

STILL / life

ecologies of perception at Tyntesfield and Leigh Woods
7 September – 3 November 2013



 National Trust

ARTS COUNCIL COLLECTION AT

SOUTHBANK
CENTRE

Introduction

This has been a very exciting time for the National Trust in Bristol. Following the success of the Trust New Art programme led nationally by Tom Freshwater (Contemporary Arts Programme Manager), Trust New Art Bristol has been created to focus on developing contemporary art projects, exhibitions and collaborations in and around Bristol.

The opportunity to work with the Arts Council Collection for our inaugural exhibition, '*STILL/life ecologies of perception*', has been a thrilling launch to our programme. The work of Mark Neville, Marcus Coates, Peter Fraser and Toby Ziegler have not only enriched the displays in the house but encouraged interesting conversations and discussions about the spaces, their uses and history.

To accompany the exhibition we commissioned three new works by artists Awst & Walther, Paul Chaney and Kenna Hernly, and Emily Speed which can be discovered in intriguing locations throughout the estate. Leigh Woods, less than five miles away near the heart of Bristol, is also host to three newly commissioned contemporary art projects by Justin Carter, Tom Bailey & Jez Riley French, and Jo Lathwood. It has been a great pleasure to work with the artists who have responded so enthusiastically to the properties and their history. This has been an ambitious project made possible by the support and enthusiasm of the National Trust staff and teams of volunteers.

We warmly welcome you to Tyntesfield and hope you will enjoy the works over this autumn period.

Anna Russell
General Manager Bristol



STILL/life

ecologies of perception at Tyntesfield



Tyntesfield © National Trust Images

A visit to Tyntesfield near Bristol offers snapshots of everyday life spanning from 1844 to 2002. The lives of four generations of the Gibbs family and their staff have left an imprint on the buildings, land and collections. The house passed through many different eras in our social, economic and industrial history and each one has left a trace or fragment unique to Tyntesfield.

The temporary display of works from the Arts Council Collection and new site-specific commissions complement the existing extensive collection which includes magnificent objects and works of art and also familiar day to day and personal things, which help piece together a picture of everyday life at Tyntesfield.

Information about the story and history of Tyntesfield can only go so far in developing our understanding of place and our relationship to the world around us. The contemporary art works open up the possibility of a different perception and add another layer to the story of Tyntesfield. As such the works reveal not only what is present, the reality of what we see at Tyntesfield, but also explore how meaning and value are created through processes of perception; processes which might, if challenged, reveal more than we could hope for.

....so to reach reality we must indeed tear away the veil, that veil which is forever being born and reborn of everyday life, and which masks everyday life along with its deepest and loftiest ambitions.

— Henri Lefebvre, *The Critique of Everyday Life*, Volume 1, 1947

Tyntesfield was purchased by William Gibbs (1790 – 1875) in 1843–4 using new found wealth acquired from importing guano (fossilised bird droppings) from South America for sale as fertiliser. In 1863 he employed Bristol architect John Norton to transform it from a modest Georgian country home into an impressive High Victorian Gothic country house. Over the following generations the house was adapted to suit the various tastes, times and requirements of each Gibbs owner. For example William's son Antony Gibbs, who inherited the estate in 1887 installed electricity, making Tyntesfield one of the first houses in Britain to have electric lights.

In 2002 the National Trust purchased the house and estate through generous public donations and grants and has since embarked upon an ambitious conservation and repair programme, to keep the estate intact and bring it back to life.

What seems so remarkable about Tyntesfield is the sense of its autonomy and resilience. With the addition of its own Chapel, Walled Garden, Home Farm, Summerhouse, Aviary and 'Paradise' it feels like a world unto its own.

In this world a profound sense of routine pervades; patterns, habits, cycles drum a rhythm of human activity inside and outside, past and present. The challenge of keeping the estate going is now capably taken on by National Trust staff and volunteers who continue to undertake many of the daily tasks.

New-found wealth established on a global trading phenomenon seems quite a pertinent story today. It is this mix of global and daily narratives and its resonance with contemporary times, which makes Tyntesfield seem both familiar and an enigma.

Ruth Gooding
Curator/Contemporary Art
Programme Manager

www.trustnewartbristol.org

Trust New Art

Contemporary art in National Trust places

The National Trust was founded in 1895 to preserve and present places of historic interest or natural beauty. Such places can include landscape and coastline, as well as country houses, villages and industrial buildings.

Trust New Art is the Trust's programme of contemporary art and craft. It began in 2009 through a partnership with Arts Council England. It consists of high quality exhibitions, commissions, residencies, loans and other projects.

Many National Trust places are about art. They may be homes of artists, patrons or collectors and in their day were places that fostered the best of what was then "contemporary art". When we think about how to make them relevant to visitors, it is clear that reviving or maintaining some element of that tradition is a very powerful tool. For other places or landscapes, an artistic intervention can help connect people to places in a new and unexpected way.

