



institute of international visual arts
jubilee

agenda
01/-07/02

institute of international visual arts

artistic programmme 01/-07/02



detail, 1998. Photo by Vit Hopley

01

The Chat Room
a series of discussions on contemporary art and culture

Damien Robinson, *Whistle For*, digital animation and soundtrack, 2000

Pat Naldi, *Dreams of Empire*, 1999

02

Alia Syed, *Fatima's Letter*, 16mm film, 1994

01/02-12/02
Changing States
Contemporary Art and Culture in the 21st Century

The Chat Room
various venues

Information:
Tel: +44 20 7729 9616
www.iniva.org/chatroom

In the new year, inIVA launches a unique year-long programme of debates that considers the shifts in the cultural landscape in the light of globalisation. The discussions cover a range of questions from the state of contemporary art and culture to the branding of public art spaces. Speakers include artists, cultural theorists, curators and social commentators. The debates will take place at different venues throughout the UK and will take a variety of formats from a *Question Time*-style open debate to intimate one-to-one discussions. The series is curated by Niru Ratnam (art historian, The Open University) and Gilane Tawadros (Director, inIVA).

09/01-07/02
DARE
Digital Art Resource for Education

Education
www.dareonline.org

Information:
Tel: +44 20 7729 9616
Email: dare@mdx.ac.uk
In collaboration with
Columbia Primary School

The DARE CD-ROM is currently being developed through collaborative workshops between artists and young children at Columbia Primary School in Tower Hamlets. Artists Maria Amidu and Barbara Asante have been working with three classes, exploring the themes of 'play', 'space & place' and 'translation'. The children are being introduced to concepts such as mapping, location, games, performance, language and transformation through non-digital processes and a diverse selection of artists' work. The children's artwork and the documentation of the artists' workshops will be developed into a unique multimedia resource.

Along with the DARE website, this project continues the research partnership between inIVA and Middlesex University. Supported by Lloyds TSB and the Arts Council of England's Breakthrough Programme.

11/01-03/02
Damien Robinson
x-Space Commission

inIVA OnLine
www.iniva.org/xspace

Information:
Tel: +44 20 7729 9616

Damien Robinson's work draws together sound and image to convey how sounds might look if they could be experienced visually. She has also explored the relationship between sound and vibration so that aspects of her work, which are conventionally inaccessible to profoundly deaf people such as herself, can be experienced through touch.

For x-Space, she will link air pressure levels to sound frequency and trigger visuals developed as a correlative to the sound. High frequency hearing loss leads to distorted sound and speech perception, particularly with 's', 'f' and 'th'. The compression and distortion of speech – an 'airborne' communication method – becomes reflected by changes in the air itself.

Robinson has recently exhibited as a member of the Focal Point Collective and led an education residency with deaf and hearing children for the National Disability Arts Forum.

11/01-03/02
Pat Naldi
x-Space Commission

inIVA OnLine
www.iniva.org/xspace

Information:
Tel: +44 20 7729 9616

Pat Naldi's work centres on notions of physical and cultural colonisation on a personal and political level. She has used a broad range of media – including site-specific installation, television and radio broadcasts and performance – to establish interpersonal communication within public spaces.

For the x-space commission, Naldi will continue her research into notions of colonialism and imperialism by taking the starting point of British gardens of the eighteenth and nineteenth centuries. These offered a very private means of imperial display, which allowed a form of imaginative travel beyond, yet framed by, the realm of home.

Naldi's recent exhibitions include *CTRL (SPACE)*, Karlsruhe (2001), *Private*, Cologne (2000) and *High Noon at 12'21'8*, Belfast (2000).

01/02-15/03/02
Alia Syed: Jigar

Exhibition
01/02-10/03/02
The New Art Gallery Walsall
Gallery Square
Walsall WS2 8LG
Tel: +44 1922 65 4400

06/02-15/03/02
TheSpace@inIVA
6-8 Standard Place
Rivington Street
London EC2A 3BE
Tel: +44 20 7729 9616

Jigar, derived from the Urdu word for friend or lover, is Alia Syed's first solo touring exhibition. Curated by inIVA, it brings together work made over the past fifteen years by one of today's foremost British Asian artists. Having begun as a painter, Syed turned to film in response to the medium's unique means of bringing together sound and image. She combines social concerns, issues of representation and fragmented narratives with exploratory film printing techniques to make poetic documentaries.

