; Lucy Moore, Chloe Hoare, Poppy Muir and Fiona Fletcher *Project managers*; Hannah Futers, Chloe Hoare, Elissa XXX, Rosie XXX, XXX and Sophie Martin, *Site managers*; Katie Robson *Volunteer coordinator*; Poppy Muir and David Hill, *fundraising*; Claire Quigley *Finance Officer*; Fiona McTernan *Advertising*; Dr Patrick Spaven *Evaluator*; Shelley Bennett *Yeti PR, PR consultant*; Sophie Martin *Intern* and all the HOUSE 2015 volunteers, without whose involvement, HOUSE could not take place.

HOUSE has been developed and coordinated by Festival Directors Judy Stevens and Chris Lord.

HOUSE Festival Limited is a Registered Charity, Number: 1147339

Board: Bill Randall (Chair), Elaine Wolf, Anne Boddington, Nicola Coleby, Arjo Ghosh, Simon Martin* and Dino Skinner.

*Special thanks are due to Arjo and Simon, who are standing down, for all their help and advice over several years.

The HOUSE commissioning panel consisted of: Celia Davies *Director, Photoworks*; Miriam Randall *Executive Director, Lighthouse*; Juha van't Zelfde *Artistic Director, Lighthouse*; Laura Ducceschi *Music producer, Brighton Festival*; Judy Stevens and Chris Lord *Directors, HOUSE 2015*.

Nathan Coley

Portraits of Dissension

HOUSE 2015 / Brighton Festival co-commission

A new commission by renowned Turner Prize shortlisted artist Nathan Coley.

Coley is interested in how we relate to public space and architecture and what we believe. He often uses architecture as a ready-made, as a means to take from and replace in the world. His work is sensitive to its context and concerned with the process of historic interpretation and the aftermath of politically charged situations.

Coley's new work takes as its point of departure themes of architecture in a state of renewal and destruction, including materials referencing Brighton's Royal Pavilion and images of a Brighton landmark building on the day it was bombed, together with ready-made documents from a morally uncertain world.

A sculpture cast in bronze referring to the monumental, is complemented by a series of handmade sculptures from the artist's studio all of which share a state of being, having been subjected to physical shift, resulting from acts of conflict. As sculptures of architectures, they may be understood as portraits of the issues they reflect back at us.

Portraits of Dissension acts as a locater in which to explore ideas of *Edge and Shift* in relation to unrest, the monumental and absence, portraiture and representation, space and occupation, conflict and aftermath.

Marking moments in history and the collective memory, *Portraits of Dissension* is not about the specifics of the events themselves, but more an abstract from which to explore wider implications, more universal ideas; a memorable and fixed point about which we can begin a discussion, relate back, reflect and consider what is next.

NATHAN COLEY

Nathan Coley was born in 1967 in Glasgow, Scotland. Between 1985 and 1989 he studied at the Glasgow School of Art.

From 1998 to 2005 he lived and worked in Dundee.

In 2007 he was shortlisted for the Turner Prize.

His work is represented in many international public and private collections.

He currently lives and works in Glasgow.



Amanda Loomes

Relict Material

A HOUSE 2015/ Photoworks co-commission

Relict Material is a new film installation from Amanda Loomes, shot on location at marine aggregate and concrete industry sites along the Sussex coast.

Loomes is interested in people at work and in changing definitions of labour in contemporary society.

The film focuses on the marine aggregate industry and its use in concrete manufacture. Approximately 25 million tonnes of marine aggregates are dredged offshore in the UK each year, yet this industry goes largely unseen. Many of these aggregates end up in the concrete foundations of our homes and offices – they are integral to our lives and to Brighton's sea defences.

Presented as an installation in the former Servants' Hall of The Regency Town House Basement, *Relict Material* is projected onto a free-standing concrete wall, constructed by Amanda from building industry concrete test cubes.

"I'm particularly moved by the effort of people whose work goes unnoticed, or work that becomes erased or undone" says Amanda, "In my practice I'm drawn to record their labour and their stories to see if art can inscribe value or somehow make things fairer."