Trust New Art would like to thank the team of the Arts Council Collection for their hard work and commitment to realise these collaborations.

www.nationaltrust.org.uk/trustnewart

STILL / life
ecologies of perception at Tyntesfield
and Leigh Woods

7 September – 3 November 2013

Tyntesfield, Wraxall,
Bristol BS48 1NX
01275 461900
tyntesfield@nationaltrust.org.uk

Leigh Woods, Nr Bristol.
Grid Ref: 172:ST555730

Monday – Sunday:
(House and chapel closed Thursday)

House	11:00 – 17:00 h
Chapel	11:00 – 17:00 h
Estate	10:00 – 18:00 h
Garden	10:00 – 18:00 h
Refreshments	10:00 – 17:30 h
Restaurant	10:30 – 17:30 h
Shop	10:30 – 17:30 h

TRUST NEW ART  **BRISTOL**
www.trustnewartbristol.org

FROM LOWRY TO PIPER:
Celebrating Modern British Artists

29 September 2013 – 9 April 2014

Upton House and Gardens,
Warwickshire,
Banbury OX15 6HT
01295 670266
uptonhouse@nationaltrust.org.uk

For details of opening times:
www.nationaltrust.org.uk/upton-house

Facebook – Upton House and Gardens
Twitter @ Upton House NT

Marcus Coates

Dawn Chorus, 2007



Using a range of different mediums including sculpture, performance and installation, Marcus Coates explores what it is to be human and draws uncanny and often humorous parallels between human and animal behaviour. He has extensive knowledge of British birds and mammals and often attempts to channel knowledge from the animal kingdom to the human realm through performance and shamanic acts.

The multi screen installation *Dawn Chorus*, recreates the sound of songbirds using the human voice. Coates spent 576 hours in the Northumberland countryside recording the birdsong of over 15 different species. The birdsong recordings are then slowed down up to 16 times. This enabled 19 singers to imitate the slowed-down birdsong while being filmed in their own domestic habitats, a bedroom or bath-tub for instance. The films are then speeded back up to reach the true pitch of the birds. These routine morning performances so often missed or overlooked, are here recreated as both an ordinary and extraordinary occurrence.

The installation is located in the rarely seen servants' quarters on the second floor at Tyntesfield, in rooms built in the 19th century for female servants. Soaring bird song creeps along the forgotten corridors and weaves in and out of different domestic spaces. Each domestic space frames the individual singer who, filmed isolated in their everyday domestic environment, hints at our separation from nature and also our fellow man.

Multi-channel video installation, Arts Council Collection, Southbank Centre, London © the artist. Commissioned and produced by Picture This and BALTIC Centre for Contemporary Art. Funded by the Wellcome Trust.

Peter Fraser

Untitled, 2006



Fujicolour Crystal Archive C-print, Arts Council Collection, Southbank Centre, London © the artist

Peter Fraser has been a key figure in British photography since the early 1980's. He uses the photographic lens to interrogate the very matter that makes up the fabric of our everyday lives. We are invited to make connections with objects that are always present in the world, though somehow invisible and hidden in our subconscious. A paper plane, a polystyrene cup and red wall cables might appear disparate and banal but conversely are utterly emotive as 'everything connects'¹

'this is essentially trying to understand what the world around us is made of through art of photographing it' Peter Fraser, 2006.

This display includes a selection of works taken from two major series *Lost for Words* 2010 and *Nazrali* 2006. The four works from the *Nazrali* series reveal an unexpected beauty in mundane materials and objects, capturing their finite existence in time. The objects bear traces of human ingenuity, playfulness or lethargy but are now disregarded; a hybrid form remains, though the value and use cannot be categorized. The works taken from the *Lost for Words* 2010 series explore objects or environments that, rather than expose the human psyche, deliberately attempt to create an illusion or fiction to control what is concealed or revealed, playing with our sense of perception.

The works prompt questions about the hierarchy of the object, how it is perceived and what context it represents. This display at Tyntesfield conjures up visions of when, in 2002, the Trust acquired the property and its extensive collection of 50,000 objects across the house and estate. The Tyntesfield collection is intriguing in its eclectic range, which includes a masterpiece by an Italian Renaissance painter, fine Victorian Gothic furniture, and a Terry's Chocolate Orange. It represents the everyday life of a great Victorian house and estate, the family and the staff over four generations from 1844 to 2001, yet the passage of time suggests fragmentation and incompleteness, making Tyntesfield a puzzle that will continue to intrigue.

¹ G. Badger, *Peter Fraser*, Nazraeli Monograph, Nazraeli Press, USA, 2006

Mark Neville

Port Glasgow Town Hall Christmas Party (Betty),
2005



Mark Neville works collaboratively with communities to make films and photographs which sensitively capture the subject, while simultaneously questioning the authenticity of the image. He uses a wide range of photographic techniques and equipment including ultra high-speed cameras, designed for scientific and wildlife observations.

