**Hull Contemporary / 64 Humber Street**

A new contemporary art space for Hull, rooted in the history of contemporary art practice that the city has inspired and responsive to and reflective of the themes and seasons of Hull 2017.

Our aim is to be forward-thinking in our choice of exhibitions, and to present the best of all aspects of art and design to our audience by including a range of contemporary visual art, design, fashion, photography and craft. Without losing our artistic integrity we often include a focus on popular culture and social history to broaden the appeal and accessibility of our exhibitions. We aim to ensure **64 Humber Street** is a venue where people can learn, engage and become inspired. We want to create an environment that instils a sense of confidence, enjoyment, understanding and a desire to return again and again by providing an exhibitions programme that appeals to a wide cross-section of people regardless of age, background or ability. We hope to generate debate, expand boundaries and encourage change and development, both for those familiar with the arts and those new to this arena.

The Gallery is primarily serving as a showcase for major commissioned exhibitions and loans, from established lenders. Establishing strong working relationships with such institutions as Tate, Magnum, Film and Video Umbrella and the Crafts Council. **64 Humber Street** aims to enhance the quality of the visitor experience whilst also raising the profile as a credible venue for exhibitions of importance.

Although we aim to be contemporary and forward-thinking in our choice of exhibitions and strive to raise the cultural aspirations of our audience, we also want to attract new audiences into the gallery environment and encourage lifelong learning amongst local people, visitors, educational groups and those already interested in the arts. For this reason we aim to present a programme of exhibitions that is relevant and accessible to all.

Exhibitions will not, by virtue of content, design or interpretation, show bias towards nor exclude any sector of the community, and our open submission policy for exhibition applications will ensure proposals are considered from artists and makers at any stage of their professional development.

**SEASON ONE: MADE IN HULL**

January – March

In this first chapter, we welcome the world to Hull.

We’ll shake up the preconceptions and show people what Hull is really made of and the many incredible things Hull has made for the world. From theatre, music and poetry to wind turbines and caravans, Hull has long inspired great ideas, great people and great artists.

Hull knows about its contribution to the world, now it’s time everyone else did.

For much of the latter half of the 20th century, artist in Hull were at the forefront of developing live art and time based art, public art actions and counterculture activity. Rooted in the Fluxus movement and inspired by William Burroughs (both of which were directly aware of activity in the city) artist groups developed new ways of expression. From COUM through to Bow Gamelan, Paul Birwell and the Boat House and finally onto Hull Time Based Arts, Hull was home to and inspiration for many artists working on the fringe of accepted norms. The opening season at Hull Contemporary/ 64 Humber Street will celebrate this spirit rebellion that runs far deeper than just telling the king to F@!K Off!

**COUM – Wreakers of Civilisation**

First retrospective of COUM transmissions and a series of live shows, talks and one-off events and new live art commissions, creating in effect a two month long festival celebrating and exploring the spirit and continuing global legacy of COUM.

Curated in association with Cosey Fanni Tutti and Andrew Wheatley from Cabinet, with archived loans from TATE and personal collections

**Sarah Lucas -POWER IN WOMAN**

Three sculptures will be displayed each depicting a female figure in cast plaster. These works were first shown last year as part of Lucas’s acclaimed commission by the British Council for the British Pavilion at the Venice Biennale, I SCREAM DADDIO. The custard-yellow colour scheme of the Venice exhibition was inspired in part by the walls of Soane’s drawing rooms. Lucas’s contemporary bodies will here be set in a powerful dialogue with the Soane’s intimate spaces and extensive collection of classical casts. Here we hope to emulate it.

Lucas has become recognised as one of Britain’s most significant contemporary artists. Spanning sculpture, photography and installation, her work has consistently been characterised by irreverent humour and the use of everyday ‘readymade’ objects – furniture, food, tabloid newspapers, tights, toilets, cigarettes – to conjure up sexual puns and corporeal fragments.

**Re-Rooted (Hull Time Based Arts Mini Festival)**

Two day creative event / closing party with a new program of performances, film events and site specific interventions by artists originally part of ROOT Festival /Hull Time Based Arts and contemporary artists both influenced and now emulating values of experimentation and risk.