Frequently depicting the Pakistani and Bangladeshi communities of East London, Syed looks at the intensely personal responses to physical and emotional relationships between individuals. She often talks of the physicality of the film plane and the medium's unique ability to alter pace, create new beginnings and instigate abrupt endings. There are often cyclical,

rhythmical elements to her films, where characters, places and subtitles return to coincide with, and sometimes oppose, conventional narratives but always exploiting her lifetime interest in storytelling and writing.

Jigar opens at The New Art Gallery, Walsall. The installation includes a new film *Spoken Diary* (2001) made as a multi-screen installation; *Watershed* (1995) and *Swan* (1989). Simultaneously, a single-screen version of *Spoken Diary* and *Fatima's Letter* (1994) is showing at TheSpace@inIVA. The exhibition continues its tour to Turnpike Gallery, Leigh, Greater Manchester, in June 2002 (see reverse for details).

04

05

Johannes Phokela, *Percussion Piece on Mount Sion* (detail), oil on canvas, 1998. Photo by Vit Hopley

06

Publication
£20.00 + P&P
337pp., 199 illustrations
Paperback
ISBN 962-86388-1-5

Edited by Wu Hung
Published by New Art
Media in collaboration
with inIVA

Essential reading for anyone interested in understanding more about the changes occurring in contemporary Chinese art today, *Chinese Art at the Crossroads* is a lively and up-to-the-minute insight into recent developments and debates on the subject. Gathering together a wide-ranging selection of texts, interviews and debates published on the Chinese-art.com website in 2001, the book provides both local and global perspectives on the contemporary art of mainland China and its diaspora.

The wealth of writers', critics' and artists' voices reveals the tensions, passions and fervour of one of the most exciting art scenes anywhere in the world.

Professor of Chinese Art History at the University of Chicago, Wu Hung has contributed significantly to introducing contemporary Chinese art to a Western audience.

17/04-17/05/02
Andrew Lewis: Systems

Exhibition
TheSpace@inIVA
6-8 Standard Place
Rivington Street
London EC2A 3BE

Information:
Tel: +44 20 7729 9616

Andrew Lewis makes extraordinary drawings and sculptures for enchanted imagined cityscapes that combine a sophisticated use of simple materials with often painstaking detail found in architectural renderings. For his installation at TheSpace@inIVA, the Institute is commissioning new work, facilitating Lewis's experimentation with 'new media', which for him happens to be clay. Often his sculptures are large scale and may project an internal architecture or a pastoral, internal view of domestic city life; or they may propose playful solutions to domestic, travel and work problems.

Lewis's *Systems* follows the success of his *Spatial Awareness Show* (2000) and more recently *Ark Royale with Cheese* (2001), where warships were superimposed in Georgian squares, their decks envisioned as places of utopian interaction.

15/05-16/06/02
Johannes Phokela

Exhibition
The Gallery
Cafe Gallery Projects
Southwark Park
London SE16 2UA
Tel: +44 20 7237 1230

An inIVA touring exhibition produced in collaboration with The Gallery, Cafe Gallery Projects, London

Phokela's beautifully painted takes on iconic images by Rubens, Jacob de Gheyn and others weave a personal history into the historical canon of Dutch and Flemish old master painting. Working deliberately from reproductions found in art-history tomes, the gender and colour of key protagonists are often altered from their Northern European origins to result in unsettling images that challenge nationalistic and ethnic narratives around contemporary and historical art. Undoubtedly Phokela's Soweto roots and subsequent move to the UK, where he studied at the Royal College of Art, are intrinsically linked to his reinterpretation of the Golden Age and his interests in parallel histories of the Enlightenment and the African continent. His paintings are as much about the violent and twisted history of the Dutch in Africa as they are about the history of painting.

17/05/02
Janette Parris

Performance
Hoxton Hall
130 Hoxton Street
London N1 6SH
20.00

Booking:
Tel: +44 20 7739 5431
Tickets: £5
Advance booking is essential

Phokela is currently working on a series of eight large-scale paintings commissioned by inIVA. Four are based on Jacob de Gheyn's *Allegory of Death*, a series of paintings that looked in an overly moralistic and heavy-handed way at mortality and human vulnerability. A certain sycophantic beauty in human weaknesses is conveyed in Phokela's series of paintings inspired by Jacob Jordaens' *As the Old Ones Sing, so the Young Ones Pipe*.