Newborn Lamb, 2008, is taken from a series of works commissioned for an exhibition in Scotland at Mount Stuart on the Isle of Bute, the seat of perhaps one of Britain's most historically important families. Neville investigated the power relationship between the islanders, the landowners and the animal population by imagining that the scenes of island life he saw, were in fact scenes from life in the old Soviet Union. By using this mythical, geographic and photographic frame, he puts distance between his practice and that of documentary photography, highlighting the friction between what is represented and the story that lies beneath.

Town Hall Christmas Party (Betty), 2005 and *Bulb Fair*, 2005 are a series of works that form the *Port Glasgow Book Project* 2005, a project which captures a portrait of the community living in Port Glasgow. Home to 12,000 people, the town was once the world centre for shipbuilding but now suffers from post-industrial decline.

The works capture the essence of the community and everyday life using photographic methods that combine direct observation with stylisation, confounding the viewers' gaze.

In the context of the first floor gallery Mark Neville's photographs correspond with the key historic portraits, creating a dialogue that crosses hidden boundaries and hierarchies. It was George Abraham Gibbs (1873 – 1931) who first hung the four generations of family portraits around the staircase gallery. Notable works include a full length portrait of William Gibbs (1790 – 1875) by Sir William Boxall, a portrait of Antony Gibbs (1841 – 1907) by J. H. Lorimer and a full length portrait of Victoria Gibbs (1880 – 1920) by Harry Alfred Collings.

Toby Ziegler

Portrait of C.L. (third version), 2006



Plywood, gesso, resin, Arts Council Collection, Southbank Centre © the artist and Simon Lee Gallery London/Hong Kong

In both painting and sculpture, Toby Ziegler has developed a creative process that captures the interplay between the transmission and reception of visual information across the human and digital realm. The first stage of the process takes place on a computer using computer design software. A found image, often of an everyday object, is transformed into a geometric drawing. This serves as the blueprint from which a new version is created by hand. The once perfect digitally rendered geometric form is now imperfect, subject to the fallibility of human touch. The process probes at and explores the perception of form and volume as real and imagined and the power and value of the object over time.

Historically the pineapple is a symbol of wealth and success and also indicates the prowess of the gardener. In *The Bristol Mercury* and *Daily Post* on Tuesday 8th October 1878, it was noted that at Tyntesfield, 'pines were grown with great success'. Today the pineapple is commonplace and production is highly industrialised. *Portrait of C.L. (third version)* 2006 is formally exuberant and grand in scale, yet the process of digital deconstruction and physical reconstruction in sawn tessellated plywood and black resin, halts nostalgia, inverting notions of the everyday and the exotic.

A beautifully carved pineapple can in fact be found in Lord Wraxall's Sitting Room in a box wood frieze of flowers and fruits that Family tradition attributes to Antony Gibbs (1841–1907). Antony was a connoisseur and collector, deeply interested in fine art, crafts and architecture. He sensitively altered Tyntesfield in the late 1880s, and in the 1890s he redeveloped the kitchen garden with extensive ranges of glasshouses and other buildings. Pineapples originated from the Orinoco basin in South America, and trade with South America – especially in guano – was one source of the Gibbs family's wealth.



I Miss You, 2011, Installation view, Cass Sculpture Foundation, Goodwood

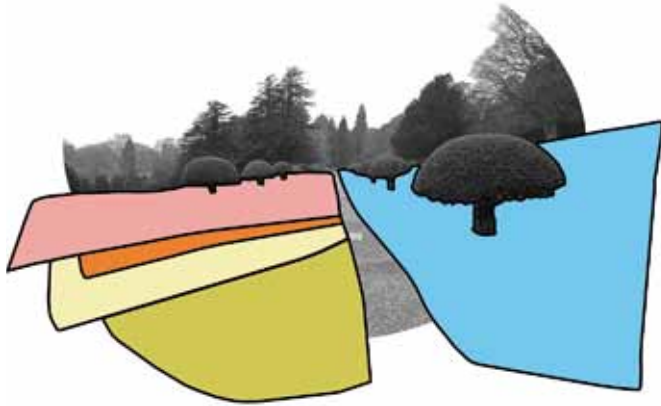
Awst & Walther are a Berlin based artist duo with a background in architecture and theatre. The artists have created a new work for Tyntesfield that challenges the way knowledge and information may be concealed through notions of heritage, culture, art and nature. If these notions are considered as orchestrated spectacles to generate tourism and consumerism, what implication does that have on contemporary values and responsibilities?