A network of activities in cultural institutions, civic space and living environments will include: art and media installations, performances, film program, social events and creative information exchange.

New Commissions, informal symposia and publication investigating how current practice has been informed through radical and practical interventions of embodied and performative improvisation pioneered in Hull.

The event will be revelatory, radical and entertaining, ROOT set in a contemporary setting and within a new agenda of talent development and retention.

Curated in association with Mike Stubbs

**SEASON TWO: ROOTS AND ROUTES**

April – June

Hull is a door to the UK, a gateway to Europe and a city connected to a new networked, globalised and digital world. This is a place of migration and transitions; like the tidal movements that govern its rivers, always in constant flux, often buffeted by outside influences beyond its control.

Where paths cross and journeys begin, this chapter will explore our unique place in a constantly changing world. With a distinctly international flavour, new partnerships and collaborations will form as Hull takes its place at the centre of UK culture for the year.

**SOMEWHERE BECOMING SEA**

The city of Kingston-Upon-Hull lies on the junction of the River Hull and the Humber Estuary, a few miles from where it reaches the open sea. The city’s location, in sheltered waters but with almost immediate direct access to the ocean, has made it a thriving port with a long and proud history. Hull’s relationship to the sea is measured in changing tides and marked by fluctuating fortunes. Out there, beyond the waterfront, at the shifting threshold where the river becomes the sea, is the source of the city’s past prosperity: obtained from fishing fleets and mercantile trade. No longer the happy hunting ground it used to be, the sea has acquired a different complexion in recent times. Although always feared and respected as a turbulent elemental force by the crews of the offshore trawlers that set out from the port, the sea has become an agent of erosion along much of this stretch of the coast. It is safe to say that, within a short radius of Hull, and on an all too regular basis, a small part of the land is somewhere becoming sea.

Rising sea levels caused by climate change will almost certainly only exacerbate this problem. That this part of the East coast is at the frontline of this growing phenomenon is reflected, perhaps, in the preponderance of wind turbines sited along the blustery East coast, and the increasing investment of various European countries in this form of green energy.

Rising sea levels have affected this part of the planet not just in recent times, but over millennia. A short distance out from Hull is the beginning of the former landmass of Doggerland – a vast ‘land bridge’ that used to connect Britain with mainland Europe before it was lost to the sea after the end of the last Ice Age. A symbol of dramatically changing geography and ecology, Doggerland survives in the language of nautical charts and the famous Radio 4 Shipping Forecast. Not just a place of myth (the so-called ‘British Atlantis’), Doggerland’s former features are also increasingly being exhumed by archaeological surveys and soundings, which have dredged up ancient mammoth bones and found myriad evidence of human habitation.

The changing boundaries between land and sea, and the extent to which this urgent subject has an international dimension, will form the backdrop to a series of artists’ works, to be collected together as an exhibition. In proposing the artists below, I have put forward pieces that are currently being considered by FVU, and for which we feel we can attract other partner funding to make any exhibition budget that is available from Hull 2017 go further. Where the suggested works are not likely to be ones that FVU will directly invest in, I have identified potential funding routes (from the Netherlands or Denmark) that can be followed up, if they haven’t been well researched already.

**The Sea is an Edge and an Ending by Lavinia Greenlaw**

Lavinia Greenlaw is one of Britain’s most acclaimed and accomplished poets. Film and Video Umbrella worked with her closely on a recent online project, called Stay Where You Are, and has been in discussion with Lavinia about extending some of the writing she generated for it into what would be her first artist’s film. The subject matter of the film will follow much of that earlier writing in focusing on her father’s slow decline into Alzheimers, with its poignant loss of memory and identity. Greenlaw grew up on the Essex coast, and its shorelines are a constant source of reminiscence and reflection. Their shifting tidal sands, and the image of the fragile North Sea coastline fighting off the incursions and depredations of the sea, have powerful metaphorical significance for any meditation on the blurring and eroding of the powers of the mind. Evoking a number of literary references (notably the relationship of Prospero and Miranda from Shakespeare’s The Tempest), Greenlaw’s film will draw its inspiration also from the distinctive coastal landscapes of the East of England. It will be shot in collaboration with the renowned director, Grant Gee, maker of Patience (after Sebald). Because we have started developing the project in discussion with the Estuary Festival in Tilbury in Essex, we may shoot key scenes near there, although there is obvious scope, should a partnership with Hull come to fruition, to supplement or replace these with locations near Humberside. It goes without saying also that Greenlaw’s literary reputation will sit well with the focus on poetry (and the poetics of everyday life and emotion exemplified by Philip Larkin) that will be bound to be a feature of Hull 2017.

