**Gallery One Wall Labels**

Gallery 1: EAST

Time of Change

*Artefacts – time capsules – landscapes*

Before the Great Flood and the Great Freeze of 2071, this city was called Nottingham. It was re-christened the Silver City by those who stayed, locked in by ice. Water and cold were not the only threats to our survival in that decisive era. Sherwood Forest had suffered severe damage in the Fire Season of 2068.The woodland has been regenerating ever since, though some

tree species never returned. It remains at risk between the months of June and October.

When those who fled to other parts of the Sherwood Sector began to return, they revived the textile industry using new pigmentation systems. Meanwhile, local weather forecasters were developing their craft, combining the study of sun, wind and water with the observation of wildlife and plants.This era was also marked by an intensification and deepening of spiritual understanding, leading to the creation of the Temple, where regular gatherings are held to this day.

This gallery hosts artefacts marking the passing of time. Shaped by the elements, these remnants from the past show how each era has its own vision of its place in history.

***Spiritual Overlay***

Grace Ndiritu
2021
A specially designed journey through Nottingham Contemporary’s galleries, orientated to the four cardinal points, corresponding to different phases of time. Commissioned by Nottingham Contemporary

***A modern map showing Nottingham***

c.1800
Date unknown
Printed map
On loan from the School of Geography Map Collection, University of Nottingham

***J. Bell’s Plan of Nottingham***

1904
Printed map
On loan from the School of Geography Map Collection, University of Nottingham

***Subsidence and Flooding Report***

R.M. Finch, City Engineer & Surveyor, Nottingham City Council
Map from the City of Nottingham Report, 1952

On loan from the School of Geography Map Collection, University of Nottingham

***The Journey to Work***

R.M. Finch, City Engineer & Surveyor, Nottingham City Council
Map from the City of Nottingham Report, 1952

On loan from the School of Geography Map Collection, University of Nottingham

***A Plan of Nottingham Broadmarsh Centre***E. Goad Ltd.
1985/89

Printed map
On loan from the School of Geography Map Collection, University of Nottingham

***Flag***

John Newling

2021
Soil and text Courtesy the artist

***Wet Spells***

Femke Herregraven

2021
Radio broadcast transmitted from Gallery 4

Courtesy the artist, commissioned by Nottingham Contemporary with the support of the Mondriaan Fund.

***Black Beauty: The Vision***

Grace Ndiritu
2021
4K film transferred to digital video, 6 mins Courtesy the artist, Una Presencia and Post- Hippie Productions. Co-commissioned by Nottingham Contemporary, Coventry Biennial and Kunstencentrum Vooruit, Ghent, with the support of Arts Council England

***Categories of Close Encounters* from the series ‘A Partial Correction to the Representations of Earth Culture Sent Out to Extraterrestrials on the United States 1977 Voyager Interstellar Space Probes’**

Connie Samaras
1994
Archival inkjet print from film Courtesy the artist

***Categories of Interior Space: Astronaut* from the series *‘*A Partial Correction to the Representations of Earth Culture Sent Out to Extraterrestrials on the United States 1977 Voyager Interstellar Space Probes’**

Connie Samaras
1994
Archival inkjet print from film Courtesy the artist

***Ciel***

Nicola L
c.1976
Ink, cotton, wood
Courtesy Alison Jacques, London and Nicola L. Collection and Archive

***Black Beauty: The Journey***

Grace Ndiritu
2021
Betacam film transferred to digital video,
23 mins
Courtesy the artist, Una Presencia and Post-Hippie Productions. Co-commissioned by Nottingham Contemporary, Coventry Biennial and Kunstencentrum Vooruit, Ghent, with the support of Arts Council England

***Nov. 8, 1989***

On Kawara
1989
Liquitex on canvas
Private collection, Derbyshire

***Ge***

Asad Raza
2021
4k digital video with voiceover and subtitles 21 mins
Courtesy the artist

***Mind field: framework to integrate things seen across different fields I*** Vivian Lynn
2007

Collage, mixed media on aluminium Private collection, London

***Synthetic Chromatophore, Pink***

Céline Condorelli
2021
Copper Sulphate and Yellow Potassium Ferrocyanide on cellulose membrane