AMANDA LOOMES

Amanda Loomes was a Civil Engineer until 1996 when she went on to study Fine Art, graduating from The Royal College of Art in 2006. She lives and works in Dorking, Surrey. Amanda's work considers the frailty and resilience of human endeavour; in particular the effort of people whose work goes unnoticed, or work that becomes erased or undone.

Usually working with the short experimental documentary form, Amanda wryly utilizes the redemptive power of non-linear video editing in its ability to speed up, reverse, repeat and to stop. Working with and through people is a key part of her practice, often encouraging people to make a creative response to the situation in which we find ourselves, partly out of curiosity and because of the reciprocity this sets up.

amandaloomes.net



Joseph Popper

The Same Face

A HOUSE 2015 / Lighthouse Commission

Joseph Popper presents an installation of a 1:1 scale set, constructed by the artist, of a drone command centre that plays upon the uneasy similarities between an enthusiast's handmade flight simulator and an actual drone command centre, where only outside the confines of the four walls does the disparity of their potential for destruction become apparent. Inside, amongst the monitors, control panels and headsets, a labour of love and an act of war share *the same face*.

Popper's work is defined by a sense of play and wonder as he uses handmade sets, props and visual effects to simulate 'speculative proposals or fictional experiences.' His work explores ideas at the limits of certainty, drawing upon science fiction to approach the unknown.

In *The Same Face*, films simulating on-board camera footage illuminate the room. The work takes the bombing of Brighton's Grand Hotel as a point of departure, where the location of the event is one of a series of landscapes reimagined from 5000ft high.

Drones exemplify how technology has joined the fighter pilot with the wider global audience in a remote viewing of conflict, where his absence from the sky is mediated by instruments and imagery. The distance from the pilot to the frontline mirrors the distance from the model maker to their handmade worlds.

The imagery further explores how modern warfare is rendered as if in a video game platform, where the edges of the real and the virtual blur in the transmission of animated pixels.

JOSEPH POPPER

Born in 1986; Joseph Popper lives and works in London. Joseph explores ideas at the limits of certainty, drawing upon science fiction to approach the unknown. He examines space travel and other forms of human exploration and technological endeavour through film, photography and installations. Taking inspiration from cinematic special effects, his works transform found locations and everyday objects to simulate speculative scenarios and fictional experiences. In these handmade worlds, Popper plays upon common imaginations in an attempt to bridge the gap between getting there and being there.

josephpopper.net



City Collective

A HOUSE 2015/ Photoworks co-commission

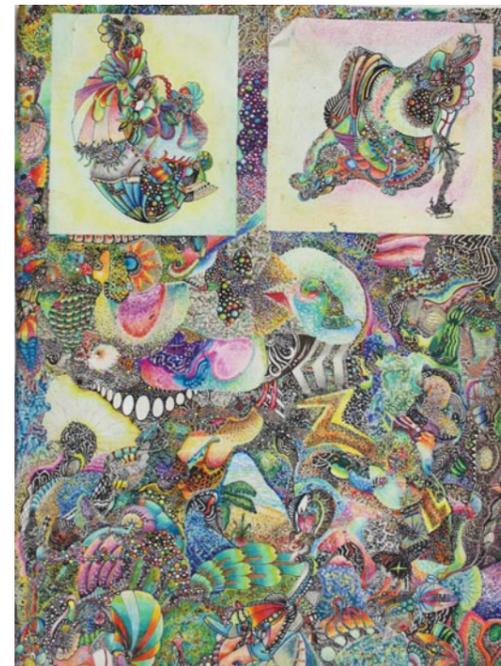
City Collective begins with a photograph taken of staff on the balconies of Brighton's Grand Hotel on the day it reopened after the 1984 bombing.

The project is a collaboration between filmmaker Abigail Norris, theatre director Maria Pattinson and an inter-generational group of Brighton & Hove residents who have collectively responded to questions relating to the HOUSE 2015 theme of *Edge and Shift*.

Together they have created two parallel films, presented as one installation in the domestic interior of the Housekeeper's Room in The Regency Town House Basement.

What are the stories we tell about the moments of conflict that change us? Personal reflections on this and wider issues around unrest are represented in this co-commission. The work is in a sense a group portrait of city residents' shifting thoughts and their feelings about conflict, both personal and political. Small stories can be big, and City Collective reminds us that such events, whether occurring in our home city or around the world, affect change in communities as much as in political legislation.

