

ARNOLFINI STAFF

Peter Begen
BOOKSHOP MANAGER

Martin Clark
CURATOR, EXHIBITIONS

Helen Cole
PRODUCER (LIVE ART & DANCE)

Polly Cole
(ACTING) DEPUTY DIRECTOR

Katie DuLake
MARKETING MANAGER

Donald Ekins
PA TO THE DIRECTORS

Mark Harris
ART HANDLING/PROJECTION TECHNICIAN

Tim Harrison
LIVE ART & DANCE CO-ORDINATOR

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SENIOR FINANCE OFFICER

Lindsay Hughes
ACCESS & EDUCATION CO-ORDINATOR

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ART HANDLING/INSTALLATION TECHNICIAN

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DEVELOPMENT CO-ORDINATOR

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EXHIBITIONS CO-ORDINATOR

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ACCESS & EDUCATION PROGRAMMER

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FILM CO-ORDINATOR,
ARTS COUNCIL TRAINEE

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ASSISTANT BOOKSHOP MANAGER

Graham Williams
TECHNICAL MANAGER

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Robert Huddleston, Richard Johnson,
Geraldine Lindley, Cllr Linda Salter,
Peter Sapsed, Ken Stradling and
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Alternative formats

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Photograph Mark Simmons

Corporate membership at Arnolfini

Since reopening in September, a number of businesses have joined our scheme to pledge their support for culture in Bristol. Members have enjoyed many exclusive benefits at Arnolfini and have attended special events and used our facilities to host corporate seminars and client functions. Their employees have enjoyed exclusive guided exhibition tours, free cinema entry and discounts on bookshop purchases at our Christmas shopping event. We would like to thank all our Corporate

members for their involvement. If your company would like to be associated with Arnolfini at this very exciting time, please contact Lyndsey Jones, Development Co-ordinator for more information on 0117 917 2313 or lyndsey.jones@arnolfini.org.uk

Arnolfini Corporate Members: Arup, Bishopston Estates & Management Ltd, Burges Salmon LLP, City Inn, Faber Maunsell, Hartnell Taylor Cook LLP, ITV West, Institute of Physics Publishing, Rathbone Investment Management, Solomon Hare.

Thank you

Arnolfini is delighted to receive news of a grant from the Rootstein Hopkins Foundation. The grant will help pay for equipment and furniture for our new education spaces and will help us provide new and innovative ways for people of all ages to engage with the contemporary arts. Arnolfini would like to express our thanks to the Rootstein Hopkins Foundation for their support.



Photograph Mark Simmons

Staff Update

Elisa Kay joined us in December as Exhibitions Co-ordinator. She comes to us from Lisson Gallery in London.

Tim Harrison joins us from Hull Time Based Arts as Live Art/Dance Coordinator replacing Tanuja Amarasuriya who departed in November to work for Theatre Bristol. We 'd like to wish Tanuja the best of luck in her new role.

ARNOLFINI inside out

No 11 Winter 2005/06

News from Arnolfini

Arnolfini opens



Photograph Jonathan Hughes

On 10 September 2005 at 10am, following a two-year closure, Arnolfini reopened its doors to the public. Visitors came in a trickle that before long was a steady stream. It was a day of celebration; Nick James flew his 'angel' kites on the quayside to mark the reopening and many visitors sported both the corsages that they'd been presented with by staff at the front doors (part of Jyll Bradley's **Fragrant** project) and the badges they'd made in the new Light Studio.

15,000 people visited Arnolfini on the reopening weekend alone. To the end of November, our visitor figures stand at over 168,000, meaning that pre closure annual figures of 400,000 are likely to be smashed.

The reopening exhibition with its themes of memory, history and loss seemed the perfect way to reopen and attracted a great deal of public and national media interest. Amongst visitors, Lee Mingwei's

Letter-Writing Project and Jyll Bradley's **Landscape with Flowers** were the most commented upon exhibits in a much-praised show.

Feedback for the new building has been overwhelmingly positive with people appreciating the range of new spaces and facilities, not to mention the much-improved accessibility that the building now provides. Says Polly Cole, (Acting) Deputy Director "I think all of us have noticed the new audiences we appear to now be attracting – there is definitely a wider mix of people visiting Arnolfini."

With no signs of visitor numbers slowing, there has been no let up for Arnolfini's staff as we look to build upon the successes of this autumn for the new year. Highlights for early 2006 include the third **Inbetween Time Festival of Live Art and Intrigue** and the first major solo exhibition for Mark Titchner.