All works courtesy the artist, commissioned by Nottingham Contemporary

***Synthetic Chromatophore, Brown***

Céline Condorelli
2021
Manganese Sulphate, Copper Sulphate and potassium hydroxide on cellulose membrane

***Synthetic Chromatophore, Blue***

Céline Condorelli
2021
Iron Sulphate and Yellow Potassium Ferrocyanide on cellulose membrane

***Synthetic Chromatophore, Yellow***

Céline Condorelli
2021
Manganese Sulphate and Ammonia Phosphate on cellulose membrane

***nimiia cétii***

Jenna Sutela
2018
Digital video, 12 mins Courtesy the artist

***One Hour Sun Drawing***

Roger Ackling
1978
Sunlight on wood on paper with text Courtesy Annely Juda Fine Art, London

***One Hour Sun Wheel***

Roger Ackling
1976
Sunlight on card on paper with text Courtesy Annely Juda Fine Art, London

***Landscape for Fire***

Anthony McCall
1972
Digital transfer from 16mm film original, 7 mins Courtesy Sprüth Magers

***Companion Species, Emergency Weave***

Eline McGeorge
2015
Emergency blankets, inkjet prints, canvas stretcher
Courtesy the artist and Hollybush Gardens, London

***Octo Clutch/Temporary Home***

Sandra Mujinga
2018
Coated polyamid fabric, bag buckle, polyester ribbon, inkjet print on clear Perspex, adhesive plastic sheet, steel and silicon rubber Courtesy the artist

**Gallery Two Wall Labels**

Gallery 2: SOUTH

Time to Understand

*Colour – animals – communication*

In the mid-2070s, citizens who had fled to the forest during the Great Flood began to return. Over time, the Silver City’s long-ago craft of textile-making was slowly revived and transformed.

Coloursmiths experimented with pigments and light at the city’s Colourworks. New techniques were invented. Some drew inspiration from cephalopods, who produce ink and change colour for camouflage.Their bodies chromatically co-exist with the world around them.

In this gallery, the traces of ancient life-forms share space with experiments in colour and reinvented materials.

***Mimetic Aural Study***

Céline Condorelli
2021
Four-colour print on blueback poster paper Courtesy the artist, commissioned by Nottingham Contemporary

***PORTAL (in Memoriam)***

Hannah Catherine Jones
2021
Four-channel audio
Courtesy the artist, commissioned by Céline Condorelli and Nottingham Contemporary

***-52nthjt3k8***

Anna Barham 2015
Video loop Courtesy the artist

***Cartouches (Cartridges)***

Delphine Reist
2020
Epson UltraChrome K3 Vivid Magenta Micro-encapsulated pigmented inkjet print on Epson Mat Superior 189g/m2 paper Courtesy the artist

***Reflective Aural Study***

Céline Condorelli
2021
Vegetable dye on cotton
Courtesy the artist, commissioned by Nottingham Contemporary

***Urth***

Ben Rivers
2016
16mm transferred to digital, 20 mins Courtesy the artist and Kate MacGarry Gallery. Commissioned by The Renaissance Society, Chicago

***Untitled***

Michael E. Smith
2019
Altered keyboard, oatmeal, urethane Courtesy the artist, Modern Art, London

***Air Rights 7***

Agnieszka Kurant
2021
Powdered stone, foam, wood, electromagnets, custom plinth
Courtesy the artist and Tanya Bonakdar Gallery, New York/Los Angeles

***Blue Roan (Semitendinosus)***

Revital Cohen and Tuur van Balen
2020
Horse ash powder-coated on steel panel Courtesy the artists

Clockwise from Monitor:

***Songs for Earth and Folk***

Cauleen Smith
2013
16mm film clips digitised from The Chicago Film Archive, 11 mins
Courtesy the artist and Corbett vs. Dempsey, Chicago

***Material Study for Every Increased Possession Loads Us with New Weariness***Revital Cohen and Tuur van Balen

2016
Resin, paint Courtesy the artists

***Assembly Study for Every Increased Possession Loads Us with New Weariness***Revital Cohen and Tuur van Balen

2016
Resin, magnets Courtesy the artists

***Post Fordite 6***

Agnieszka Kurant
2020
Fossilized enamel paint, epoxy resin, iron, powdered stone
Courtesy the artist and Tanya Bonakdar Gallery, New York/Los Angeles