The exhibition opens at the newly refurbished Gallery in Southwark Park and will tour internationally to Cape Town, South Africa, and New York, USA, in 2003.

Phokela's work has recently been selected for *Unpacking Europe* (Rotterdam, 2001), curated by Salah Hassan, and for the Irish Triennale *Eva* (2001) and he completed an IASPIS residency programme in Stockholm in September 2001.

19/06-26/07/02
Mayling To: The Stranger

Exhibition
TheSpace@inIVA
6-8 Standard Place
Rivington Street
London EC2A 3BE

Information:
Tel: +44 20 7729 9616

Stories of unrequited love, cheating hearts and dangerous liaisons epitomise the power of Soul. Throughout the decades, Soul music has been the chief vehicle for conveying human emotion and it is the central lyrical motif in the current work of Janette Parris. Having worked with musical theatre, Parris extends her practice by becoming a singer for one night only in a newly commissioned performance work. Parris has trained with a professional singing coach and will perform a set of Soul songs with a live band. In using music as her medium, she breaks down the hierarchies that separate high culture from low, as well as blurring the boundaries between visual art practice and musical performance.

Parris has recently completed a residency at The Imperial College, London, and premiered her second musical *You're the One* in November 2001 at the Baden Powell Theatre, London.

Panda is on a voyage of spiritual awakening and self-discovery. As the protagonist in Mayling To's film *The Stranger*, he continues to search for the meaning of life in the high street charity shops of London, hoping to find some trace of his likeness amongst the discarded objects therein. Through raw gritty imagery, To takes us playfully into the world of Panda, where fantasy collides with the harsh realities of everyday life. As a metaphor of desire, ambivalence and cultural displacement, Panda subverts the acknowledged stereotype of the cute, cuddly and innocuous creature. *The Stranger* is a newly commissioned work for TheSpace@inIVA.

Mayling To has previously shown at Hedah, Netherlands (2001); Site Gallery, Sheffield (2000); *Cities on the Move*, Hayward Gallery, London (1999); and *From Where To Here*, Konsthallen Göteborg, Sweden (1999).

jubilee

DARE CD-ROM, Maiana and Khadija drawing their body maps, October 2001. Photo by Rebecca Sinker. Front cover: Alia Syed, Swani (detail), 1989 film, 1989.

jubilee

Race and nation have frequently defined the way in which culture and society have been understood and yet over the past two decades supra-national structures, networks and alliances have played an increasingly prominent role in all of our lives. This may be manifested through international governmental structures such as the European Union, the World Bank and the United Nations; or through multinational corporations like Microsoft, McDonalds, or BP whose impact on every aspect of our existence grows daily; or through the global environmental movement, which connects people's experiences across different continents. Far from dispensing with the categories of race and nation as defining identity within the public and private realms, the most recent phase in the process of globalisation adds another layer to the intricate construction and experience of individual identity. In spite of the call of political leaders in the aftermath of 11 September to be 'with us or against us', the reality is that many of us now occupy the grey expanse that is inter-national, inter-racial and inter-linguistic. If anything, the tragic events of 11 September have highlighted the arbitrariness of drawing lines in the sand differentiating 'us' and 'them', the North and the South, the local and the global.

The work of many of the artists, writers and curators with whom iNIVA works emerges from those very inter-national, inter-racial and inter-linguistic spaces. And so, as the UK embarks on one particular kind of commemoration, iNIVA launches its new season *jubilee* that takes an alternative view of contemporary Britain – at its place in global culture and at new ways of representing its constituents through the visual arts. The season seeks to engage with internationalism and what it means from a British perspective. The past decade has been marked by increasing visibility for artists from culturally diverse backgrounds, but *jubilee* questions the substance behind this shift towards cosmetic cultural difference. It investigates different cultural positions, ideas and experiences that cannot be easily digested in this new local and global context, an artwork 'packaged' for public consumption. *jubilee* searches for a new role model in the wake of the yBa and explores an emergence of interest in political engagement within contemporary art. Uniting the contributions of artists, film-makers, theorists, critics and the general public alike, the *jubilee* season presents pertinent questions in a nationwide sequence of events – far removed from traditional celebration.