CUTTINGS

DESIGN AWARDS

Arnolfini's capital refurbishment project has been entered for the 2006 Civic Trust Awards. The Awards are given to outstanding examples of architecture and design that benefit the local community. We will find out if we have been successful at the Awards ceremony in spring 2006.

ELECTRIC DECEMBER

The Watershed project, Electric December, www.electricdecember.org, was a virtual advent calendar produced to celebrate Bristol's creative energy. Each day of December visitors to the website 'opened' a box to reveal a specially-designed digital treat: original artwork, newly composed music, video footage, interactive animation. Arnolfini's contribution, courtesy of artist Tim Lee, was inspired by **Dream Digester**, the Pedro Reyes project in collaboration with Arnolfini and Studio Upstairs.

BUSINESS WEST

In November, Arnolfini hosted a networking event for Business West members. Former Director Caroline Collier introduced the exhibition, **Starting at Zero: Black Mountain College 1933 – 57** and delegates enjoyed the opportunity to network and discuss the exhibition.

A day in the life ...



*This is a new regular feature where we give you some background information on staff at Arnolfini and what their day-to-day roles consist of. This issue, we start with **Graham Williams, our Technical Manager, a new role conceived during the closure period to help things run a little more smoothly.***

The Arnolfini technical team consists of myself, a theatre technician and projectionist and two art handlers/gallery technicians. The team operate across the full spectrum of technical duties that make Arnolfini run as it should. A large part of our work involves installing exhibitions. This typically takes two weeks during which time we take down the previous exhibition (including any structures such as temporary walls etc) and prepare the galleries so we can then install the new exhibition.

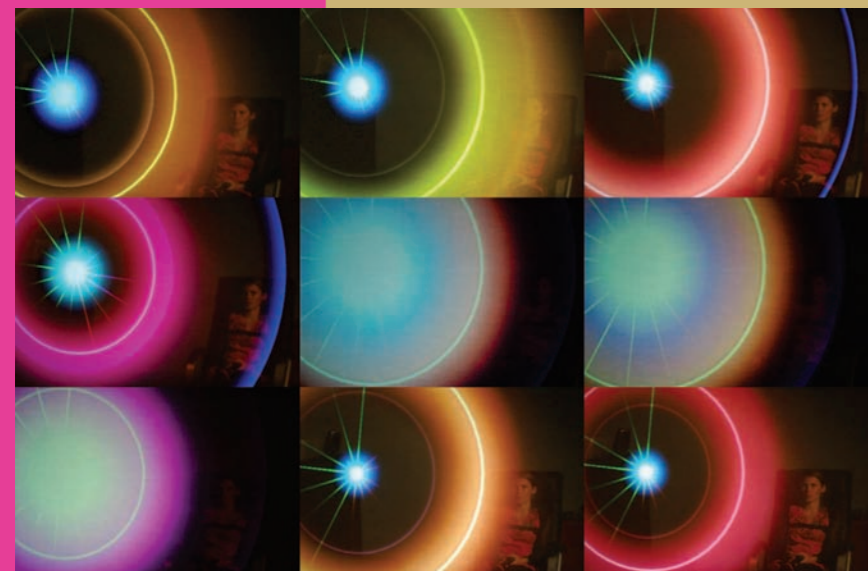
My day at Arnolfini typically starts at 8.45; the first thing I usually do is catch up with the art handlers and find out if the gallery exhibitions are all as they should be. We regularly walk around the gallery spaces with the art handlers in the morning before the building opens to the public and do a visual check and discuss any issue.

The current exhibition is unusual because we are dealing with living organisms in one of the galleries – shiitake and oyster mushrooms! This has been quite a challenge to the technical team as it has involved learning how to grow the mushrooms from special packs of spores through a two-week cycle and then introducing them to the gallery where they are fitted with biosensors. The idea is that through bioactivity electronics and sound processors the mushrooms 'growth and life cycle' is reflected by the weird and complex sounds they create.

Myself and the team are often here well into the evenings to cover live performance art, dance, music and poetry events – rigging lighting and sound equipment in the auditorium and setting up audio/visual equipment ensuring everything runs according to plan.

It's a very varied role – on a typical day I can go from tending mushrooms to discussing air humidifiers and emergency lighting with contractors and of course meeting with Arnolfini programmers to find out what's coming up next!