***Fossil crinoid (Periechocrinus)***

Middle Silurian period
Fossil in limestone
Nottingham Natural History Museum, Wollaton Hall

***Reef fossils in Wenlock Limestone***

Middle Silurian period
Fossils in limestone
Nottingham Natural History Museum, Wollaton Hall

***Fossil crinoid (Marsupiocrinus)***

Purchased in 1896
Middle Silurian period
Fossil in limestone / mudstone Nottingham Natural History Museum, Wollaton Hall

***Fossil shark tooth (Otodus)***

Lower Pleistocene epoch
Fossil enamel
Nottingham Natural History Museum, Wollaton Hall

***Fossil fish (Dapedium)***

Lower Jurassic period
Fossil in mudstone
Nottingham Natural History Museum, Wollaton Hall

***Fossil whale ear bone (Balaenoptera)***

Purchased in 1884
Lower Pleistocene epoch
Fossil bone
Nottingham Natural History Museum, Wollaton Hall

***Sterile***

Revital Cohen and Tuur van Balen 2014
Goldfish, resin
Courtesy the artists

***Hapi, Son of Horus (Protector of the Lungs)***Unknown maker
1068–1664 BCE

Stone canopic jar cover Courtesy of Céline Condorelli

***Human Head (for the Preservation of the Liver)***Unknown maker
2033–1786 BCE

Stone canopic jar cover Courtesy of Céline Condorelli

***Weltempfänger (World Receiver)***

Isa Genzken
2015
Concrete and metal
The David and Indre Roberts Collection. Courtesy the artist

***Resuscitated Aural Study***

Céline Condorelli
2021
Dye sub print on polyester
Courtesy the artist, commissioned by Nottingham Contemporary

**Gallery Three Wall Labels**

Gallery 3: WEST

Time for Inner Knowledge

*Temple – weavings – conversations*

The Silver City has many spirits and gods. But the faith of those who visit this temple is characterized by a respect for the wild.

Animistic and shamanistic, it is closer to the beliefs of our distant ancestors than to that of the organized religions of the more recent past. Here, families, pods and clans bring foraged offerings to set around the shrine, offer prayers for the Ancestors, and give healings.

This space hosts conversations and rituals. Weavings and handmade objects become entangled with lost visions of future communities. All are welcome.

***The Temple***

Grace Ndiritu
2021
Wooden installation
Courtesy the artist, produced by setWorks, commissioned by Nottingham Contemporary with the support of Arts Council England

***Sheltering the Future***

Armando D. Cosmos
2019
Woven tapestry
Courtesy the artist

***Fantasías***

Elisabeth Wild
2020
Collage
Courtesy the Estate of Elisabeth Wild, Proyectos Ultravioleta

***Ninessa*** *#****8***

Chiara Camoni
2015
Black clay, Tillandsia Usneoides (Spanish moss)
Copyright the artist, courtesy of Arcade, London & Brussels

***Kon Tiki***

Armando D. Cosmos
2021
Woven tapestry
Courtesy the artist

***World***

Charlotte Johannesson
1984
Original plotter print
Courtesy the artist and Hollybush Gardens, London

***Single Strand Shapes: Forward Motion*** *#****5***

Andrea Zittel
2006
Crocheted wool
Courtesy Sadie Coles HQ, London

***Bear Jug***

Unknown maker
1740-60
Saltglazed stoneware
Courtesy of Nottingham City Museums

***Loving Cup***

Unknown maker
1770
Saltglazed stoneware
Courtesy of Nottingham City Museums

***Tuareg***

Armando D. Cosmos
2021
Woven tapestry
Courtesy the artist

***Caryatid***

Vivian Lynn
1986
Synthetic hair and cardboard
Courtesy The Estate of Vivian Lynn and Southard Reid, London

***More Matter, Less Art***

Charlotte Johannesson
2018
Acrylic on canvas with organic matter
Courtesy the artist and Hollybush Gardens, London

***Each Is a Universe***

Charlotte Johannesson
2018
Acrylic on canvas with organic matter
Courtesy the artist and Hollybush Gardens, London

***Knight Jug***

Unknown maker
1250-1300
Ceramic
Nottingham City Museums & Galleries

***Enmeshed I***

Anni Albers
1963
Two colour zinc plate and stone lithograph on buff Arches paper
Courtesy the Josef and Anni Albers Foundation and Cristea Roberts Gallery, London