**New Film Work by Nikolaj Bendix Skyum Larsen**

Nikolaj Larsen is a Danish artist film-maker, who FVU commissioned to make the recent Portrait of a River. That film is one of several intimate, evocative diarised mini-documentaries by Larsen that illuminate and give expression to micro-communities within particular localities. Among his films is Tomorrow Everything is Possible – a warm, heartfelt portrait of daytime drinkers in Aarhus, where Larsen used to live. His focus is often on the overlooked or the marginal but his formal language and his visual imagery is hugely accessible. Ships and boats as examples of miniature communities, and places outside of day-to-day society, are an abiding interest for Larsen. A film made on such a vessel, journeying back and forth across the North Sea, may be of appeal to both Hull and Aarhus. Larsen is held in high regard in Denmark, although he now lives in Paris, and knows curators and exhibition directors in both Aarhus and Esbjerg (on the west coast, opposite Hull). It seems highly plausible that Danish partnership funding could be found for a new film piece by him.

**New Wall-Based Photographic Work by Annabel Howland**

Annabel Howland is a British-born, Dutch-based artist, who FVU commissioned to make a series of photographic and moving-image works for the group project Silicon Fen, which explored commonalities between the landscapes of Holland and East Anglia. Her interest in maps and charts as visual and conceptual indices of actual topographies would make her an ideal person to investigate (and give visual shape to) the undersea contours of Doggerland. Her wall-based works use cut-out elements of landscape images abstracted into the form of relief maps or other cartographies or arrayed into other material forms. Having lived in Amsterdam for more than twenty years, and with a substantial exhibition profile across Holland, and internationally, she qualifies as Dutch, and has been in regular receipt of Mondrian Foundation funding.

<http://www.fvu.co.uk/projects/drains-cables-and-cuts>

<http://www.annabelhowland.nl/>

**Prime Timers by Rob Crosse**

While the above two pieces are by artists with whom FVU has had a previous connection (but would be unlikely to be able to support in production of a new work), a fourth potential project could be something that, like the Greenlaw film, could be developed as part of a wider partnership, including some funding from FVU itself. We are interested in continuing conversations with an extremely promising emerging artist called Rob Crosse. One idea that Rob has pitched to us is for an observational essay film shot on a cruise ship, following a group of ‘prime timers’: gay men of a certain age, who are both attractive to, and attracted to, younger gay men. A play on the notion of cruising as an escape from land bound, hidebound identities, and the piece will reflect on time passing quickly in life but slowly at sea, with its unchanging vistas and its need for excitement. The film (possibly also involving a partnership between the liner/ferry ports of Tilbury and Hull) might make an interesting counterpoint to the Larsen film suggested above.

 **Installation Piece - Lucy Orta**

Lucy graduated with an honours degree in fashion-knitwear design from Nottingham Trent University in 1989, and began practising as a visual artist in Paris in 1992. In acknowledgement of her innovative socially driven work, she was nominated as Head of Man & Humanity, a pioneering master program that stimulates socially driven and sustainable design, which she cofounded with Li Edelkoort at the Design Academy in Eindhoven in 2002. She has also been a professor at London College of Fashion since 2002, and is currently the Chair of Art and the Environment at the University of the Arts London. In recognition of her academic contribution to the visual arts, she has received a honorary Master of Arts from Nottingham Trent University and an honorary Doctor of Letters from the University of Brighton.

