

Wed 15 Feb,  
12pm-1pm

## **Welcome Walkthrough: Lazard, Johannesson and Nashashibi**

### **KEYWORDS**

gallery, exhibition, artists, painting, art, map, walkthrough, artworks, people, dance, work, audio, painter, northern hemisphere, questions, projection

### **SPEAKERS**

Simon Withers, Lachlan Hui, Paul Pryce, Natelle Morgan-Brown, Aaron Calladine

### **Natelle Morgan-Brown 00:03**

Welcome to Nottingham Contemporary, and welcome to the welcome walkthrough. So this walkthrough is part of our series of walkthroughs, where we move around the gallery together, particularly with our partners and academics and artists and part of our staff team to look at the exhibitions together. This welcome walkthrough is the very first walkthrough of every season. And it's a place to ask questions, a place where there's no assumed knowledge or assumptions about what people do or don't know. And it's a place to share opinions and thoughts about the artworks that we see in the galleries. So in gallery one, we'll look at the work of Carolyn Lazard. So this artists work focuses on political aspects of care of community of illness and disability as well as access. So the work is a dance performance without any dance. The artist is effectively asking us to look at the work in a different way so decentralising, or destabilising, the optics or eyes and the way that we're used to looking at artworks. The second gallery that we'll looking at is work by Rosalind Nashashibi. They are a filmmaker turned painter. And interestingly enough, Rosalind describes her

# msdnpnttoI Contemporary

filmmaking process as collaborative, but of her painting as solitary, but something that she does, taking inspiration from lots of different spaces. So in the gallery, there's large colourful paintings, and the artist asks us to look at the work from different vantage points and different viewpoints by moving around the gallery. The third artist that we'll look at is Charlotte Johannesson. So in the gallery, you'll see artworks that they've made right from the 1960s up to the present day. Charlotte is a textile artist who uses her work as a form of protest Charlotte used pioneering digital technologies to create prints and woven textiles that you see here.

## Lachlan Hui 01:54

So for Carolyn Lazard's practice, they focus on different means of accessibility and care. And often their work features different tools of aid and care into different materials of creativity. And as for Long Take the artist was inspired by the 1960s emergence of dance for the camera, which is a type of performances that are made exclusively for broadcasting and filming. Carolyn turns the idea on its head by transforming the gallery into what it looks like a black box or a dance studio. The show is composed of three works that forms the installation. Upon entering the exhibition, one could hear the sounds and voices from the first work in the gallery Leans Reverses. Carolyn has written a dance score or a sequence of dance moves and have it recorded, being performed by their close collaborator, Jerron Herman, and Jerron's performance then, audio described by the poet Joselia Rebekah and also caption on the three channels monitor that are in the galleries. You will hear sounds of the performers, intensive movement, stomping and heavy breathing to say a few and closely followed by Joselia's narration around the gallery. These combinations of audio and captions creates an illusion as if Jerron is standing live in the gallery Carolyn's intention of deliberately avoiding any visual representation of the entire performance and instead relies on audio and caption description and the audience participation was, in a way a challenge to how the art world usually works have heavily rely

# Nottingham Contemporary

on visual elements to express the ideas of an art and to also highlights how disability could affect the viewing experience and how we can adapt to it and somehow intentionally create some other means of support and friendship between strangers and visitors. Maybe people be relying on other participants dance move and try to interpret and maybe make exchange between different readings and different conversation between people. In another words that's present in this exhibition was Surround Sound, which are basically several Vinyl floorings that covers the gallery floor in the previous installations of this exhibition The artists did not realise how the audience tries to dance along the audio, and the caption, tried to figure out the dance themselves. Therefore, the artists later decide to leave the vistor's footprints and all the tracks on the floor and let the show and the participation be part of the exhibition. And another theme in this exhibition was to also explore how the artworks could recite beyond the gallery setting. Carolyn have modified some of the galleries benches into more comfortable seating for a long viewing vistor's. It was based on the artists experience in the galleries, of because of adventures not being that comfortable. And they want to make a change about it. Thus comes to this work of institutional seatings. There are four institutional seats in total, three of them are in the gallery for visitors view work. And there's also one hidden in the public space to blend into the gallery for regular people to use. The art is actually considers the visitors comfort and ease of access in this exhibition, which includes this bench right here as part of the work.

**Aaron Calladine 06:26**

So yeah, I was drawn to this piece, because the theme that Rosalind picked up on throughout the exhibition was looking through. And this one was struck me as looking through. And it kind of raised the question of whether they're looking from the inside or from the outside, it initially looked like they were in a room, and on the inside looking out. And then I then I noticed this hook, which was another theme that she's used, I

# msdnpnttoI Contemporary

noticed the hook and the hook is locking the window, and that normally would be on the inside. So it looks like this person is actually potentially on the outside looking in. And I think that can be out it feels a lot of time for people who are looking at art, whether they're looking at it from the inside, or from the outside. Some people feel more comfortable and feel like they're looking from the inside of the art world. And some people feel like they're looking from the outside in and don't necessarily quite get it or don't necessarily feel welcome. So that's what this piece brought up for me. It also had the other two hooks. And it became apparent that they also could feature as question marks. Flip the other way around, which again, brings the thing of bringing the questions around on questioning what art is and what it's for. This is also there's an ambiguity, there's no clear it's not there's no clear kind of identity of this person behind them, behind the behind the what have called this the blue shutters. So behind the shutters is no clear identity could be a man could be a woman, you know, it's quite vague. But the really the focus is on the eyes and looking and looking in and looking through. I feel that when we're looking at art, we've got to understand that we're looking from our own perspective, you know, and there's no right or wrong way it can ask questions of you that it doesn't ask of somebody else. And that's fine. And you can ask questions of it. And I think it's very brave. Also, Rosalind, she's she talked about the difference of being a filmmaker. And also being a painter. One of the things that she said is that it's a more so more and more intuitive, more internal kind of process, more solitary process, doing the actual painting than it is with the film where it's more collaborative and things like that. And I think this can also reflect the the artists looking at us looking at our art, as well. So that's something else I brought for me. It's so because they're opening up their world to us, as the viewer. And I think it's very brave. And it also shows that art doesn't have to be really, really perfectly fine, fine art all the time. It can just be, you know, with no disrespect at all to the artists, it doesn't have to be all perfect. It's, you know, there's an imperfection in there, which is, which

# Nottingham Contemporary

is actually that I think, is good. And kind of brings accessibility to it from that perspective as well. So, yeah.