Intuitive Visions: Shifting the Margins



ABIGAIL NORRIS

Abigail Norris is an artist filmmaker, whose work includes documentary film and art installation. Collaboration forms a central part of her practice.

www.abigailnorris.co.uk

MARIA PATTINSON

Maria Pattinson is a theatre director specialising in new writing and community engagement.

www.thepantryproject.co.uk

Photoworks would like to thank Impact Initiatives and BHASVIC for their support in engaging Brighton residents young and old.

HOUSE 2015 is partnering with Outside In at Phoenix Brighton to present *Intuitive Visions: Shifting the Margins*. Curated by Pallant House Gallery's Curator, Katy Norris, the exhibition will showcase the work of eight Outside In artists: Aradne, Blair McCormick, John Ackhurst, Jonathan Kenneth William Pettitt, Luc RS, Martin Phillimore, Michelle Roberts, Paul Bellingham and Sally Ward. These nine artists were selected from an open call to East Sussex artists registered with Outside In, proposing work relating to the HOUSE 2015 theme of *Edge and Shift*.

Founded in 2006 by Pallant House Gallery, Outside In aims to provide opportunities for artists with a desire to create who see themselves as facing a barrier to the art world for reasons including health, disability, or social circumstance. The goal of the project is to create a fairer art world which rejects traditional values and institutional judgements about whose work can and should be displayed.

There will be a series of related events and workshops taking place throughout the duration of the show (see page 12).

www.outsidein.org.uk

The Past is a Foreign Country

The Cinema of Re-Enactment

In partnership with Cinacity

In the face of dissension, protest often provides the necessary edge that leads to change. A series of films explores this idea in HOUSE 2015's pop-up cinema.

Recent years have seen a resurgence of re-enactment in contemporary art, though in some ways it has always been part of cinema with battles and historic events frequently recreated for the camera. As this short season of highly inventive and acclaimed films shows, there are a select group of directors who really push this idea as part of a creative strategy and turn the filmed re-enactment into a political act.

The films being screened all harness the added power that emerges when whole communities or those directly involved in the events are participants in the re-enactment. In the conflicts and atrocities depicted – spanning more than

200 years of history – what also emerges are the economic and class issues behind the violence and how through re-enactment, it is possible to establish a new relationship with the past.

In addition, films from the Screen Archive South East collection will be played during the day. They range from the 1910's to the 1960's and convey a 'lost' Brighton that is preserved as fragments of moving images, time and space.

Additionally, Artist Picks will show two short films that have influenced some of the HOUSE 2015 commissioned artists in a one-off event prefaced by a discussion with the artists in question.

The HOUSE 2015 pop-up cinema transforms a historical former wood yard into an evocative cinematic environment, hidden within a residential central Brighton street.



The Battle of Orgreave (no cert)

Jeremy Deller, *The Battle of Orgreave*, UK 2001. Dir: Mike Figgis, Video, 62 minutes.

Co-Commissioned by Artangel And Channel 4, *The Artangel Collection*

Filmed by Mike Figgis, *The Battle of Orgreave* was a re-enactment of one of the most violent confrontations of the 1984/85 miners strike, when police mounted a cavalry charge through the mining village of Orgreave in South Yorkshire. It was conceived by the Turner Prize winning artist Jeremy Deller and produced by Artangel.



The Silent Village (cert U)

Dir: Humphrey Jennings. UK 1943. 36mins.

A moving tribute to the inhabitants of the Czech mining village of Lidice, massacred by the Nazis in revenge for the assassination of SS second-in-command, Reinhard Heydrich. Jennings, with the full participation of the local community, restaged the events in a similar mining community in the Welsh village of Cwmgiedd, just months after the Lidice atrocity.



Culloden (cert 12)

Dir: Peter Watkins. UK 1964. 75mins

The 1746 Battle of Culloden tore apart forever the clan system of the Scottish Highlands and was the last battle fought on British soil. Peter Watkin's reconstruction of the events, first transmitted 50 years ago, is stunning in the power of its imagery and the immediacy of its storytelling, filmed as if a modern-day television news crew was on hand to cover the battle.

