

EXPLORE EREGATA

Please leave in the gallery after your visit for others to enjoy.

AN INVITATION TO EXPLORE BY HOLLY THOMAS:

As I explored the exhibition I was drawn to Sime's words about 'slowing down'. I thought about the word *eregata*. How it asks questions about the possibility of experiencing serenity in a world and culture of busyness and productivity.

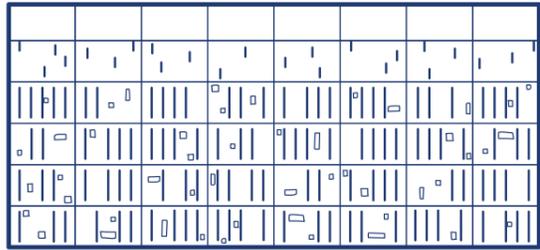
What does it mean to slow down, to take time, to attend to the natural and fabricated materials that we encounter? How might we reimagine our relationships to the places and spaces we create, grow and inhabit together? Where might the tensions lie and where can shared understandings be found?

Sime's words – found around the building – also prompt us to think about the possibility to create and grow places and spaces with love and collaboration at their heart. They also make us consider how the very materials that we work with have a sentience (an ability to feel), a history and a story to tell.

As you move through **Eregata** you are invited to slow down and take the time you need to experience the work. You are welcome to move through the space however you choose, to discover the works that you are drawn towards, to listen to audio-descriptions, to pick up and hold examples of materials used to create Sime's work – see the invitation on the back page – and to consider the time taken to collect and repurpose each material. You might also reflect upon the collaborations forged during the creation of **Eregata**, or what it means to you to experience, create or grow your own sense of serenity.

Holly Thomas is a contemporary dance artist based in Bristol. She specialises in inclusive choreography and embodied audio description for dance, bringing her lived experience of visual impairment to her work. Holly has worked with Arnolfini since 2019, is a resident at the Watershed's Pervasive Media Studio and a member of the West of England Sight Loss Council's Arts and Culture Forum.

Eregata encourages you to take time, slow down, and find your own sense of calm or serenity. We invite you to use all your available senses. Whether you are experiencing the exhibition through sight or sound – by listening to our audio descriptions which can be found as QR codes on the wall labels – what do you notice? What are you drawn to? How does your body feel?



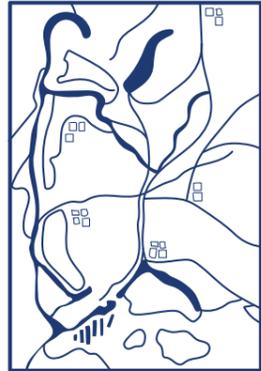
WALKING A TIGHTROPE

Arrive in the first gallery, find a place to rest, soften your gaze, take a breath. How might you walk the 'tightrope' between the busyness of the city outside and the serenity of the gallery?



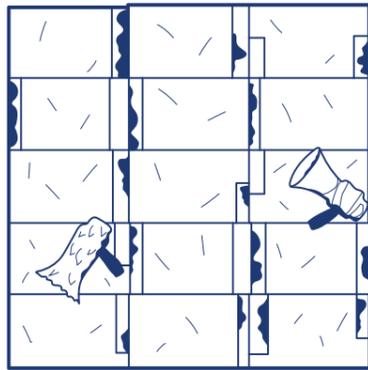
LANGUAGE

In one of the films (in the dark studio) Sime tells us that 'we all share the same language'. What words, phrases or language might you use to describe your experience today?



SEEING

We all 'see' and experience things differently in the world and in works of art. In **Tightrope: Noiseless 18** I see both a map of neighbouring cities surrounded by an ocean and the torso and arm of an unknown figure. What does it remind you of? What does the audio description help you to 'see' in the work?



LISTENING

Slow down, stay a while, find stillness in your listening body. What do the **Tightrope: ECHO?!** works communicate to you? What can you hear? How do we experience a work through listening?



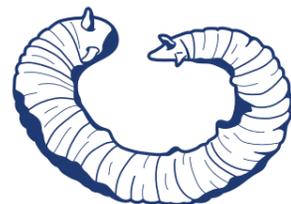
SHAPE

Find a place to sit, stand or rest and listen to the **Monkeys, Frogs and Televisions** audio description. Can you imagine what it feels like to take a handful of mud and straw and allow its shape and form to emerge as the description unfolds in your mind's ear.



COLOUR

Think about what the word 'Green' means to you? Is it a colour, a memory, a texture, or a scent? Carry this with you as you approach **Tightrope: It is Green 8**. Whether you listen to the audio description or experience the work by sight, can you re-imagine the meaning of 'Green'?



GROWING

When Sime describes Zoma Museum he talks about growing buildings, places and spaces with love. What does it mean to grow a building or an artwork? Take a moment in our community workshop to reflect, play, imagine and grow.

These prompts have been created by Holly Thomas to help you interpret the exhibition in your own way.

'EVERYTHING CARRIES FINGERPRINTS.'

Elias Sime uses lots of different materials, which often take years to collect: "I prefer things that have been touched or been in contact with people... each material I collect has its own story. It has its own language. Every story has a beginning."

As an artist the materials Sime uses come from all over the world. As you explore **Eregata** you are invited to pick up examples of these materials. Hold them in your hand and imagine who might have held this material before, what was their story?

Here are some of Sime's stories...

Buttons: "This button in my language is called qulef, in your language it is something else. But we are all talking about the same button... This button found in Ethiopia could have come from anywhere in the world, imagine how far it has travelled. Imagine how many times it has looped around the world. Just to end up here."

Electronic components:

"When I first saw a motherboard, it reminded me of a city, of landscapes, as well as of the people in the factory who assembled it."

Ceramics: "Bareness... is a hand-moulded and traditionally fired ceramic work. I made an artistic decision to fire the ceramics outdoors with traditional techniques instead of a kiln... I wanted to express our bareness and fragility as human beings..."

Computer keyboards:

"Sometimes thoughts are expressed through noise, and other times, through silence. The keyboard is not loud but it is full of symbols."

Electrical wires: "It's just human nature to want to braid something, to bring them together. Some of the braids are braided with five strings. Some are with four, some are with three. That is intentional. That is what makes it human."



Explore **Eregata** can be downloaded on our website or listened to as an audio guide using the QR code.

Please return the materials and this guide after you have explored the exhibition.

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