**Paul Pryce 09:45**

I'm going to focus on a couple of pieces of artwork, which I can see in this room, and one of them is actually across the room, and it's a map of the world. And also I'm going to refer to this particular map. When I first came to this exhibition, I viewed the map which was across the room, which is based on the Mercator projection, which was produced back in the 15th century. The thing is, that was the map that I sort of was introduced to as a child, you know, going to school. And it was back in somewhere around 1974, when one of my teachers pointed out that that map is actually inaccurate, because the way it's kind of the scale of it, is not quite correct, because if you look at a globe, you can see the landmasses look totally different from when a map of that nature was actually produced. So if I just sort of move, say, you know, sort of a decade, decade and a half forward to around 1988, I went to see one of my tutors on a continuing education course. And when he opened his office door and invited me in, I came across a map of the world, which I've never seen before. And I thought, wow, I thought, Let's adjust, you know, please don't adjust your TV sets kind of a thing to stand there just looking at the map for a few minutes and saying, Wow, what's that, and I was told that it's known as the Peters projection, which, which was produced in 1967. And this map, when I walked round, I came to this and as and as I said, pointed out to Natelle that this is a more accurate map. Because let me just explain the map across the room, produced back in the 15th century, it's as far as where the equator is situated. It says though, you've got so called northern hemisphere land masses, which includes North America, and Europe. And then you've got the so called Southern Hemisphere land masters, which is South America, Africa. And I think they even shoved, Australia into northern hemisphere, as well. But if you look at this map, and please, please do go away and check for yourselves. And you'll see where the equator is really situated.

# msdnpnttoII Contemporary

And what you'll find is that most of the African continent is in the northern hemisphere. And I find that quite striking. So you can see it's, it's a huge discrepancy. And what I don't understand is that when the Peters projection was produced in 1967, during the 70s, really, we should have been seen the Peter projection, but there was some objection. And I wonder why. Anyway, the main, the main thing is, you know, it just shows how our minds have been sort of directed in certain certain direction, and almost basically questioning things.

**Simon Withers 13:13**

The exhibition is still really new to me. And so like Rosalind's paintings are also and how do I find my way into it, other than kind of reading and hearing what the artist has to say about it. Sometimes it's how you bring your own knowledge into a painting, and sometimes grasping at your own references. So as intrigued is when I began to read about Rosalind's residency at the National Gallery, and looking at a photo of her where she is standing next to one of her own paintings, which is here on my right, but also, the other painting in the photograph was her work placed next to Velázquez's Rokeby Venus was considering that work and its relationship to the suffrage movement, and Mary Richardson, who was seen to attack the painting and damaged it in the early part of the 20th century. So Rosalind, within some of her work, you could say quotes, the paintings that she's referencing, as well as there will be personal narratives within it, such as the motif of the hook, I feel that what I get out of that is she's painting and aligning herself with art historical painters, as well as contemporary ones. So when I come to an exhibition like this, I try and look at some of these kind of reference points, and whether they are directly in that painting or not. They're useful for me again, as a kind of hook to understand something of the nature of maybe the composition, the colour, and how that relates to my interpretations of it. Picking up on this aspect of it's always a personal interpretation of a painting I'm once seeing it anew trying to find references. Woman in a Boat caught my attention is when I first looked at it, I couldn't help

# Nottingham Contemporary

but think of Botticelli as Birth of Venus. In some ways, it was very much about that kind of colour here. This kind of almost iridescent pink and blue reminds me of the inside of a shell. So rather than falling from a boat, perhaps she's falling from a shell, and perhaps drawing some attention here again to the Rokeby Venus, and the idea of Botticelli's Birth of Venus as kind of coexisting within many narratives that are there to unpack. So perhaps again, if this is Venus, what she's doing is she is tumbling out of her conch shell as for a boat, and disrupting the waters of Monet's water lily pond.

## Visitor 15:55

I came to the gallery today for the welcome walkthrough, and came with certain expectations that it might be a bit beyond me or a bit elitist, or whatever. And found it was the complete opposite. It was very welcoming. It was very warm. The person who introduced the session gave us a great icebreaker, we did a bit of meditation, everyone felt calm then and chilled and relaxed. And all of the presenters it was a variety of different people talking about each of the exhibitions, did so in a way that drew you into the exhibition didn't make you feel outside of it in any way, and prompted some great questions. And also, it's clear that the gallery is partnering with some interesting other organisations, some of whom spoke as presenters. And the whole thing was a very powerful experience that I remember for a long time. I attended the welcome walkthrough today, and really enjoyed it. The thing I enjoyed most I think, was that they had such a range of speakers. And each speaker brought something different to each gallery that they were talking about and the art that was in the gallery that they were talking about. I don't consider myself to be an art aficionado. I just came because I was curious and I wanted to see what my local gallery has. And I just really enjoyed it. And I also enjoyed the discussion that I had with some of the other attenders after the exhibition, really. I met, met a few people and met some very interesting people. We had some very interesting talks.