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EMBARGO 12noon 10 May 2011.

## Four arts organisations will be representing the North East of England at the 2011 Venice Biennale.

### Interloqui

The initiative, led by The National Glass Centre at the University of Sunderland, brings together the Laing Art Gallery, Locus+ and mima, Middlesbrough Institute of Modern Art, with Caterina Tognon Arte Contemporanea in Venice to present “Interloqui”, an exhibition coinciding with the 54<sup>th</sup> Venice Biennale of Art. Each of the four organisations has been invited to select artists that represent their own specialities:

Neil Brownsword (selected by mima) will be showing *Transition*, a ceramic installation of five low plinths with ceramic objects that reflects upon the decline of British ceramic manufacturing in the artist’s home town of Stoke-on-Trent, by re-inscribing industrial waste from the factories with a beauty that references the decorative traditions that brought this industry world domination.

Paul Noble (selected by the Laing Art Gallery) will be showing his large-scale *villa joe* wool tapestry that was until recently the centrepiece of his “Paul Noble Marble Hall” installation at the Laing along with some of his recent work in ceramics, collaborating with Italian artist Flavio Favelli.

Cerith Wyn Evans has been commissioned by Locus+ to create *Permit yourself...* a glass mirror panel with cut-out text, from an essay by Stephan Pfohl, which is being created at The National Glass Centre.

Rose English (selected by The National Glass Centre) will be showing *STORYBOARD*, an archive of her ongoing research *Lost in Music* a part of which, *Flagrant Wisdom*, exploring the parallels and dynamism of glassmaking and Chinese acrobatics was produced and shown at The National Glass Centre in 2009.

Claire Fontaine, in a collaboration between Caterina Tognon Arte Contemporanea and The National Glass Centre, will show *La Société du Spectacle brickbat*, a series of bricks wrapped in book covers from texts of radical literature, and *Dignity Before Bread*, a new work scripted in Arabic neon, created in response to the recent uprising in Tahrir Square, Cairo.

The exhibition will also feature work from mima's permanent collection – Edmund de Waal's *The Thing in Itself* and Lawrence Weiner's preliminary sketches for his *A line is a line for all that*, a vinyl work that covering the 500msq glass façade of mima, conceived for the *Drawing in Progress* exhibition earlier this year.

“Interloqui” was conceived and curated by Grainne Sweeney, creative director of The National Glass Centre at the University of Sunderland. It is supported by the Arts Council of England (North East), who regional director Alison Clark-Jenkins said: “*Artistic innovation is at the heart of our Grants for the Arts funding programme, and we were delighted to support a project with such a high level of international artistic ambition.*”

Notes to editors:

‘Interloqui’

PREVIEW: 1 June, 10pm – 1am

OPEN: 2 June – 26 November

Closed during August

Tuesday – Saturday, 10am – 1pm & 3 - 7.30pm

Caterina Tognon Arte Contemporanea

Palazzo da Ponte

Calle del Dose (Campo San Maurizio)

San Marco 2746

Venice

**The Venice Biennale** is one of the world's most important art events and exceptional overviews on contemporary art. It is the only critically acclaimed and non-commercial art fair which invites representatives to manage and promote exhibitions that showcase the work of their country/region's artists in an international context.

It attracts a wide-ranging audience, from professionals - artists, gallerists, dealers and critics - to amateur art lovers and collectors. In 2009 4,800 tickets were sold ahead of the launch with members of the public joining 4,000 journalists who attended the exhibition's 3-day preview period. 375,702 visitors attended the exhibition overall. Over 77 countries participate in the 6-month programme.

<http://www.labiennale.org/en/art/exhibition/>

## **Artists' Information**

### **Neil Brownsword**

Born in Stoke-on-Trent in 1970, Brownsword grew up immersed in the traditions of Britain's famous Potteries – one of the great powerhouses of the industrial

revolution. His family had found employment in the potteries for generations. Brownsword himself initially worked at Wedgwood before studying at University of Wales Institute Cardiff and the Royal College of Art. He continues to live in Stoke-on-Trent. The industrial heritage that Brownsword was surrounded by, together with his training in the craft techniques of a ceramicist have provided the grounds for both his work and academic research.