Inbetween Time 2006



George Poonkhin Khut *Cardiomorphologies*

The third **Inbetween Time Festival of Live Art and Intrigue** takes place at Arnolfini and venues across Bristol from 1 – 5 February. A host of the very best live art practitioners from the UK and abroad come together over the five days as part of the most successful festival of its kind. A number of education initiatives have been programmed alongside IBT to introduce people to live art. The festival will also be accompanied by **This Secret Location** (1 – 12 February) an exhibition of work by artists who occupy the gap between live and digital practice and a symposium (Friday 3 February) that will bring together recognised artists, curators and theorists to explore and discuss live art. For more information please visit our website, www.arnolfini.org.uk/ibt

CUTTINGS

LIKE NOTHING ELSE

In November 2005, Arnolfini hosted the international conference for Engage, the national association of gallery education. Over 200 people attended the conference over three days.

Speakers included Felicity Allen from Tate Britain and artist Eva Diaz from Princeton University.

TOP SHELF

The top three selling books since reopening have been:

1. **Arnolfini**, a history of Arnolfini, written by Phil Johnson and published by Scala
2. **Starting at Zero, Black Mountain College 1933-57**, with essays by Mary Emma Harris, Christopher Benfey, Eva Diaz, Edmund de Waal & Jed Perl.
3. **This Storm is What We Call Progress**, with contributions by Caroline Collier, Martin Clark and Catsou Roberts

PHD STUDENTSHIPS

Steven Robins, Ruth Holdsworth and Paul Hurley have been awarded AHRC funding to take up the positions of research fellows with Arnolfini / University of Bristol Department of Drama, Film and Television.

CHRISTMAS SHOPPING

The Arnolfini bookshop hosted a very successful Christmas shopping evening in December. Supporters and Corporate members were able to enjoy a glass of wine and a mince pie whilst stocking up on specialist art & design books for Christmas gifts.

ANNUAL REVIEW

Arnolfini's annual review for the financial year 04/05 will be published and mailed out from January 2006. If you didn't receive one last year, but would like to, please contact Sharon Tuttle on 0117 917 2316 or sharon.tuttle@arnolfini.org.uk

Bruce McLean print

One of the most exciting parts of Arnolfini's new refurbishment (and certainly the most colourful) is the vibrant new café-bar interior, designed by artist, Bruce McLean. To celebrate reopening, Bruce has very generously made a limited edition (100 copies) screenprint, called **Concept Corner**, inspired by his design.

You can purchase a copy of the print in the bookshop for £235 or by calling 0117 917 2304. The print is signed and the dimensions are 73.5cm x 50cm.



A new Director for Arnolfini

Arnolfini's new Director, Tom Trevor, outlines his future plans for the organisation.



It is a great privilege to be joining Arnolfini at this time of change, following the enormous amount of work that has been put into the building project. I am conscious of the reputation that Arnolfini has earned as one of Europe's leading centres for contemporary art. Thousands of artists and arts professionals have been involved with the organisation, over nearly half a century, and this wealth of creativity has been appreciated and enjoyed by consistently large audiences. Arnolfini is also unique in its mix of art forms and its ability to create dialogues across the disciplines.

The responsibility that comes with such a legacy is not only to maintain the high critical standard of the

programme and to sustain its appeal but also to develop and adapt to the changing circumstances of cultural production. As one of the 'flagship' centres in the UK, Arnolfini is crucial to the future direction of contemporary art in this country, and to demonstrating the vital role of public-funded organisations in supporting experimental arts practice.

A re-examination of the relationship between audiences and contemporary art would seem particularly important. There needs to be a shift away from the mind-set of 'display', with its perceived sense of hierarchy, towards a more socially-engaged 'project-minded' approach, with renewed focus on ideas and experimentation as well as access and participation. The role of audiences in the production of meaning in contemporary art is an active critical debate, and it is important that public-funded organisations are at the forefront of this discussion.

I see no conflict in operating on an international stage whilst also firmly locating projects in the 'local' context. I think it is essential to relate the programme to its immediate cultural surrounds, and not just to seek to make meaning within the narrow confines of art discourse. Bristol is an incredibly rich resource for artists' projects, with its many different histories and traditions. A benefit of this way of working is to engage new audiences on their own terms, and, as a natural consequence, to also increase attendances for building-based activities. However it is important that this process should be artist-led, within the parameters of the curated programme, and that projects maintain a critical core of ideas, of international significance.

Tom Trevor studied Fine Art at The Ruskin, University of Oxford, and Goldsmiths College, University of London. As a practising artist based in London in the early 1990s he exhibited regularly as well as working as a music producer for television. As a freelance curator, he curated projects for inIVA, Camden Arts Centre, the Freud Museum and the Wellcome Trust, amongst other organisations. As Director of SPACEEX, from 1999 – 2005, he curated more than fifty exhibitions and projects. He has placed a particular emphasis upon socially-engaged, context-led projects.