The Act of Killing (cert 15)

Dir: Joshua Oppenheimer, Anonymous, Christine Cynn. Den/Nor/UK 2012. 115mins

Following the Indonesian military coup of 1965, paramilitaries helped the army to massacre over a million alleged communists in under a year. These shocking acts are still portrayed domestically as a patriotic struggle; their perpetrators celebrated as national heroes. In this chilling and inventive documentary, executive produced by Werner Herzog, Errol Morris and André Singer, the unrepentant former members of Indonesian death squads are challenged to re-enact some of their many murders in the style of the American movies they love, including lavish musical numbers.

Artists' Film Picks

Slow Glass

Dir: John Smith. UK 1991. 40mins

A nostalgic glazier shows off his knowledge and expounds his theories. Taking glassmaking processes and history as its central theme, *Slow Glass* explores ideas about memory, perception and change.

site specific_ Las Vegas

Dir: Oliver Barbieri.

USA, Canada, Italy 2005. 12mins

A bird's eye view of Las Vegas begins in the spectacular surrounding Arizona and Nevada desert, moving to the reflecting edifices of hotel and gambling complexes. Exactly a hundred years after the foundation of Las Vegas, Barbieri investigates the form that this important city has adopted in the field of tourism and mass entertainment, apparently unaffected by the dangers that characterise our era: the worldwide energy crisis and ever-present fear of the danger of terrorism.

Events programme

2 - 24 MAY > MON - SUN, 10AM - 5PM, THU 10AM - 8PM > UNIVERSITY OF BRIGHTON GALLERY > FREE

A BRIGHTON FESTIVAL PROJECT

Agnès Varda Installation

Brighton Festival Exclusive

We are delighted to celebrate legendary French filmmaker Agnès Varda throughout this year's Festival programme with a gallery installation, a short selection of her films, plus a very special personal appearance. An outspoken feminist throughout her career, Varda, now 86, has created some of the most interesting female protagonists in 20th-century cinema.

See brightonfestival.org for film/talk times



2 - 24 MAY > MON - SUN 10AM - 5PM, THU 10AM - 8PM > UNIVERSITY OF BRIGHTON GALLERY > FREE

A BRIGHTON FESTIVAL PROJECT



Rachel Kneebone

Courtesy of the artist and White Cube

Oxfordshire-born Kneebone draws on a host of literary and artistic sources in her finely sculpted porcelain work, from Ovid's *Metamorphosis* to the surreal, expressive figures of Rodin's *The Gates of Hell*. Her sculptures have been exhibited around the world, including solo exhibitions at New York's Brooklyn Museum and White Cube, Bermondsey.

> 2 - 24 MAY > MON - SUN, 12 NOON - 7PM > FABRICA > FREE

A BRIGHTON FESTIVAL PROJECT

Marcus Coates Dawn Chorus

Co-produced by Brighton Festival

This immersive multi-screen film installation features 19 individual singers who uncannily recreate birdsong and bird movement, each depicted in an everyday location: an underground car park, an osteopathic clinic, a bathtub; creating as much a portrait of British society as it is of the natural world.

*Loaned by the Arts Council Collection,
South Bank Centre*

A Fabrica and Brighton Festival co-production



Sarah Wood and Lucy Harris

A Murmuration

Commissioned by Brighton Festival
A Brighton Festival Exclusive

A Murmuration is a collaborative art project that responds to the Brighton Festival 2015 theme of 'migration' by asking what freedom of movement and thought really means. Combining film, text, images and cross-art-form dialogue, writers Helen Macdonald and Olivia Laing ask, just how free is the modern gaze?



2 - 24 MAY > MON 4 MAY 10AM-10PM, WED-THU 1PM - 7PM, FRI-SAT 10AM-10PM, SUN 10AM-6PM > CIRCUS STREET MARKET > FREE A BRIGHTON FESTIVAL PROJECT

Gauge

Throughout Brighton Festival, Circus Street Market will be transformed into a playground of investigation into weather, water and scale, developed by Australian creators Madeleine Flynn and Tim Humphrey - award winning sound artists who work with the human experience of listening.