The artists attempt to prompt consideration of this question and make direct contact with the audience through one reoccurring message, found here in the Chapel and also on T-shirts worn by volunteers and staff around the estate. In this way the message, 'BE AFFECTED', is communicated on two levels, one in the human realm on people carrying out their everyday tasks and then in the non-human realm, in the spiritual environment of the Chapel. The work offers the potential for a personal response to Tyntesfield, questioning whether or not we should be moved as spectators, while opening up the possibility of further dialogue between the institution and the public.

The Victorian Gothic Chapel at Tyntesfield is the architectural climax of the house and one of the finest Victorian country house chapels in Britain. It was William Gibbs final addition to Tyntesfield, commissioned in 1873 when he was 83, and almost complete when he died in 1875. William appointed architect Arthur Blomfield to the task, whose design was inspired by the medieval church La Sainte Chapelle in Paris. As devout Christians, the Chapel expressed the Gibbs family's faith. They attended morning and evening prayers and Communion here. However, the Chapel was not consecrated due to an objection by the vicar of Wraxall, so services had to be licenced by the bishop.

Paul Chaney and Kenna Hernly

Hypothetical Reterritorialisation – Tyntesfield, 2013



Paul Chaney, *Tyntesfield Unit #2*, 2013

From 2007 to 2012 artist Paul Chaney and researcher Kenna Hernly worked together to establish FIELDCLUB, a four-acre homestead in Cornwall.

On the site they conducted various research experiments to explore how the land could best provide them with the resources they needed to live in a self-sufficient, sustainable way. This led them to consider if and how the UK landmass could provide food, fuel and shelter for its entire population and if attempted, what would the landscape look like and what would be at stake for individuals and communities.

To answer this question and gather information from the general public, Chaney and Hernly built FieldMachine, a unique computer program. The artists invite the public to use FieldMachine to design, map and tailor-make their own individual plans, considering their own personal food, fuel and shelter requirements.

The impact individual choices might have on the rest of the community and local area is illustrated in a series of works known as Hypothetical Reterritorialisations. A Hypothetical Reterritorialisation is the collation and application of multiple individual self generated maps across a local area. The local area for Tyntesfield is its 540 acre estate.

Today, the National Trust's Tyntesfield estate comprises 540 acres, which makes up the historic core of the estate created by the Gibbs family who owned it from 1844 to 2002. At its peak the estate boasted 3000 acres, which included arable and pasture land, woodland, parkland and gardens. Antony Gibbs (1841–1907) was very interested in farming. He built Home Farm 1881–2. The Piggery which houses the FieldMachine was built in 1948 to increase pig production at Home Farm. It is now host to a number of solar panels and a large biomass boiler which were installed to reduce the estate's use of fossil fuels. Tyntesfield is among the first of the National Trust's Grade I listed houses to be heated entirely with wood fuel.

Emily Speed

Lady Garden, 2013



Wood, paint, hand-painted ceramic tiles, seat, plants.
Commissioned for Tynesfield by Trust New Art Bristol, as
Part of Trust New Art © the artist and Ben A Owen

Emily Speed is an artist based in Liverpool.

She employs a range of practices, from drawing to performance, to explore mankind's relationship with architecture and the spaces we inhabit. This is often explored through the construction of hybrid, hand crafted forms, which through their human quality comment on mankind's futile drive for power, identity, permanence and legacy.

Lady Garden is a new installation which takes its name from a walled area adjacent to the Orangery at Tynesfield known as Lady Wraxall's Garden. The structure, which can be entered, encases a micro garden of plants typical to an Orangery. It is able to move between various locations in the Jubilee Gardens and once settled, becomes part of this constructed landscape, a hybrid garden and folly structure. On close inspection the structure mimics a range of architectural and design motifs from the house, such as the Turret Room, Minton floor tiles, floral wallpaper and the coloured gloss paint found in some utility areas.

The structure provides shelter in a compartment that is just big enough for one person. This compartmentalization makes reference to the strong gender division of roles and division of rooms in Tynesfield, which was usual in Victorian country houses. The architectural and decorative divide between male and female spaces would serve to enforce role distinctions, much as the growth of plants and flowers in *Lady Garden* is contained and controlled within its structure.

The area north of the walled kitchen garden was redesigned by Antony Gibbs in 1896. This design included an Orangery in the 'English Renaissance' style of the Christopher Wren period, a glassyard of glasshouses and frames, and ornamental flower gardens known collectively as Jubilee Gardens, (commemorating Queen Victoria's Diamond Jubilee 1897). A new decorative entrance through a gate which bears the Gibbs family motto 'Tenax Propositi' (*tenacious of purpose*) leads to Lady Garden or Lady Wraxall's Garden; this intimate walled flower garden, Italianate in style, offers shelter to sensitive plants.

STILL/life

ecologies of perception at Leigh Woods



Leigh Woods is an iconic space in Bristol: it heralds the entrance to the city from the south and works as backdrop to the famous vistas across the Avon Gorge and Suspension Bridge. The unique topography leaves an imprint on many memories of Bristol and offers the inhabitants of the city a rural space, a space that is both real and imagined.

