

# SEDITION

AN UPRISING OF CUMBRIAN  
CONTEMPORARY ARTISTS

CONDUCT OR LANGUAGE  
INCITING REBELLION AGAINST  
THE AUTHORITY OF A STATE

18 SEPTEMBER – 28 NOVEMBER 2010

Tullie House Museum & Art Gallery



## INTRODUCTION

Cumbria is a county steeped in the history of Romanticism. Since the late eighteenth century, the region has provided inspiration to some of England's most acclaimed writers and painters. It is an onerous legacy, but one ably met by the many artists working in the region today who continue to record and respond to Cumbria's seductive vistas. And yet there is another story...

At the heart of Romanticism was a belief in the power of nature over man. If man recognised this power, the Romantics argued, man would recognise also the pointlessness of a hierarchical and materialistic society. In the face of Romanticism that Cumbria presents to the world, this ideology is often forgotten. Yet it has continued to shape an important section of arts practice in the region: a practice rooted in Romanticism, but not necessarily in the physical representation of landscape. It is a practice in which, contrary to the stereotypical notion of the artist as a solitary figure, artists frequently work with each other, with government agencies, national and international cultural institutions in producing socially-engaged, ecologically-aware work for, and about, the environment in which they live.

The development of Cumbria Institute of the Arts (now the University of Cumbria) can be credited with bringing into the county increasing numbers of artists, both through its teaching staff and its students. This steady influx of talent has led to the creation of more artists' studio groups, artist-led galleries, events and agencies across the region that have helped to enrich the cultural fabric of Cumbria. It has also introduced a greater plurality of artistic practices, reflecting global innovations in the field. Some of these artists have responded directly to the landscape and to concerns intrinsic to life in a rural economy; others have chosen alternative – and equally valid – routes of creative enquiry.

### SEDITION: AN UPRISING OF CUMBRIAN CONTEMPORARY ARTISTS

18 SEPTEMBER – 28 NOVEMBER 2010

Monday – Saturday 10am – 5pm  
Sunday 12pm – 5pm

(from November, exhibition closes at 4pm daily)

#### ADMISSION FREE

Tullie House Museum & Art Gallery  
Castle Street, Carlisle, CA3 8TP  
01228 618718

[www.tulliehouse.co.uk](http://www.tulliehouse.co.uk)



LOTTERY FUNDED

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Yet, much of the high quality, innovative work being produced in Cumbria, whilst celebrated outside of the region, is too frequently overlooked within it. Earlier this year, Tullie House made a rallying cry to professional artists in Cumbria, inviting them to rise up against the established order, to propose their most challenging and experimental work for exhibition. From around sixty proposals received, Laurence Lane: artist, curator and co-director of The International 3 in Manchester; and the London-based artist, Jamie Shovlin helped Tullie House to select nineteen of the best. Work by two fine art students graduating from the University of Cumbria this year was also chosen for exhibition.

Ultimately, this selection was made on the basis of quality. *Sedition* was developed not to be exclusive; rather the selectors have sought to be inclusive. The exhibition presents work in all media, from painting to live art, by established and emerging artists. *Sedition* represents a coming together of artists to provide a more representative picture of visual arts practice in Cumbria than previously seen.

During the exhibition, an events programme has been designed to give visitors every opportunity to meet the artists involved and to learn more about their practices. Many of these events take place in Tullie House, and within the exhibition itself. Tullie House is however only a small part of the wider Cumbrian arts ecology. To coincide with *Sedition*, artists have taken the initiative to open their studios, to organise events and to stage exhibitions around Carlisle, offering visitors the opportunity to encounter a wider selection of work than could be shown here. We strongly encourage everyone to support these initiatives; details are provided at the back of the Exhibition Guide.

Tullie House thanks Carlisle City Council, Cumbria County Council, Arts Council England North West and the Hadfield Charitable Trust for supporting this exhibition. Thanks are due also to the selectors, Jamie Shovlin and Laurence Lane; to Robert Williams and to all staff and students from the University of Cumbria. Above all, however, thanks go to the artists, who have given their time and energy freely and generously to the exhibition. Thank you.