### **Rose English**

Rose English has been writing, directing and performing her own work for over thirty five years in venues as various as the Tate Britain; Royal Court; Queen Elizabeth Hall; the Adelaide Festival and Lincoln Center, New York. *Ornamental Happiness* - a show in song and circus opened the Liverpool Biennial of Contemporary Art in 2006 followed by *Flagrant Wisdom* commissioned by The National Glass Centre in 2009. *Lost in Music* - the full length sequel featuring flying, glass, singing and fire - is currently in development with producers Reckless Moments, Crying Out Loud and Shanghai Acrobatic Troupe of China.

As an actress Rose has appeared in a wide range of theatre, film and television productions, working with directors including Richard Jones, Sally Potter, Nic Roeg, Nick Philippou, James Ivory and Neil Jordan. Rose's work with dance includes choreographing *Ariadne auf Naxos* at the Munich Staatsoper, directed by Tim Albery, and her collaborations with choreographer Matthew Hawkins, including *Angels and Exiles* at the Royal Opera House.

### **Paul Noble**

Born in Dilston, Northumberland, and now based in London, artist Paul Noble gained international recognition in the 1990s for his Nobson Newtown project: a fictitious town that he represented through intricate pencil drawings, sculptures, tapestries, rugs and animations. He has had solo exhibitions at high profile galleries internationally, including Whitechapel Art Gallery, London and Gagosian Gallery, New York, and his work can be seen in many major public collections, such as the Museum of Modern Art, New York and Museum Boijmans van Beuningen, Rotterdam and most recently at the Laing Art Gallery in Newcastle Upon Tyne.

### **Cerith Wyn Evans with Locus+ and The National Glass Centre**

*Permit yourself...* (2011), is a custom made glass work with text from an essay by Stephan Pfohl, *We Go Round and Round in the Night and Are Consumed by Fire*, a review of Guy Debord's film, *In Girum Imus Nocte Et Consumimur Igni*, cut into its surface. An artist multiple, in a limited edition of three, *Permit yourself...* (2011) has been commissioned by Locus+ and produced by The National Glass Centre. This is the first of a new collaboration between the two organisations, which will see a series of artist multiples produced through the Locus+ programme.

Wyn Evans works across media including installation, sculptures, photography, film and text, and is perhaps best known for his many pieces using light and neon that draw on literature, politics and film history. Recent solo exhibitions include Kunsthaus Graz (2005), Musée d'art moderne de la ville de Paris, Paris (2006), MUSAC, Leon (2008), Inverleith House, Edinburgh (2009), Tramway, Glasgow (2009), Kunsthall Bergen (2011), Tate Britain, London (2011) and The Centre Pompidou, Paris (2011).

### **Organisations' Information:**

#### **mima, Middlesbrough Institute of Modern Art**

mima is one of the UK's leading galleries for modern and contemporary art and craft. The landmark building designed by Erick van Egeraat Architects is situated in the heart of Middlesbrough. mima opened to international critical acclaim in January 2007. Hosting temporary exhibitions of fine art and craft from 1900 to the present, mima showcases work by internationally acclaimed artists. Exhibitions change throughout the year and admission is free. mima is a partner of Tate, and exchanges programmes, ideas and skills with the Plus Tate network of visual arts organisations across the UK. [www.visitmima.com](http://www.visitmima.com)

#### **The National Glass Centre at the University of Sunderland**

The National Glass Centre in Sunderland is a cultural venue and centre of national excellence supporting the production, exploration, presentation and enjoyment of contemporary glass. The NGC has a varied programme of thought-provoking exhibitions. The NGC houses the UK's largest art glass making facility and is home to the University of Sunderland's Glass and Ceramics department. The NGC offers courses and glassmaking experiences for all abilities and graduate and post-graduate study, as well as glassmaking facilities and expertise.

Open Monday – Sunday, 10am – 5pm. Admission is free.

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