The commissioned works expand upon the exploration of perception as displayed in the presentation at Tyntesfield, however here at Leigh Woods we are specifically invited to consider what our perception of nature is and how that perception

has been created. The works on display deconstruct and reconstruct different systems of perception and challenge the way we may often experience and observe nature before a return to 'real life'. A change in the way we perceive and understand rural space might strengthen a move towards a more democratic approach to global land use and ownership.

Nature is also becoming lost to thought. For what is nature? How can we form a picture of it as it was before the intervention of humans with their ravaging tools? Even the powerful myth of nature is being transformed into a mere

fiction, a negative utopia: nature is now seen as merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces. True, nature is resistant, and infinite in its depth, but it has been defeated, and now waits only for its ultimate voidance and destruction.

— Henri Lefebvre, *The Production of Space*, 1974

Leigh Woods consist of 190 hectares which run alongside and above the River Avon. The land passed through the hands of many different owners until 1909, when a proportion was donated to the National Trust by George Wills, under directions that it was to be conserved for and enjoyed by the public.

Leigh Woods has three important natural conservation designations, it is a National Nature Reserve (NNR) it has the European designation of being a Special Area of Conservation (SAC) and is a Site of Special Scientific Interest (SSSI). It has the SSSI status for a number of rare plants such as Bristol Rock Cress and because it is home to a large percentage of the population of the three endemic species of Whitebeam: Bristol Whitebeam, Leigh Woods Whitebeam and Wilmott's

whitebeam. It is also a habitat for a remarkable number of different species of birds, mammals and invertebrates including Peregrine falcon, Roe deer and a variety of bats. Historically the land has been used in many varied ways, from dwellings and grazing to forestry and mining. The first recorded use for the quarries was in 1626 for lime burning and subsequently as a supply of lime and limestone for building and then for road stone. The area also includes Stokeleigh Camp, the largest of three Iron Age hillforts built to guard the approach to the River Avon.

It is the unusual natural history, stories and mythologies of land use and ownership, that when combined with such a dramatic topography, so close to urban Bristol that will continue to make Leigh Woods a destination for artists, visitors and of course Bristolians.

Ruth Gooding
Curator/Creative Arts Programme
Manager

www.trustnewartbristol.org

Tom Bailey in collaboration with Jez riley French

Nightwalk 1, 2013



Tom Bailey is a Bristol-based performance artist and theatre director whose work explores themes of environment and evolution. Jez riley French is an internationally-renowned field recorder and sound artist. Together they share a process of investigation into natural history, field recording and perception. As part of STILL/life *ecologies of perception*, the duo will present the first instalment of *Nightwalk* a year-long research and sound project which will be presented in full in May 2014 as part of Mayfest, Bristol's contemporary theatre festival.

Using smart phones and GPS technology, audiences are invited to listen to a series of site-specific audio soundscapes while walking in Leigh Woods. Orchestrated by Bailey, French uses specialist contact microphones & hydrophones to compile field recordings which are composed intuitively. The process produces sounds which cut through time and reveal moments in the site's rich history, from limestone quarrying and life on an Iron Age camp, to the rhythm of the tide on a tropical seabed, millions of years ago. The experience is similar to navigating by anthropological 'song-lines', pathways through land captured in sung stories, images and movement.

The work plots a journey tracing the site's spectral history, where the impact of thousands of years of human endeavour to control nature can be witnessed. What is also revealed is a glimpse of the future, where humanity's responsibility for nature's uncertain fate is made visible.

Justin Carter

Leigh Woods (repeat pattern) after William James Müller, 2013



(Produced in conjunction with Alan Shaw, Centre for Advanced Textiles, Glasgow School of Art), performance, textile. Commissioned for Leigh Woods by Trust New Art Bristol as part of Trust New Art © the artist and Jennifer Martin

Justin Carter is an artist whose work encourages a direct experience of the outdoors, revealing nature as a human construct. His practice often involves working collaboratively to create interventions, exploring man's interaction with nature and its resources.

For this exhibition Carter has created a new work in which he combines performative and textile print processes in an attempt to return himself to nature. For this endeavour he will undertake a series of walks in Leigh Woods during the autumn season, wearing what appears to be a camouflage outfit. The camouflage print pattern is in fact inspired by an oil painting, *Autumn 1833*, a work by William James Müller of the Bristol School.

It is thought Müller's *Autumn* was painted in-situ, to capture a first hand experience of nature. Nature is often 'framed' for us as something wild, uncontaminated, a remote line on the horizon. This may be through the frame of a landscape painting or the frame of creeping urban borders. The frame influences our perception of nature and builds a notion of nature rather than a reality. Often what is understood as nature is in fact a human construct. In Leigh Woods the land has been managed and controlled by man over the centuries from farming and mining to forestry and now currently as a National Nature Reserve.