Lucy's sculptural work investigates the boundaries between the body and architecture, exploring their common social factors, such as communication and identity. She uses the media of drawing, sculpture, performance, video, and photography to realize a singular body of work. Emblematic artworks include, Refuge Wear and Body Architecture (1992–98), portable, lightweight, and autonomous structures representing issues of mobility and survival. Nexus Architecture (1994–2002), public interventions in which participants connect to each other, shaping modular and collective structures that visualize the concept of the social link. Life Guards (2004–ongoing), reflects on the body as a metaphorical supportive framework. Lucy Orta co-founded Studio Orta in 1992 with her husband, the Argentine artist Jorge Orta, and they now work under the co-authorship Lucy + Jorge Orta.

**WORM Mini Weekend Festival**

WORM is Rotterdam’s is a multi-media alternative cultural centre focused on experimental new media, avant-garde and underground art. They will assemble a collective of artists, filmmakers, musician, DJ’s and performers and travel to Hull via the ferry, creating a pop up version of WORM in Hull for a weekend.

**SEASON THREE: FREEDOM**

July – September

With the celebration underway and a buzz in the air, the city will enter its summer season. Freedom is a platform for people to create, debate, reflect and reimagine.

Hull has always attracted creative risk takers and rule breakers. It is a place that seems to inspire rebellion and freedom of thought, not bound by the conventions of others.

As the plot thickens, this chapter will not only explore the pivotal role Hull played in the emancipation movement, but also a broader interpretation of equality and social justice for all.

*A season programme looking at colour, craft and making.*

**Paper City** (working title)

As part of the Look Up programme, Hull 2017 will commission artists working in paper to create a number of large scale installations within Hull Contemporary, initially for the weekend, city-wide event but to remain in situ for a longer period of time.

**LBGT 50-**

**Zanele Muholi -** TBC

A photographer and self-proclaimed visual activist, Zanele Muholi explores black lesbian and gay identities and politics in contemporary South Africa. For her series “Faces and Phases” (2006-11), Muholi photographed more than 200 portraits of South Africa’s lesbian community. “The portraits are at once a visual statement and an archive,” she has said, “marking, mapping, and preserving an often invisible community for posterity.” Muholi’s sensitive portraits challenge the stigma surrounding gays and lesbians in South Africa, debunk the common rhetoric that homosexuality is un-African, and address the preponderance of hate crimes against homosexuals in her native country. Among other subjects, she has captured the survivors of “corrective rape”. In April 2012, thieves broke into Muholi’s Cape Town apartment and stole over 20 hard drives holding years of photographic documentation, suggesting the continued controversy and sensitivity surrounding the issues that Muholi’s works confront.

**Pride of Place: Share your stories**

Led by a team of historians at Leeds Beckett University’s Centre for Culture and the Arts, people can give examples of the buildings and places special to them; from the private houses of trailblazing individuals; to the much loved local gay bar; to the first venue in town to host equal marriage and everything in between. The result will be a map of England that plots the multitude of buildings across the country that hold a sometimes hidden, sometimes public, LGBTQ history.

**Magic Assemblage (Crafts Council)**

The exhibition will explore themes of craft, technology, inventiveness and play by prominent British and international makers. From robotics, making and coding, alongside handmade animation to gaming. The show will draw on connections between traditional craft practice and the ingenuity that fuels modern engineering and technology. The display will feature newly commissioned works but will also feature loans from makers, artists, public and private collections.

Indicative Makers

Laurence Kavanagh

Conrad Shawcross

The Brother Quay

Jan Svankmajer

Martin Molin

Studio Glithero

**SEASON FOUR: TELL THE WORLD**

October – December

As stories merge and new ones begin, we’ll start looking to the future and exploring what’s next.

We will celebrate the qualities that made Hull, and indeed the UK, stand apart in an unforgettable year of culture. Our sense of independence, our individuality, integrity and sense of humour.

A Hull redefined within the Northern Powerhouse, but with a voice and confidence of a people on the up. As 2017 draws to a close you can tell this is the start of something special for Hull and something the world should hear.

**Land of Green Ginger** (Pop Up)

During the Turner Prize, Hull Contemporary will host a gallery-based representation of the previous 18 months of artist-led audience engagement. The space will become ‘The Land of Green Ginger’ showing the outcome of art works whilst playing host to various groups and communities that may have been developed in the city through 2017. A place that will be representative of the entire city and show the work of the group of seven in a gallery context, work that was designed to be for the people of Hull placed as a counterpoint to Turner Prize.