The season focuses on the work of five British artists: Andrew Lewis, Janette Parris, Johannes Phokela, Alia Syed and Mayling To who work across a range of different media from painting to video, from performance to film. *Jigar* is the first solo touring exhibition of artist and film-maker **Alia Syed** whose poetic films weave fragmented narratives of lives that are continuously moving between different geographical spaces and emotional states (Walsall Art Gallery and TheSpace@iNIVA, February-March 2002). **Johannes Phokela's** ambitious paintings derived from seventeenth-century Dutch works embrace four centuries, three countries and two continents and are as much concerned with the history of painting as with the violent history of the Dutch in Africa (The Gallery, Café Gallery Projects, May-June 2002). **Andrew Lewis's** *Systems* follows his recent *Spatial Awareness Show*, reconfiguring urban architectural spaces in startling new ways that are both playful and mysterious (TheSpace@iNIVA, April-May 2002). **Mayling To's** witty but disconcerting videos cast the Panda as the protagonist of her gritty, urban dramas. In her newly commissioned work *The Stranger*, Panda continues to search for the meaning of life in London's high street charity shops (TheSpace@iNIVA, June-July 2002). **Janette Parris** is the main protagonist of her performance in which she assumes the role of a soul diva (Hoxton Hall, 17 May 2002).

The season kicks off in the New Year with the Chat Room series *Changing States* – a unique year-long programme of debates covering themes as diverse as race, history and representation through to the increasing commercialisation of the contemporary art world and the impact globalisation has had on the concept of a 'new internationalism'. The debates will take place at different venues throughout the UK and will take a variety of formats from a *Question Time*-style open debate to intimate one-to-one discussions.

Si les notions de race et de nation ont longtemps permis de concevoir et de comprendre la culture ou la société, il semble cependant depuis les deux dernières décennies que les structures, les alliances ou les réseaux supranationaux jouent un rôle de plus en plus grand dans nos vies. Cela se manifeste notamment à travers des structures gouvernementales internationales comme l'Union Européenne, la Banque Mondiale ou les Nations Unies, des entreprises multinationales comme Microsoft, McDonalds ou BP, qui ont de plus en plus d'influence sur nos existences, ou encore à travers le mouvement écologiste mondial qui met en relation des individus de plusieurs continents. L'utilisation des notions de race et de nation comme instruments de définition de l'identité au sein des sphères privées ou publiques n'est pas devenue moins pertinente pour autant. La phase la plus récente du processus de globalisation ne contribue en fait qu'à complexifier un peu plus la construction des identités et des expériences individuelles. Contrairement à l'alternative proposée par les dirigeants politiques au lendemain du 11 septembre qui consistait à dire «soyez avec ou contre nous», il semblerait plus juste de reconnaître que nous nous situons, pour beaucoup d'entre nous, dans une zone trouble inter-nationale, inter-raciale et inter-linguistique. Si les événements tragiques du 11 septembre ont démontré quelque chose, c'est bien seulement l'arbitraire des découpages entre le «nous» et le «eux», le Nord et le Sud, le local et le global.

Les démarches de la plupart des artistes, écrivains et commissaires d'expositions avec lesquels iNIVA travaille, naissent précisément de ces espaces inter-nationaux, inter-raciaux et inter-linguistiques. De cette façon, au moment où le Royaume Uni s'engage dans un type particulier de célébration, iNIVA lance sa nouvelle saison, *jubilee*, qui prend un point de vue différent sur l'Angleterre contemporaine – examinant sa place dans une culture globale ainsi que les nouvelles façons d'en représenter les éléments constitutifs à travers les arts visuels. Cette saison entend prendre le parti de l'internationalisme et chercher à comprendre ce qu'il peut signifier dans la perspective britannique. Au cours de la précédente décennie, les artistes originaires de milieux culturels différents ont gagné progressivement en visibilité. Mais *jubilee* interroge les raisons profondes de ces évolutions de la physiognomie des différences culturelles. Elle explore des positions culturelles, des idées et des expériences différentes qui ne sont pas facilement assimilables, dans ce nouveau contexte local et global, à une scène artistique préconçue, prête à être consommée. *jubilee* cherche à définir un nouveau modèle qui succéderait à celui du yBa (young British artist) en examinant l'intérêt croissant porté dans l'art contemporain aux formes d'engagement politique. Regroupant des contributions d'artistes, de cinéastes, de théoriciens et de critiques mais aussi du grand public, la saison *jubilee* pose des questions pertinentes à travers une séquence d'événements à l'échelle nationale – loin des célébrations d'usages.