Carter continues the historical legacy of the Bristol School, yet rather than attempting to capture an impression of nature, he immerses himself in it by walking 'unframed' in camouflage. Through encounters with the public he explores the different way nature is consumed. Whether the performative act is that of an activist, nativist, ecologist or flâneur, his performance creates a new myth for the history of Leigh Woods and questions how our perception of nature is constructed, inviting consideration of rural land, its uses and its future.

William James Müller b. Bristol (1812 – 1845) was a key figure in the Bristol School. *Autumn 1833* is on display in Bristol Museum and Gallery.

The performances will take place between 9th – 13th September and 31st October – 2nd November, starting with a walk from Bristol Museum and Gallery to Leigh Woods on 9th September.

Jo Lathwood

Bristol Diamond, 2013



Jo Lathwood is a sculptor and installation artist who uses found or recycled materials to create site-specific sculptures or structures that respond to the local context. The design, material and construction of the works often set up conditions that direct the way an audience engages or participates with the work and its context. Through this process we are invited to consider new ways of relating to the environment, its narratives and those around us.

With an interest in how society chooses to use, value and order materials in a fictional hierarchy, Lathwood was naturally drawn to the story of the Bristol Diamond. In the 16th century Avon Gorge was enthusiastically mined for diamonds, though it was later discovered that the diamonds were in fact quartz crystals. The stones were still popular souvenirs in the 18th century and consequently the resource is now depleted.

The artist has created an installation that invites the audience on a journey which captures not only the history of the diamond, but recreates the moment of elation when it was thought that such a rich resource did exist. The work consists of four oversize cast bronze diamonds, each one representing a step in the evolution of cut diamond design from the 14th century.

The diamonds are secreted in the landscape, configured around a temporary wooden structure, which acts as a navigational system and mediates this intervention. The structure is also the site of a temporary foundry which on the 2nd of November will be cast the fifth and final diamond in a live bronze pour.

Thus when two gems their emulous light display,
That in a true, this in a glist'ring ray,
Vulgar spectators with distracted eyes
Gaze: or the more highly the false jewel prize,
Till, to a skilful lapidary shown
He parts the diamond from the Bristol stone.

Divination by Wase 1666

Wood, bronze. Commissioned for Leigh Woods by Trust
New Art Bristol as part of Trust New Art © the artist and
Paul Blakemore

Arts Council Collection

All of the contemporary works displayed inside the house at Tyntesfield are from the Arts Council Collection and have been selected to reflect the history of the estate. Operating as a 'museum without walls', the Arts Council Collection is this country's foremost loan collection of modern and contemporary British art and includes fine examples of work by all of the UK's most prominent artists. Since it was founded in 1946, the Collection's acquisition policy has always been characterised by a spirit of risk taking combined with an informed appraisal of current practice. It is the most widely circulated of all of Britain's national collections and can be seen in exhibitions and galleries across the UK and abroad, as well as on long loan to public buildings, including schools, hospitals and charities. Last year the Collection collaborated with Trust New Art for the first time to place more than eighty works from the Collection in seven National Trust properties across the country bringing a contemporary perspective to an historical context. Building on this collaboration, the Collection this year is working on two ambitious projects with the Trust: *STILL/life ecologies of Perception* at Tyntesfield and *From L.S. Lowry to Piper: Celebrating the Lives and Works of Modern British Artists* at Upton House in Warwickshire.

For more information on the Arts Council Collection, please visit the website at www.artscouncilcollection.org.uk.

Peter Fraser, *Untitled*, 2006, fujicolour Crystal Archive
C-print, Arts Council Collection, Southbank Centre, London
© the artist

Mark Neville, *Newborn Lamb*, 2008, C-type hand print, Arts
Council Collection, Southbank Centre, London © the artist



Artists' Biographies

Awst & Walther began collaborating in 2006. Manon Awst (b. 1983) Wales, studied Architecture at the University of Cambridge. Benjamin Walther (b. 1978) Germany, studied Art History and Philosophy at Humboldt-Universität, Berlin, following which he worked extensively as a theatre director throughout Germany. In their sculptures and installations, spaces are manipulated, fractured and multiplied in ways that form new situations, allowing the viewer to re-evaluate seemingly familiar environments. Awst and Walther have exhibited extensively internationally, and their work is currently on show at the Boros Collection in Berlin and the CASS Sculpture Foundation in Goodwood.

Tom Bailey (b. 1985) Bristol, produces work through his company, *The Mechanical Animal Corporation*. Projects include *Und* (Paintworks), *The Softening of MAO-A* (Summerhall; World Stage Design), *Johnny Head-in-Air* (Arnolfini) and *The Temptation of Saint Anthony* (ongoing). His work often investigates themes of environment and evolution.