This project is kindly supported by Southern Water



ADVERTISEMENT



Brighton Fringe

Brighton Fringe kicks off for the whole of May unleashing a whirlwind of creative arts across the city. Experience something new, from cabaret to workshops and everything in between.

Start your Brighton Fringe with a trip to Fringe City, our free outdoor showcase, on New Road (2nd & 3rd, 9th, 16th, 23rd & 24th May).



Artists Open Houses

Sat 2nd - Mon 25th May
www.aoh.org.uk

An unmissable part of the May festival season, Artists Open Houses offer the opportunity to visit local artists in their homes and studios, buy work and chat directly with the artists and makers.

Each weekend in May, the Artists Open Houses festival sees artists throwing open their doors to bring you everything from sculpture and painting to jewellery and textiles, often with homemade tea and cake.

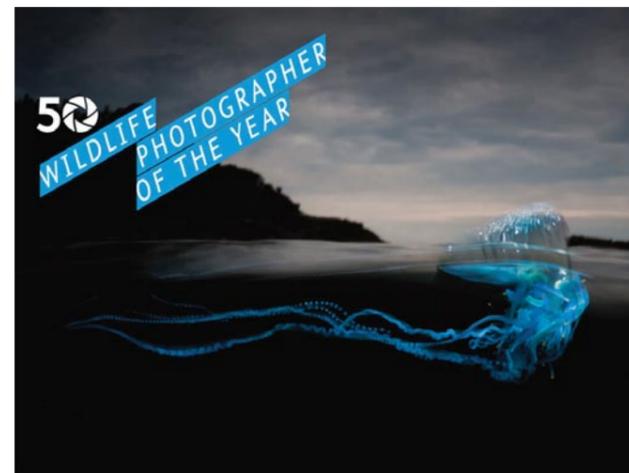
Open Houses are a great weekend treat - and this year you can explore your own creativity by picking up a pencil and taking part in **The Drawing Circus** (pictured - see www.aoh.co.uk for all details).

The Royal Pavilion & Museums

Discover a whole new season of vibrant exhibitions and eclectic events at our unique and historic venues across Brighton & Hove. May starts with two new exhibitions, Wildlife Photographer of the Year at Brighton Museum and The Magical Machines of Rowland Emett which make an appearance at Hove Museum, Brighton Museum, the Royal Pavilion and the Booth Museum.

2 MAY - 6 SEPTEMBER 2015 > BRIGHTON MUSEUM > ADMISSION PAYABLE, MEMBERS FREE

Wildlife Photographer of the Year



Sailing by @Matthew Smith (Australia)

Discover awe-inspiring images capturing fascinating animal behaviour and breath-taking wild landscapes in this world-renowned exhibition, on loan from the Natural History Museum, London.

Also on display are intriguing items from the Royal Pavilion & Museum's outstanding natural history collections. See all kinds of wonderful creatures up close including a gorilla, a pangolin and a giant anteater. Our friendly Exhibition Explorer will answer your questions and tell you more.

2 MAY - 6 SEPTEMBER 2015 > HOVE MUSEUM, BRIGHTON MUSEUM, THE ROYAL PAVILION, BOOTH MUSEUM AND DITCHLING MUSEUM OF ART AND CRAFT

The Magical Machines of Rowland Emett

In collaboration with The Rowland Emett Society



@Estate of Rowland Emett

Quirky automata, magical mechanical contraptions from the film Chitty Chitty Bang Bang, and fabulous flying machines are among the whimsical and wonderful inventions of Rowland Emett (1906-1990).

See his crazy contraptions and enter his fantastical world when you visit the five venues that make up this marvellous family friendly exhibition trail at the Royal Pavilion & Museums and beyond to Ditchling Museum of Art + Craft.