La saison s'intéresse tout particulièrement aux travaux de cinq artistes anglais: Andrew Lewis, Janette Parris, Johannes Phokela, Alia Syed et Mayling To qui s'expriment à travers des médiums différents, de la peinture à la vidéo, de la performance au film. *Jigar* est la première exposition personnelle et itinérante de l'artiste et cinéaste **Alia Syed** dont les films poétiques entremêlent les histoires fragmentées d'individus qui évoluent en permanence entre différents espaces géographiques et différents états émotionnels (Walsall Art Gallery et TheSpace@iNIVA, Février-Mars 2002). Les ambitieuses peintures de **Johannes Phokela** s'inspirent d'œuvres hollandaises du XVII^e siècle, elles embrassent quatre siècles, trois pays et deux continents et évoquent à la fois l'histoire de la peinture et celle, violente, des Hollandais en Afrique (The Gallery, Café Gallery Projects, Mai-Juin 2002). *Systems* de **Andrew Lewis** succède à son récent *Spatial Awareness Show*, il voit l'artiste reconfigurer des espaces architecturaux urbains d'une manière surprenante, à la fois ludique et mystérieuse (TheSpace@iNIVA, Avril-Mai 2002). **Mayling To** réalise des vidéos malicieuses quoique parfois déconcertantes dans lesquelles un Panda devient le personnage principal de drames urbains. Dans ce nouveau travail de commande, *The Stranger*, le panda poursuit sa quête du sens de la vie dans les magasins d'occasion londoniens (TheSpace@iNIVA, Juin-Juillet 2002). **Janette Parris** est le personnage principal d'une performance qu'elle réalise et dans laquelle elle joue le rôle d'une diva soul (Hoxton Hall, 17 Mai 2002).

La saison s'ouvre au premier in

Raza y nación han definido frecuentemente la manera de entender la cultura y la sociedad, sin embargo en las dos últimas décadas las estructuras supranacionales, las redes y las alianzas han desempeñado un lugar cada vez más prominente en nuestras vidas. Esto puede evidenciarse a través de las estructuras gubernamentales internacionales como la Unión Europea, el Banco Mundial y las Naciones Unidas, o de las corporaciones multinacionales como Microsoft, McDonalds, o BP, cuyo impacto en todos los aspectos de nuestra existencia se incrementa día a día; o a través del movimiento mundial del medio ambiente que conecta las experiencias de pueblos de diferentes continentes. En vez de prescindir de las categorías de raza y nación para definir la identidad a nivel público y privado, la etapa más reciente del proceso de globalización le agrega un nivel más a la compleja construcción y experiencia de la identidad individual. A pesar de la llamada por parte de los líderes políticos después del 11 de septiembre a 'estar con nosotros o contra nosotros', la realidad es que muchos de nosotros nos ubicamos ahora en esa gran extensión que es inter-nacional, inter-racial e inter-lingüística. Al menos, los eventos trágicos del 11 de septiembre han resaltado la arbitrariedad del diferenciar 'nosotros' de 'ellos', el norte del sur, y lo local de lo global.

La obra de muchos de los artistas, escritores y curadores con que trabaja iNIVA emerge de esos espacios tan inter-nacionales, inter-raciales e inter-lingüísticos. Por ello, mientras el Reino Unido se concentra en una conmemoración de tipo muy particular, iNIVA lanza su nueva temporada *jubilee* que ofrece una visión alternativa de la Gran Bretaña contemporánea – su papel en la cultura global y las nuevas maneras de representar a su electorado a través del arte. Esta temporada se compromete con el internacionalismo y su significado desde una perspectiva británica. La pasada década ha estado marcada por un incremento en la participación visible de artistas procedentes de diferentes contextos culturales; sin embargo, *jubilee* cuestiona las verdaderas razones detrás de este cambio cosmético hacia la multiculturalidad, e investiga diferentes posiciones culturales, ideas y experiencias que no pueden ser digeridas fácilmente en este nuevo contexto local y global: un mundo artístico 'empaquetado' para el consumo del público. *jubilee* busca nuevos modelos a imitar, en contraposición al fenómeno yBa (young British artist), y explora el surgimiento de un interés en el compromiso político en el arte contemporáneo. Al reunir la participación de artistas, cineastas, teóricos, críticos y el público por el estilo, esta temporada *jubilee* hace preguntas de relevancia en una serie de eventos a nivel nacional – muy distantes de la celebración tradicional.