Justin Carter (b. 1973) lives in Glasgow. Following graduation from Glasgow School of Art, he was selected for New Contemporaries and the inaugural residency at Cove Park, Scotland, showing work at Tramway Glasgow. Residences include Tate Liverpool, (2001) Grizedale Arts (2002) and Berwick Gymnasium (2004). Selected exhibitions and projects include: Aichi Expo' 2005 Japan, Bright Sparks Fellowship *Renewable Devices for Art and Ecology*, 2008, 'Stavanger 2008', Norway and 'Desert Equinox', 2012 Australia. Current work includes <http://wasteland-twinning.net>.

Justin has worked as lecturer at Glasgow School of Art.

Paul Chaney (b. 1974), lives and works in Donetsk, Ukraine. Recent solo shows and projects include: *The Sun is Black*, Museum of Art and Design (Benesov, 2012), *Divus* (Prague, 2011); *The Lonely Now*, *Goldfish* (Penzance, 2008). Selected Group Shows: *TURBOREALISM – Breaking Ground*, IZOLYATSIA Center for Cultural Initiatives (Ukraine 2013); *FIELDCLUB and Friends – Late at Tate St Ives* (2011); *In Abundance*, Kestle Barton (Cornwall, 2011); *Garden Marathon*, Serpentine Gallery (London, 2011), *Art and War in the Last Resort*, Kettle's Yard (Cambridge, 2011), and PEER (London). Curatorial work includes the delivery of a programme of art events and residencies in Falmouth and London for Urbanomic 2009 – 2010 and in 2012, the establishment of the London HQ of DIVUS – a Prague based art publishing house.

Marcus Coates (b. 1968) lives and works in London. Recent solo exhibitions and projects include: *Unconscious Reasoning*, Winner of the Bank of America Merrill Lynch Create Art Award, (2013), *Follow the Voice*, *City in the City*, Canary Wharf Screen, Art on the Underground, London (2013), *Vision Quest*: a ritual for Elephant & Castle, Elephant & Castle Shopping Centre, London (2012), *The Trip*, The Serpentine Gallery, London (2011) *Implicit Sound*, ESPA1 13/Fundació Joan Miró, Barcelona, Spain (2010); *Psychopomp*, Milton Keynes Gallery, Milton Keynes, (2010).

Peter Fraser (b.1953) Cardiff, graduated from Manchester Polytechnic University in 1976. He exhibited with William Eggleston at

Arnolfini, Bristol in 1982 and subsequently worked on several series of photographs: *Two Blue Buckets*, (which in 1988 won the Bill Brandt Award in London), *Ice and Water*, 1993, *Deep Blue*, 1997, *Material*, 2002, and *Peter Fraser*, 2006. Fraser was shortlisted for the Citigroup International Photography Prize in 2004. Recent exhibitions include a major retrospective at Tate St Ives 2013.

Jeze Riley French (b. 1965) born & lives in East Yorkshire. Using intuitive composition, field recording, improvisation and photography, French works to capture the detail and emotion connected to places and situations. Recent work includes recording surfaces and architectural spaces, which contributed to the *Audible silence project* currently on display at Tate Modern. His work has been performed, exhibited & published widely, including in France, Austria, Japan, Korea, the Czech Republic, and Belgium.

Kenna Hernly (b. 1980), lives in Cornwall and works for Tate St Ives as a Learning Curator. She has a MA in Contemporary Visual Art from University College Falmouth. In 2007 Hernly co-founded FIELDCLUB with Paul Chaney. She also worked with the independent publishing company and arts organisation, Urbanomic, between 2009 and 2010. Curatorial and programming work includes: *The Story of NPK: Agriculture as Extraction – The Penzance Convention*, (2012); *FIELDCLUB and Friends – Late at Tate St Ives* (2011); *Imagine Being Here Now Tour – The Cornwall Workshop* (2011); and *The Real Thing – Late at Tate Britain* with Urbanomic (London, 2010).

Jo Lathwood (b. 1984) lives and works in Bristol. Since graduating from Brighton University she has exhibited nationally and internationally including *Kunst and Zwalm* 2011 Belgium; and *Art, Cities and Landscapes* 2013 in Amiens, France. Currently, she is developing a permanent commission in

Grizedale Forest (UK). Residencies include: L' du Siege in Valenciennes, (France), Artscape in Toronto (Canada), I-Park in Connecticut (USA) and the Salzamt in Linz (Austria). She is co-director of Ore and Ingot, an Artist-led Bronze foundry in Bristol.

Mark Neville (b. 1966) lives and works in London. Selected solo exhibitions include the Photographers Gallery, *Deeds Not Words* (2013), *Selected Films*, Kunsthau Essen, Germany (2010) *Fancy Pictures*, Mount Stuart, Isle of Bute, Scotland, (2008), *Port Glasgow Book Project*, Dick Institute, Kilmarnock, UK (2006). He has also received major commissions for the Imperial War Museum, working on the frontline of Helmand as an official war artist, the Andy Warhol Museum, and The New York Times who nominated him for The Pulitzer Prize this year.