Joshua Sofaer

<http://www.joshuasofaer.com/art/>

Davy & Kristin McGuire

<http://www.davyandkristinmcguire.com/>

Periplum

<http://www.periplum.co.uk/content/home/>

Aswarm (Thor McIntyre-Burnie)

<http://www.aswarm.com/>

Lone Twin

<http://www.lonetwin.com/>

Scottee

<http://www.scottee.co.uk/>

Dominic Wilcox

<http://dominicwilcox.com/>

**Magnum**

**Hull 2017: A portrait of a city in transition**

Three to five commissions that respond to a city changing, reflecting on the year 2017 and the City of Culture programme. Potential focus points:

Youth: what is youth culture in Hull? What are the issues that the youth face and what is their future alongside the future of their city?

Community in Hull

Identity: linking to the wider discourse around British identity

Industry / heritage

Future : the future is happening now, tech entrepreneurialism (3d printers etc)

The future for historical Hull: Hull as a port (green port, green energy)

An anti authoritarian city / non conformist society: events and happenings across the city. This could also incorporate the impact of change led by City of Culture.

Preferred artists

Martin Parr

<https://www.magnumphotos.com/photographer/martin-parr/>

Mark Power

British photographer creates long term bodies of work framed around architecture and space:

<https://www.magnumphotos.com/photographer/mark-power/>

Alessandra Sanguinetti

American portrait photographer creates intimate long term narrative portraits of her subjects:

<https://www.magnumphotos.com/photographer/alessandra-sanguinetti/>

Olivia Arthur

British photographer, her lyrical photographs often depict hard to reach communities:

<https://www.magnumphotos.com/photographer/olivia-arthur/>

Bieke Depoorter

Belgian photographer - she works mostly on autonomous projects. In 2009, she travelled through Russia, photographing people in whose homes she had spent a single night for her series, Ou Menya:

<https://www.magnumphotos.com/photographer/bieke-depoorter/>

Alec Soth

American photographer and visual storyteller, famed for his depictions of American life & communities. Alec Soth’s work is rooted in the distinctly American tradition of ‘on-the-road photography’ developed by Walker Evans, Robert Frank, and Stephen Shore:

<https://www.magnumphotos.com/photographer/alec-soth/>

Jim Goldberg

Has been exhibiting for over 30 years and his innovative use of image and text make him a landmark photographer of our times. He began to explore experimental storytelling and the potentials of combining image and text with Rich and Poor (1977-85), where he juxtaposed the residents of welfare hotel rooms with the upper class and their elegantly furnished homes to investigate the nature of American myths about class, power, and happiness. In Raised by Wolves (1985-95), he worked closely with and documented runaway teenagers in San Francisco and Los Angeles to create a book and exhibition that combined original photographs, text, home movie stills, snapshots, drawings, diary entries as well as single and multi-channel video, sculpture, found objects, light boxes and other 3-D elements:

<https://www.magnumphotos.com/photographer/jim-goldberg/>

Jacob Aue Sobol

Based in Denmark. He has developed a unique, expressive style of black-and-white photography, which he has since refined and further developed:

**Lee Karen Stow**

**42**

Photographer Lee Karen Stow has worked in more than 60 countries as both a journalist and later as a photographer, often dipping in out of people's lives as assignments dictated. Yet five years ago she began work on a two-week project that has now become a permanent fixture in her life.

Stow was born in Hull, the home of William Wilberforce - a leading voice against slavery, and in 2007 the city commemorated the 200th anniversary of the abolition of slavery in a big way. Despite her extensive travels, Stow had never been to Freetown in Sierra Leone, a city twinned with her hometown, and this sparked an idea to instigate a visual conversation through photography around this issue.

Despite the town twinning, it seems that for many residents of Hull their knowledge of the country was much the same as mine. A country ravaged by a civil war that ended a decade ago, and subsequently the trial of Liberia's ex-president Charles Taylor, who is on trial for war crimes for his involvement in that conflict.