La temporada se concentra en el trabajo de cinco artistas británicos: Andrew Lewis, Janette Parris, Johannes Phokela, Alia Syed y Mayling To, quienes trabajan diferentes medios, de la pintura al video, la performance y el cine. *Jigar* es la primera gira individual de la artista y cineasta **Alia Syed** cuyas películas poéticas tejen narraciones fragmentadas de vidas que se mueven continuamente entre diferentes espacios geográficos y estados emocionales (Walsall Art Gallery y TheSpace@iNIVA, febrero-marzo 2002). Las ambiciosas pinturas de **Johannes Phokela** derivadas de obras holandesas del siglo XVII abarcan cuatro siglos, tres países y dos continentes, con referencias tanto a la historia de la pintura como a la violenta historia de los holandeses en África (The Gallery, Café Gallery Projects, mayo-junio 2002). *Systems* de **Andrew Lewis** (show de la conciencia racial) sigue a su reciente *Spatial Awareness Show* (show de la conciencia espacial) y reconfigura la arquitectura de los espacios urbanos con abrumadoras formas juegonas y misteriosas (TheSpace@iNIVA, abril-mayo 2002). Los divertidos pero desconcertantes videos de **Mayling To** presentan al Panda como protagonista de sus polvorientos dramas urbanos. En su obra recientemente comisionada *The Stranger*, Panda continua su búsqueda por el sentido de la vida en las tiendas de beneficencia de Londres (TheSpace@iNIVA, junio-julio 2002). **Janette Parris** es la protagonista de su performance en que desempeña el papel de una diva de soul (Hoxton Hall, mayo 17 2002).

La temporada arranca en el año nuevo con la serie de charlas *Changing States* – un programa de debates sin precedentes, de un año de duración, y que cubrirá temas tan diversos como raza, historia y representación, así como la creciente comercialización del mundo del arte contemporáneo y el impacto de la globalización sobre el concepto del 'nuevo internacionalismo'.
"nuevos lugares"

Listings/Information

Mailing List and Email Bulletin

Contact us if you would like to join inIVA's free mailing list and receive regular mailings informing you of our events and activities. If you are already on our mailing list and would like to continue receiving information, please fill in the clean-up card and return it by 22 February 2002, or you will be removed from our database.

You can subscribe to our email bulletin by sending a blank email to: iniva-subscribe@topica.com

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 Natasha Anderson: *Marketing Manager*
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 Adelaide Bannerman: *Assistant Curator*
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 Bruce Haines: *Projects Curator (Exhibitions)*
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 Sophie Symons: *Researcher*
 Gilane Tawadros: *Director*

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A Sense of Place

Autograph and inIVA's Building Project

In June 2001, the Arts Council of England's Capital Programme 2 announced that it had earmarked £5 million for inIVA and Autograph (Association of Black Photographers) to develop a joint building project. Over the past three years, inIVA and Autograph have formed a strategic alliance to address the lack of a 'sense of place' for both agencies and their constituencies. We have identified the need for a permanent building base to house both organisations as

autonomous agencies with shared facilities. The 12,000 square feet site in London will house offices, an expanded library/archive and include a shared project space that will be used for exhibitions, talks, screenings and special events. If you would like to find out more about the project's background and history, or follow our progress through the online project diary, check out our project website at www.sense-of-place.org.

Credits

Andy Warhol Foundation
 Arts Council of England
 Arts Council of England Breakthrough Programme
 Association Française d'Action Artistique (AFAA)
 The Henry Moore Foundation
 Lloyds TSB Foundation for England and Wales
 London Arts
 New Opportunities Fund



New Opportunities Fund
funded



Design: Dan Adams
 Production: Natasha Anderson/Sarah Campbell
 French translation: Agnès Poitevin-Navarre
 Spanish translation: Jaime Flórez

Although correct at time of printing, details of events may be subject to change. Regrettably the Institute's premises have limited physical access. Please contact us if you require further details.

