

FURTHER READING: ON SOUND AND SPACE

The Quarryman's Daughters by Katrina Palmer

Katrina Palmer was selected as part of the 2013 Open call for proposals from Artangel and BBC Radio 4. The resultant project was Palmer's End Matter (2015), an excavation of the Isle of Portland off the south coast of England, a place shaped and hollowed out over centuries by convicts and quarrymen to provide stone for some of London's best-known buildings.

[Read more about Katrina Palmer and Artangel](#)
[Listen to The Quarryman's Daughters](#)

[Tate, Introduction to Sound Art](#)

Centre for Research in Sound Arts

CRiSAP is a research centre of the University of the Arts London, founded in 2005, dedicated to the exploration of the rich complexities of sound as an artistic practice. Their main aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised.

Over the past decade CRiSAP has become the leading international research centre in sound arts practice. Led by co-directors Cathy Lane and Angus Carlyle, CRiSAP has produced publications, symposia, conferences, talks and exhibitions that have developed the emerging disciplinary field of sound arts. CRiSAP is closely related to the BA (Hons) Sound Arts and Design and MA Sound Arts courses at LCC.

[Read more about CRiSAP](#)

Susan Philipsz

Over the past two decades, Susan Philipsz has explored the psychological and sculptural potential of sound. Using recordings, predominantly of her own voice, the artist creates immersive environments of architecture and song that heighten the visitor's engagement with their surroundings while inspiring thoughtful introspection. The music Philipsz selects – which has ranged from sixteenth century ballads and Irish folk tunes to David Bowie's Ziggy Stardust – responds specifically to the space in which the work is installed. While each piece is unique, the storylines and references are often recognizable, exploring familiar themes of loss, longing, hope, and return. These universal narratives trigger personal reactions while also temporarily bridging the gaps between the individual and the collective, as well as interior and exterior spaces.

[Read more about Susan Philipsz on the Tate website](#)
[Watch a video about Lowlands](#)

Cevdet Erek

Trained in architecture and sound design, Cevdet Erek is a visual artist and musician based in Istanbul. He is also the drummer in avant-garde rock band Nekropsi. Erek's artistic practice is based on the themes of sound, architecture, rhythm, measured time, dance music and site-specificity.

[Read more about Cevdet's installation 'Alt Üst' at Spike Island here](#)
[Read more about Cevdet's work at the 20th Biennale of Sydney](#)

The Art of Noise by David Toop

Musician and composer David Toop looks at The Art of Noise, starting with the Italian Futurist Luigi Russolo idea that urban and



industrial sounds, including the noises of modern warfare, were a new and enthralling source of musical material.

Tate Etc. issue 3: Spring 2005
[Read The Art of Noise online here](#)

Her Noise Symposium, May 2012

Listen to the recordings from this symposium which brings together musicians, artists and academics to discuss feminist discourses in sound and music.

[Listen to papers from Her Noise here](#)

12 Sound Artists Changing Your Perception of Art

[Read about more sound based artists here](#)

REMINDER: CALL FOR SUB GROUP PROPOSALS British Art Network Sub Groups 2016/17

We are pleased to announce plans to continue supporting sub groups in 2016/17 that focus on specific areas of British art. This initiative is designed to enable network members, who work within specialist subject areas and have relatable research interests, to come together and continue conversations and collaborations around specific topics beyond a one-day network event.

Existing sub groups may apply for renewed funding, outlining their aims for a second year in an expression of interest, however we also welcome applications for new sub groups from the wider network.

Organisations affiliated with the British Art Network are invited to submit an expression of interest to lead a small-scale sub group on a specific area of British art of their choosing. The proposed topic of the sub group should relate to an area of interest or richness in the lead organisation's own collection, which they would like to explore in greater depth. The British Art Network has funding to award three UK based organisations £1000 each to establish a group and support its activities; these could include informal work in progress and knowledge exchange sessions and visits to collections and exhibitions of interest.

Please note, the sub groups provide an opportunity for British Art specialists to jointly discuss areas of further specialised interest. The sub group activity should not mirror the style of the main British Art Network programme and should be smaller in scale. The research conducted within the sub groups could potentially feed back into the production of a main programme seminar or other outcome, although there is no obligation for it to do so.