***Orchestra***

Anni Albers
1979
Photo-Offset
Courtesy the Josef and Anni Albers Foundation and Cristea Roberts Gallery, London

***Wiki-Up Leaflet No. 13***

The Kindred of the Kibbo Kift
1928
Work on paper, cyclostyled leaflet
Collection of Annebella Pollen

***Book of Banner Designs***

The Kindred of the Kibbo Kift
1920-32
Works on paper
LSE Library, London

***Kibbo Kift Embroidered Patch***

The Kindred of the Kibbo Kift
1920s
Textile
Collection of Annebella Pollen

***Angus McBean Kibbo Kift photograph album***

Angus McBean
c.1930
Photograph album
Collection of Annebella Pollen

***Women’s Costume Leaflet***

The Kindred of the Kibbo Kift
1920-32
Works on paper
LSE Library, London

***Gligman’s Vestment***

The Kindred of the Kibbo Kift
1920-32
Works on paper
LSE Library, London

***Utopian Weaving: Patagonia***

Grace Ndiritu
2020
Woven tapestry
Courtesy the artist and Mu.ZEE, Ostende

**From the book *Hippie Modernism: The Struggle for Utopia,* 2015**

Unknown photographer
1960s
One-way perforated vinyl

***Split Wood***

Anni Albers
1983
Screenprint
Courtesy the Josef and Anni Albers Foundation and Cristea Roberts Gallery, London

***Fantasías***

Elisabeth Wild
2020
Collage
Courtesy the Estate of Elisabeth Wild, Proyectos Ultravioleta

***Canopic Jar (the Owl with the Tail)***

Chiara Camoni
2020
Stoneware glazed with various soils, coloured fur
Copyright the artist, courtesy of Arcade, London & Brussels

***Red Meander II***

Anni Albers
1970-71
Screenprint on Mohawk Superfine Bristol paper
Courtesy the Josef and Anni Albers Foundation and Cristea Roberts Gallery, London

***Material Manifestation: Single Strand Radiation***

Andrea Zittel
2010
Fir plywood, wool yarn, flashe, cotton, urethane
Courtesy Sadie Coles HQ, London

**Gallery Four Wall Labels**

Gallery 4: NORTH

Time to Transmit Wisdom

*Radio – forecasting – voices*

For decades, the weather has dominated our lives. Some years, the Silver City has thrived; other years, it has struggled.

In the face of meteorological flux, our forecasters have honed their craft, studying ancient texts about the sky, water and earth, and observing subtle changes in animal and plant-life. Our forecasts, known as tracings, are tradeable and are in high demand throughout Britannia.

Each is transmitted, flung into the wind.

Weather is cyclical. The cycle has changed, and people must change with it.

***Wet Spells***

Femke Herregraven

2021

A ghostly radio station broadcasting a five- channel sound piece including the voices of Nottingham children, responding to real-time data from a weather station installed on the gallery roof, also transmitted into Gallery 1. Five sculptures made from paper mâché, metal and driftwood from the 2021 floods across Europe, and parachute cord. A vinyl weather notation system installed on the gallery’s window, skylight, floor and wall. A prediction circle comprising boulders and painted pebbles.

Credits: Benny Nilsen for sound composition; Benjamin McMillan for his assistance developing the weather notation system; James Brouwer for digital and sound production; Tom Harris and Chris Lewis- Jones; Delina, Jorja, Lania, Lano, Marjaan, Melanie, Momar, Rohith, Rylan and Yonathan from Year 5, and Abdelmoamen, Chaice, Cherry, Dilatation, Estera, Ezza, Faith, Ghazal, Holda, Landlord, Lorayah, Loui, Naiyah, Rasan, Sahand, Sophia, Tiana,

Tyler and Vanessa from Year 6 of Sycamore Academy, Nottingham for their contribution to the sound composition.

Courtesy the artist, commissioned by Nottingham Contemporary with the support of the Mondriaan Fund.

***Curse tablet***

100–400 CE
Lead
Nottingham City Museums & Galleries Curse tablets are inscribed with often elaborate curses to the gods against individuals who have done the inscribers wrong.