Charges apply at some venues, please see www.brightonmuseums.org.uk for details

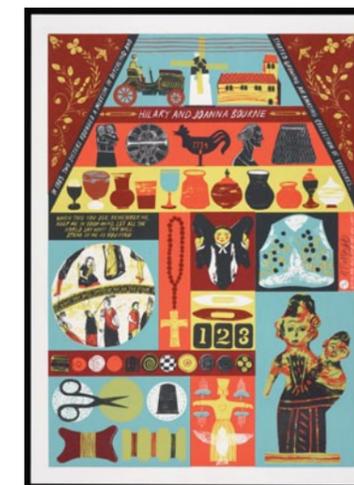


Ditchling Museum of Art + Craft

"One of the loveliest small museums I have visited"

Andrew Lambirth, *The Spectator*

Ditchling is no ordinary village; it has been home to some of Britain's most innovative artists and has a legacy of international importance. The award winning Ditchling Museum of Art + Craft tells their story, and has a permanent collection of work by Eric Gill, Frank Brangwyn, David Jones, Ethel Mairet, Charles Knight and Edward Johnston. Nestled in the South Downs, just 10 miles north of Brighton, the museum reopened to critical acclaim in autumn 2013 following a major redevelopment.



This spring and summer sees the launch a new programme of exhibitions celebrating the variety of artists who created extraordinary work while living in Ditchling. Enjoy and be inspired by two new Eric Gill sculptures, an exhibition about Mary Dudley Short and the flourishing of women wood engravers in Britain during the 1920s and 1930s, a selection of late watercolours and etchings of Edgar Holloway, a commissioned limited edition print celebrating the museum collection by contemporary illustrator Alice Pattullo, and for the first time in the UK the work of American letterpress

artist David Wolske. Also, follow The Magical Machines of Rowland Emett trail across museums in Brighton and Hove to Ditchling, and see Emett's machines and drawings in the village which he lived. Each of these displays is accompanied by an engaging programme of workshops, lectures and events to help you make the most of your visit.

COMING SOON THE ANIMALS OF DAVID JONES 24 OCTOBER 2015 - 6 MARCH 2016

Ditchling Museum of Art + Craft, Lodge Hill Lane, Ditchling, East Sussex BN6 8SP

01273 844 744
enquiries@ditchlingmuseumartcraft.org.uk
www.ditchlingmuseumartcraft.org.uk

Photo: Dan Clements



Richard Billingham, Untitled

Towner

Towner is an award-winning art gallery, showcasing national and international artists and presenting works from our acclaimed collection. We place learning and a commitment to access at the very heart of everything we do, building on the original vision of the gallery's philanthropic founder to create 'an art gallery for the people'.

Towner's Collection is best known for its modern British art, including the largest body of Eric Ravilious works (1903-1942). We hold sizeable collections of works by artists such as Christopher Wood, Edward Bawden, Henry Moore, Paul Nash, Alfred Wallis and Duncan Grant, as well as contemporary artists such as Olafur Eliasson, Wolfgang Tillmans, Tacita Dean and Grayson Perry.

"One of the most creative and brilliantly run institutions in visual arts anywhere"
 Laura Cumming, *The Observer*

townereastbourne.org.uk

Here's a preview of what's on offer in 2015:

Richard Billingham: Panoramic 25 April – 28 June

East Sussex Open 10 July- 20 September

A Radical View: William Gear as Curator 1958-1964 9 May-31 August

William Gear 1915-1997: The painter that Britain forgot 18 July-27 September (ticketed)

Aberdeen Art Gallery Collection and Towner Art Collection 12 September- 24 January 2016

John Napier exhibition 28 November – 31 January 2016

Towner is part of the **Coastal Culture Trail**, which joins Jerwood Gallery, De La Warr Pavilion and Towner - three award-winning galleries across 20 miles of inspiring coastline. Come to East Sussex for a weekend and enjoy the arts and culture, stunning beaches and countryside, and fine food. coastalculturetrail.com

Towner, Devonshire Park, College Road, Eastbourne BN21 4JJ
 Open Tues - Sun, and Bank Holidays, 10am - 5pm Free entry

De La Warr Pavilion

Ladybird By Design has proved to be the most popular exhibition at the De La Warr Pavilion to date. People have flocked to see the 200 original illustrations from the Ladybird books of the "golden era" of 1950s through to 1970s. Don't miss it! Closes 10 May.