How to apply

Expressions of interest are welcomed from current British Art Network members who are in full or part-time employment at a UK museum, gallery or university. Each organisation applying must name a lead contact, with responsibility for convening the sub group and administering its activities.

Please submit a short expression of interest addressing the following points (max. 2 pages A4):

What area of British Art would you like the group to focus on and why?

What kind of activities would you like to support with the available funding?

How will the sub group support the development of curatorial knowledge and expertise in your chosen field of British art
How will this opportunity benefit your wider organisation?



Deadline

Please send your expression of interest to Rebecca Ball, Network Coordinator for British Art, Tate rebecca.ball@tate.org.uk by the deadline of **Friday 21 October 2016**.

Please share and promote this opportunity within your wider organisation.

FORTHCOMING BRITISH ART NETWORK SUB GROUP EVENTS

'Those Wilder Sorts of Painting' Revisiting Murals in Britain 1600-1750

Murray Edwards College, Cambridge
16 September 2016

The British Mural Painting sub group will host a one-day interdisciplinary study-day focussing on mural painting and its place within the cultural life of Britain in the seventeenth and early eighteenth centuries, highlighting new ways of looking at the work, its artists and patrons.

Confirmed speakers and themes include Stijin Brussels (Leiden) and Ute Engel (LMU Munich) on Continental parallels; Andrew Pinnock (Southampton) on opera; Richard Johns (York) and David McNeil (Dalhousie) on architectural typologies, and Nick Nace (H-SC Virginia) on country house poetry, as well as artist case studies by Julie Fergusson (Oxford) and Stacey Hickling (UCL) on Antonio Verrio; Lydia Hamlett (Cambridge) on Louise Laguerre; Francois Marandet (IESA) on Louis Cheron; Anya Matthews (ORNC Greenwich) on James Thornhill, and Laurel Peterson (Yale) on Giovanni Antonio Pellegrini.

For more information and to reserve a place, please contact Lydia Hamlett: llkh25@cam.ac.uk



OTHER BRITISH ART RELATED EXHIBITIONS & EVENTS

Beyond the British Art Network

Concealment & Deception: The Art of the Camoufleurs of Leamington Spa 1939 – 1945, Leamington Spa Art Gallery & Museum

22 July – 16 October 2016

This exhibition tells the story of the camouflage establishment based in Royal Leamington Spa during World War 2 (1939-1945). The Civil Defence Camouflage Establishment was found at the start of the war with Nazi Germany to develop camouflage for strategically important installations like factories, power stations and airfields. Later, in 1941, the CDCE was expanded to include a Naval Camouflage Section and renamed the Camouflage Directorate. The exhibition presents the work of the camouflage staff - often known as 'camoufleurs' - against the backdrop of life on the 'Home Front'.

The exhibition includes an important group of paintings, watercolours and drawings loaned by the Imperial War Museums, complemented by others from Leamington Spa Art Gallery & Museum, the Herbert Art Gallery in Coventry, the Henry Moore Institute in Leeds, and from private collections. Artists featured include Mary Adshead, Dorothy Annan, Stephen Bone, Louis Duffy, Evelyn Dunbar, Eric Hall, Cedric Kennedy, Edwin La Dell, Colin Moss and James Yunge-Bateman. Their work will be on display alongside clothing, equipment and documents relating to the Home Front in Leamington Spa.



For further information please visit the Leamington Spa Art Gallery and Museum [website](#).

Close Up & Personal: Victorians & Their Photographs, Watts Gallery – Artists' Village
14 June – 6 November 2016

The advent of photography in 1839 catapulted Victorian society into a new age of science, art and leisure. Previously only the wealthy could possess a painted portrait, but photography was cheaper and democratised the privilege of owning a likeness. A variety of forms soon emerged including the carte-de-visite, the daguerreotype, albumen prints, family photograph albums and stereoscopes.

This exhibition explores some of the ways that early photography was enjoyed by a society that quickly became obsessed with the new technology. See how the industry boomed and the culture of celebrity was born.

