**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.