Bridget Riley: Andante 1, 1960. Acrylic on linen. Courtesy artist

From 13 June we present a landmark exhibition to mark the launch of our 80th anniversary year. **Bridget Riley's The Curve Paintings, 1961 – 2014** is based on the artist's use of curves in an artistic career that spans over 50 years. The Curve Paintings succeed The Stripe Paintings, Riley's show at David Zwirner Gallery in London in 2014, that investigated the recurrent use of stripes in her work over the same period. The Curve Paintings, 1961 – 2014 is formed of a selection of paintings, studies and drawings illustrating her close dedication to the interaction of form and colour, and includes *Rajasthan* (2012), a recent wall painting.

John Stezaker is an artist fascinated by images and the process of interrupting them. **John Stezaker: Film Works** comprises three films- *Horse* (2012), *Crowd* (2013) and *Cathedral* (2013). These are made up of a vast number of Stezaker's personal collection of film stills, postcards and images from racehorse catalogues and comprises discontinuous still images which are re-photographed and projected at 24 frames per second, without sound.

Because of the speed of projection, a mind-blowing spectacle of fractured and multiple "moving" images is formed which, after a while, settle into a series of dreamlike after-images, imprinted on our vision.



John Stezaker: Crowd (2013). HD video. Infringe logo, silent. Courtesy the artist and The Approach, London.

All our exhibitions are free – donations welcome.
 Further details on all the above can be found on www.dlwp.com

Find out more about the **Coastal Culture Trail** between Jerwood Gallery, De La Warr Pavilion and Towner Eastbourne. coastalculturetrail.com #coastalculturetrail

Jerwood Gallery

Take the train east from Brighton, walk along the seafront, and discover Jerwood Gallery, the home of the Jerwood Collection of 20th and 21st century art, and its accompanying exhibition programme.

'Jerwood Gallery, nestled on a working fishing beach in Hastings Old Town, offers and uniquely British experience.' Art of England

The Jerwood Collection focuses on art works from the First World War to the 1960s. Highlights include paintings by significant Modern British artists: Sir Stanley Spencer, LS Lowry, Walter Sickert and Maggi Hambling.

Our diverse exhibition showcases the best modern and contemporary British art. This year's exhibitions are:

Edward Burra: A Rye View until 7 June 2015

A Scottish Selection: Paintings from the Fleming Collection until 12 July 2015

Lowry By The Sea 11 June – 1 November 2015

Quentin Blake: Life Underwater – A Hastings Celebration 2 July – 6 September 2015

Rachel Howard: At Sea 18 July – 4 October 2015

Kettles Yard Collection 12 September 2015 – 3 January 2016



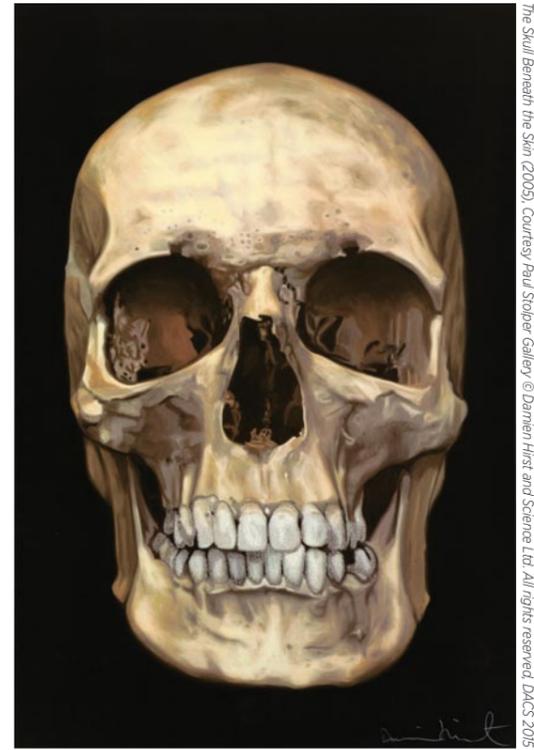
Rachel Howard, North copyright the artist, courtesy Bavin Southern, London



Jerwood Gallery, photo: Iona Mather

The gallery is part of the Coastal Cultural Trail, which joins Jerwood Gallery, De La Warr Pavilion and Towner Gallery across 20 miles of stunning coastline: coastalculturetrail.com

Jerwood Gallery, Rock-a-Nore Road, Hastings TN34 3DW
 01424 728377
www.jerwoodgallery.org



The Skull, Beneath the Skin (2005), Courtesy Paul Stooper Gallery © Damien Hirst and Science Ltd. All rights reserved. DACS 2015

The Lightbox

The Lightbox gallery and museum in Woking is one of the most exciting cultural spaces in the South East. Three stunning galleries host a huge range of exhibitions, changing regularly. These include contemporary art from local and nationally famous artists, and loans from major museums and galleries in the UK and overseas.