Close Up & Personal: Victorians & Their Photographs is an exciting new interactive exhibition of photography and photographic items from the Watts Gallery Collection, with loans from London Stereoscopic Company. See images of Victorian celebrities, and discover the rise of photography as art through the images of Julia Margaret Cameron and Henry Holiday. Interact with stereoscopic viewers (the first 3D photographic technique), and take a Victorian-style selfie.

For further information please visit the Watts Gallery [website](#).

Picasso Picabia Ernst Symposium, Tate Britain
25 November 2016, 9.00 – 19.30

£78, £48 concessions
Lunch and refreshments included

New perspectives on some of Tate's key paintings by Francis Picabia, Pablo Picasso and Max Ernst are presented, as the conclusion of a two-year study into their history, context, materials and techniques. The project was carried out by Tate paintings conservator Annette King, funded by the Clothworkers Foundation, London, working with Tate conservation scientists Dr Joyce Townsend and Dr Bronwyn Ormsby. A number of international art historians, conservators and conservation scientists present new research into Picasso and Picabia, covering both their early and later periods of painting. The twelve presentations are followed by a discussion, then drinks in the Clore foyer. Delegates (except concessions) receive a copy of the edited postprints, published by Archetype and edited by Annette King, Joyce Townsend and Adele Wright, in summer 2017

For further information please visit the Tate [website](#).

Constable in Context: Salisbury Cathedral from the Meadows in perspective
The Salisbury Museum
17 September – 25 March 2017

£8 Adults, £4 Children
All museum tickets are valid for 1 year

In 2013 John Constable's Salisbury Cathedral from the Meadows 1831, one of the greatest masterpieces of British Art, was secured for the nation with assistance from the Heritage Lottery Fund, The Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. The acquisition was part of a new partnership, *Aspire*, between five national and regional galleries: Amgueddfa Cymru – National Museum Wales; the National Galleries of Scotland; Colchester and Ipswich Museums; The Salisbury Museum; and Tate Britain.

This September, the museum – the fourth of the six venues - will open a major exhibition with Constable's stunning painting at its heart. For Salisbury Museum, this is an opportunity to put Salisbury Cathedral from the Meadows 1831, in its historical and artistic context. With paintings of Salisbury Cathedral from the 17th century to the 21st century, you can see how Constable's work sits not only within a historical context, but also the huge impact his radical painting style had on the artists who followed.

Aspire is a partnership programme touring Salisbury Cathedral from the Meadows 1831 across the UK. Aspire is supported by the Heritage Lottery Fund and Art Fund.

For further information please visit the Salisbury Museum [website](#).

Should you have any comments or wish to contribute to the content of the next newsletter please email BritishArtNetwork@tate.org.uk.

The British Art Network is supported using public funding by Arts Council England.



If you have any questions or want to update your contact details please contact Rebecca Ball, Network Coordinator for British Art, via Rebecca.Ball@tate.org.uk

Top image: Maciá, Oswaldoi, Something Going On Above My Head 1999, Audio, 16 channels, stereo duration: 30min, Purchased 2010 © Tate
Second image: Horn, Rebecca, Concert for Anarchy 1990, Piano, hydraulic rams and compressor, unconfirmed: 1500 x 1060 x 1555 mm sculpture, Purchased with assistance from the Art Fund and the Friends of the Tate Gallery 1999, © Tate
Third image: John William Waterhouse, The Lady of Shalot, 1888, Oil paint on canvas, support: 1530 x 2000 mm frame: 2000 x 2460 x 230 mm, Presented by Sir Henry Tate 1894 © Tate
Fourth image: Thornhill, Sir James, A Ceiling and Wall Decoration c.1715-25, Graphite, ink and watercolour on paper, support: 311 x 391 mm frame: 547 x 619 x 25 mm, Purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996 T08143 © Tate
Last image: Wallis, Henry, Chatterton 1856, Oil paint on canvas, support: 622 x 933 mm frame: 905 x 1205 x 132 mm, Bequeathed by Charles Gent Clement 1899 © Tate

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