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www.iniva.org
 Registered Charity: no. 1031721

Listings/Information

14/12/01-02/02/02
Shen Yuan

inIVA Touring Exhibition
 Bluecoat Gallery
 Bluecoat Arts Centre
 School Lane
 Liverpool L1 3BX

Information:
 Tel: +44 151 709 5689
 Email: admin@bluecoatartscentre.com
www.bluecoatartscentre.com

This first major solo exhibition of the artist's work continues its tour to Bluecoat Gallery in Liverpool. Using sculpture and installation, Shen Yuan's work ranges from monumental site-specific interventions to intimate, visceral objects. Her work transforms everyday objects into poetic – but often disturbing – meditations, touching on contemporary questions around migration, memory and language.

The exhibition is supported by the Arts Council of England with National Lottery funds, the Association Française d'Action Artistique (AFAA) and The Henry Moore Foundation.



Shen Yuan, *The Dinosaur's Egg* (detail), fibreglass figures, 2001.
 Photo by Woodley & Quick

22/06-04/08/02
Jigar: Alia Syed

inIVA Touring Exhibition
 Turnpike Gallery
 Civic Square, Leigh
 Greater Manchester
 WN7 1EB

Information:
 Tel: +44 1942 404 469
 Fax: +44 1942 404 447
 Email: turnpikegallery@wiganmbc.gov.uk
www.wiganmbc.gov.uk

In addition to films from the exhibition *Jigar*, inIVA plans to commission Syed to make a new work *Eating Grass* to be presented at Turnpike Gallery. Classic feminist agendas, issues of personal and political representation, fragmented narratives and the urban landscape continue to play alongside the artist's unpretentious celebration of sound and image. *Eating Grass* will look at how Islam has been used to control and subdue societies that are in danger of imploding through fear, poverty and ignorance. For Syed, the film will 'detail aspects of domestic life in a city whose most exclusive locality is called "Defence"'. There will be five separate stories, each relating to the five times of the day allocated for Muslim prayer. The emphasis will be on women's freedom and how the 'defence' of their honour is continually manipulated by the generals and *moulvis* in the name of Islam.

Mary Evans: Filter CD-Rom

inIVA OnLine
 Dual-platform interactive
 CD-ROM with teachers' notes
 ISBN 1 899846 19 0
 Free to primary school teachers

This digital educational resource for teachers is an interactive CD-ROM of Mary Evans's online project *Filter*. *Filter* is a multi-faceted journey of play and discovery; elements of popular nursery rhymes and games are used as a filter through which to explore aspects of social and cultural iconography. With accompanying teachers' notes, this CD-ROM introduces the artist's work and ideas to pupils in the context of the National Curriculum at Key Stage 2 across different subject areas, including Mathematics, Science, Music and History.



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Chinese Art at the Crossroads: Between Past and Future, Between East and West

Edited by Wu Hung
 £20.00 + P&P
 337pp., 199 illustrations, 152 x 215mm, paperback
 ISBN 962-86388-1-5
 Publication February 2002
 Published by New Art Media in collaboration with inIVA

Chinese Art at the Crossroads gathers together a wide-ranging selection of texts, interviews and debates published on the Chinese-art.com website in 2001 to provide both local and global perspectives on the contemporary art of mainland China and its diaspora.

The wealth of writers', critics' and artists' voices – among them those of Francesca Dal Lago, Huang Du, Britta Erickson, Hou Hanru, Wu Hung, Wang Lin, Zhu Qi, Harald Szeemann, Li Xianting and Huang Zhuan – reveals the tensions, passions and fervour of one of the most exciting art scenes anywhere in the world.

Professor of Chinese Art History at the University of Chicago, Wu Hung was curator of the groundbreaking exhibition *Transience: Chinese Experimental Art at the End of the Twentieth Century* (Smart Museum of Art, Chicago). He has written extensively on both contemporary and ancient Chinese art and is author of *Exhibiting Experimental Art in China* (2000).

'A valuable record of the shifting pulses of China's creative scene.' Chang Tsong-szung, curator of the Hong Kong Pavilion at the 2001 Venice Biennale.

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