Emily Speed (b. 1979) lives and works in Liverpool. Short-listed for the 2013 Northern Art Prize and she has recently completed a newly commissioned film work for the Wirksworth Festival, Derbyshire. Other recent work includes: an exhibition with Hayley Newman at Castlefield Gallery, Manchester; Human Castle, a commission for Edinburgh Art Festival 2012; 'Camp Out' at Laumeier Sculpture Park, USA (2012), MAKE SHIFT and a solo exhibition at Yorkshire Sculpture Park (2011).

Toby Ziegler (b. 1972) studied Fine Art at Central St. Martin's School of Art, London. Solo exhibitions and projects include: *Enter Desire*, Chisenhale Gallery, London (2005), *Toby Ziegler: The Subtle Power of Spiritual Abuse*, Patrick Painter Inc, Los Angeles (2008), *Toby Ziegler*, Galerie Max Hetzler, Berlin (2009), *Toby Ziegler The Alienation of Objects*, Project 176, Zabudowicz Collection (2010) and New Art Gallery, Walsall, UK and *The Cripples*, off-site exhibition at a car park (Q-Park, 3–9 Old Burlington Street), London, (2012).

List of works

Awst & Walther, *BE AFFECTED*, 2013
Neon

Awst & Walther, *BE AFFECTED*, 2013
Print on cotton t-shirt, Unlimited edition

Tom Bailey and Jez Riley French, *Nightwalk*,
2013, Digital, performance components

Justin Carter, *Leigh Woods (repeat pattern)
after William James Muller*, 2013,
(Produced in conjunction with Alan Shaw,
Centre for Advanced Textiles, Glasgow
School of Art), performance, textile

Paul Chaney and Kenna Hernly,
*Hypothetical Reterritorialisation –
Tyntesfield*, 2013, digital components,
paper, card, wood

Marcus Coates, *Dawn Chorus*, 2007, multi-
channel video installation, Arts Council
Collection, Southbank Centre, London

Peter Fraser, *Untitled*, 2006, fujicolour
Crystal Archive C-print, Arts Council
Collection, Southbank Centre, London

Peter Fraser, *Untitled*, 2006, fujicolour
Crystal Archive C-print, Arts Council
Collection, Southbank Centre, London

Peter Fraser, *Untitled*, 2006, fujicolour
Crystal Archive C-print, Arts Council
Collection, Southbank Centre, London

Peter Fraser, *Untitled*, 2006, fujicolour
Crystal Archive C-print, Arts Council
Collection, Southbank Centre, London

Peter Fraser, *Untitled*, 2010, digital
pigment print, Arts Council Collection,
Southbank Centre, London. Gift of the
artist, 2010

Peter Fraser, *Untitled*, 2010, digital
pigment print, Arts Council Collection,
Southbank Centre, London. Gift of the
artist, 2010

Peter Fraser, *Untitled*, 2010, digital
pigment print, Arts Council Collection,
Southbank Centre, London. Gift of the
artist, 2010

Peter Fraser, *Untitled*, 2010, digital
pigment print, Arts Council Collection,
Southbank Centre, London. Gift of the
artist, 2010

Jo Lathwood, *Bristol Diamond*, 2013, wood,
bronze

Mark Neville, *Port Glasgow Town Hall
Christmas Party (Betty)*, 2005, C-type hand
print, Arts Council Collection, Southbank
Centre, London

Mark Neville, *Newborn Lamb*, 2008,
C-type hand print, Arts Council Collection,
Southbank Centre, London

Mark Neville, *Bulb Fair*, 2005, C-type hand
print, Arts Council Collection, Southbank
Centre, London

Emily Speed, *Lady Garden*, 2013, wood,
paint, hand-painted ceramic tiles, seat,
plants

Toby Ziegler, *Portrait of C.L (third version)*,
2006, plywood, gesso, resin, Arts Council
Collection, Southbank Centre, London

Credits

Curated by:

Ruth Gooding

Creative Arts Programme Manager (Bristol Portfolio)

Doctoral Researcher PhD Fine Art Reading University/Zurich
University of the Arts

Supported by:

Alex Smith

Assistant Collection Manager

Holly Brown

Creative Arts Intern

Arts Council Collection:

Jill Constantine, Shona Connechen, Victoria Avery,
Joshua Dowson, Andy Craig

National Trust:

Anna Russell, Stephen Ponder, Tom Freshwater, Allan King
and Tyntesfield & Leigh Woods teams

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Garry Wootten

Graphic Design by:

Catherine Nippe, www.cnippe.com

List of works

Peter Fraser, *Untitled*, 2006, digital pigment print, Arts Council Collection,
Southbank Centre, London © the artist