Stow wanted to rectify this and invited the women of Hull to interpret the city's council themes from that year, pride, freedom, belief and so on, through photography. "My idea was to get the resulting pictures printed as greeting cards and send to women in Sierra Leone," said Stowe. "But I managed to get some Arts Council funding to hand deliver them and to take half a dozen digital cameras to run workshops in Freetown." This was a pivotal moment

**No Picasso coming from Pittsburgh** (working Title)

Close the year with a celebration of the artists from Hull who go out and made a name for themselves on the international scene, curated by Richie Culver and Mark Wigan.

Mark Wigan is an English born contemporary visual artist recognised internationally as an influential illustrator and a pioneer of urban art in London, New York and Tokyo during the 1980s. His work explores and responds to anthropology and subcultures and he is the co-founder and curator of The Museum of Club Culture in Hull with artist Kerry Baldry. Wigans approach is interdisciplinary crossing fine art, illustration and urban art and his prolific output includes regular international gallery exhibitions, live painting performances, theatre and television set design, animation, public art commissions, exhibition curation and mural painting. Wigans idiosyncratic pictorial language employs diagrammatic simplicity to create artworks that ignite a primal resonance for the viewer. A prolific artist his distinctive body of work demonstrates a commitment to the power of the imagination and the compulsion to draw. Wigans paintings and drawings are held in private and public collections worldwide and have been described as signposts to the ancient past from the beginning of language itself to a visual anthem for the information overload of the 21st Century.

Current projects include a collaboration with Dr Martens, a collection of boots, shoes, t shirts, and backpacks for Autumn/ Winter 2015 featuring prints of his artwork. Since the 1990s he has lectured in Illustration and graphic design at many universities in the UK including University of the Arts London and Salford University and is the author of six books on Illustration published by Fairchild Books (Bloomsbury Publishing). Clients have included Limelight Club, Time Out, Astoria Theatre, Kensington Market, Scala Cinema, i-D Magazine, Dr Martens, NME, Circulo des Bellas Artes Madrid, Nagoya City Expo Japan, Parco Gallery Japan, Swatch, Panasonic, Toshiba, Virgin, Levis, Fuji TV, Deviant Records, 20 Stories High Liverpool, The Southbank Centre London.

Richie Culver

The exploratory and improvisational approach to making art we find in Richie Culver’s growing oeuvre can be seen as an outcome of the tensions between binary cultural and social opposites — provincial vs. cosmopolitan; cash-strapped vs. affluent; art museum highs vs. street-cultural lows. In what seems an examination of ones experience and inner self, the material outcome of this attitude to creativity can take any one of a range of forms, from gritty documentary photography (much of it made during a period working on a trailer park) to urban bricolage, from primitively executed drawings and paintings through to video. Highly style conscious and yet pragmatic, there is a kind of punk aesthetic at work in Culver’s approach both to art-making and to exhibiting.

With his most recent high profile shows to date taking place in the key Norwegian art city of Stavanger and the antiquarian bookshop Maggs Bros in London Mayfair, he would demonstrate that with the right attitude an artist can communicate in one of any mediums, be that found magazines, satellite dishes, milk crates, a Ventolin inhaler … and even his own heartache. One memorable strand of these shows, and of his work to date, commemorates the street poetry of his bid to rekindle an extinguished love affair. Culver went to his ex-lover’s house in the dead of night and wrote on the wall, in large hand-painted letters: ‘I Loved You, You Just Couldn’t See It’. The technology is crude and urban; the sentiment behind it however is ancient and pan-cultural

**Impossible Arts – Heads**

Imposible Arts latest participatory projection installation uses 3-D face capture and mouth animation to put words in the audiences mouths

As dusk falls, three large translucent heads appear. Looking a bit like the giant Easter Island Heads, but each one of these moves, blinks, and seems almost alive - as they are all magically animated by projections.

They show the faces of any audience members who use our quick self-portrait camera - so absolutely anyone can add their likeness and become part of the artwork.

But then as we watch, the heads begin to speak, to tell tales and even sing short fragments of songs as we put words in their mouths - all fully lip-synced.

Hear them speak and sing words they never said...

<http://www.impossible.org.uk/heads>