The building is also home to 'Woking's Story', an interactive museum of the town's history. If you are visiting with children you will find plenty to keep them occupied with our hands-on activities and displays. You can also enjoy coffee, cake or lunch in our canalside Café. Afterwards you can browse for a memento of your visit in our Gift Shop.

Until the 5 July 2015 The Lightbox is showing **Damien Hirst: New Religion**, an exhibition of silkscreen prints, paintings and sculptural editions that is on show for the first time in the UK outside of London. The exhibition explores the relationships between science, art and religion which have dominated Damien Hirst's career.

Following this will be **Warhol and the World of Pop** 25 July – 1 November 2015 which will showcase the colourful highlights of international Pop art by bringing together some of the finest examples of fine and applied Pop art pieces from America and mainland Europe.



The Lightbox (c) Ian Rudgevic Brown

General admission to The Lightbox is free. Entrance to Main and Upper Gallery Exhibitions requires the purchase of a £5 Annual Pass. Under 18s are free.

The Lightbox, Chobham Road, Woking, Surrey GU21 4AA
 01483 737800
www.thelightbox.org.uk

PALLANT HOUSE GALLERY

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pallant.org.uk
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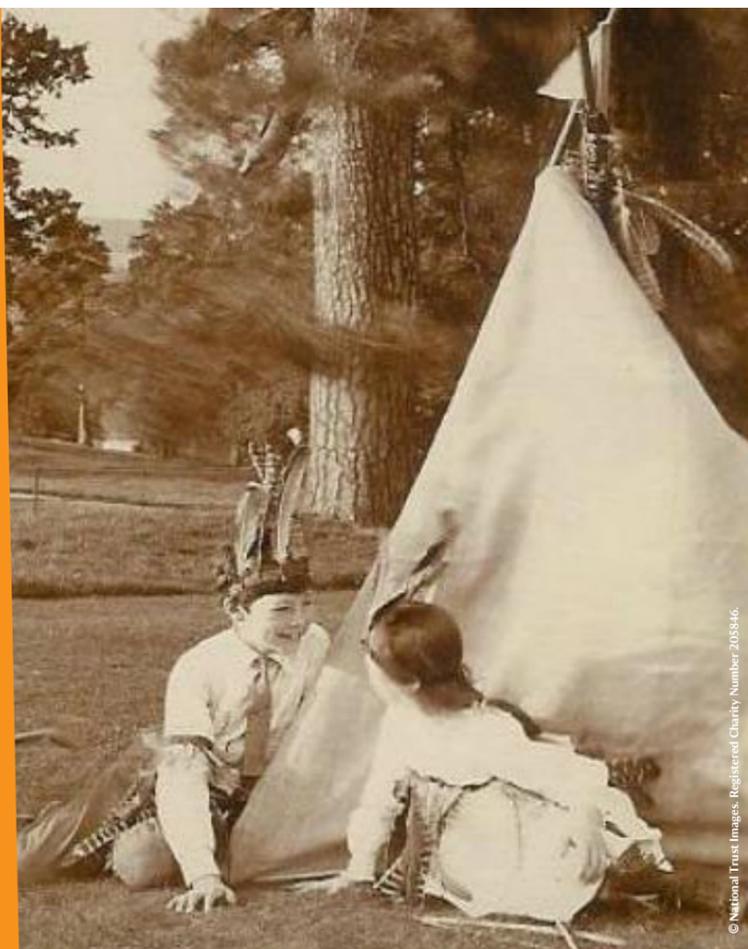
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Playing with Imagination
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This exhibition explores the adventurous childhood of the Messel children who lived at Nymans, and how their carefree upbringing inspired successful and often creative careers.

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 Mezzanine/half landing
 The Regency Town House
 13 Brunswick Square
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