**Fiona Venables**

Visual Arts Officer

Tullie House Museum & Art Gallery

## KIT ABRAMSON

There is an obsessive-compulsive quality to the work of Kit Abramson, though she prefers to describe herself as *'a bit of a nerd'*. Abramson's work reflects the human quest for knowledge but also the failed idealism and aspirations with which this quest is littered. Much of the artist's work begins with Abramson setting herself a seemingly impossible and futile task. For ***The little sculpture that could***, she worked every evening over several months to build a metre tall column of hole-punched paper discs. Gluing each of the discs together, the tower gathered height but became increasingly precarious, compelling the artist to support it with a crazy scaffolding of balsa wood scraps that had only slightly greater strength than the column itself.

For ***Love 30***, she shaved the fluff off one tennis ball then used it to cover up the rubber joins on another, thereby *'improving'* it. We are witness to the residual evidence of an eccentric experiment driven by a questionable logic. The shaved balls are discarded in a corner of the gallery, whilst the 'perfect' balls are presented in a tennis hopper ready for use.

***Filling a Frame*** is composed of the polystyrene balls normally used in packaging. But these balls have been painstakingly hand-coloured and, like the pixels of a photograph, it is almost impossible to focus on just one within the coloured mass. The installation is boundary-less, almost viral. The tiny balls may well be encountered before entering the gallery; they inhabit nooks and crannies outside of the main exhibition space, infiltrate other works, are picked up on clothing and find their way into our homes. The work seeks to question when and how our experience of an artwork begins and ends; how it is framed by the gallery or by our memory and experience of the work itself.

Kit Abramson currently teaches at the University of Cumbria. The artist studied at the University of Newcastle-upon-Tyne and the Slade School of Fine Art, London and her work was shortlisted earlier this year for the Northern Futures Award.

For further information about the artist, go to [www.kitabramson.com](http://www.kitabramson.com)

## CHRISTIAN BARNES

Christian Barnes' recent work has shown a preoccupation with systems of food distribution, production and retailing as well as with the structural relationship between productivity and the appearance of landscape. His company Vista Projects has begun to produce services, products and visual statements around these themes often working collaboratively with others.

### ***A Hydroponic Garden for Growing Skunk***

***Cannabis*** was inspired by Michael Pollan's book *The Botany of Desire, a plant's-eye view of the world*, which discusses the way in which skunk cannabis has been developed from milder strains into a powerful psychoactive drug by horticultural intervention. It also provides accounts of the author being blindfolded to visit secret hydroponic gardens.

The cultivation of cannabis in the UK takes place outside the real, tax and gift economies having first been criminalised in the UK on the 28th September 1928 when the 1925 Dangerous Drugs Act came into force.

For *Sedition*, Christian Barnes has created a hydroponic garden – minus the plants – but also minus its usual secrecy. *'To look at the equipment required to grow plants this way'*, he says, *'at first feels like looking at a laboratory in which the plants could be seen as the subject of our experimentation... but what if you could accept the suggestion that this is what the plants 'want' us to do, that their evolution beyond soil and sunlight is dependent upon their ability to manipulate our behaviour and establish a relationship with us on that basis? Our ability to create such an environment is the condition upon which their evolution depends. We make this effort because if it is done well enough it will be rewarded with an intense psychoactive experience that does not occur through other means and on which people can become dependent. Is the plant the master of this environment or are we?'*

A hydroponic garden, he goes on to say, *'is productivity without landscape. It depends on a manipulative relationship and our ability to exploit resources irresponsibly. It is in fact the story of our whole life with plants.'*

Installed in the gallery, the hydroponic garden compels us to consider the life of this plant, and the part we have played in it which has brought all this paraphernalia into existence.

Christian Barnes is an artist, curator and co-director of Vista Projects, a Cumbria-based company established with Lynn Fade in 2007 which manages and delivers a range of cultural and creative projects with a specific research focus on energy crops, organic growing and landscape management. Christian Barnes will be giving an illustrated talk about his work on 27 November; for further details, see Events at the back of the Exhibition Guide.

For further information about the artist, go to [www.vistaprojects.co.uk](http://www.vistaprojects.co.uk)

For further information about the project, go to [www.hydroponicroom.blogspot.com](http://www.hydroponicroom.blogspot.com)

Kate Gilman Brundrett refers to herself as *'a social investigator'*. Through her practice she seeks to examine the rules and systems amongst and by which we live. More recently, she has been examining the notion of utopia as an antithesis to these socio-political structures and the ways in which our imagination enables our escape.

**Golden Gateways** presents photographs of ten gateways located on hillsides in and around the Lake District National Park. In a bizarre act of vandalism, the artist has, to the lock of each gate, meticulously applied gold leaf. In so doing, these gateways are notionally transformed into magical portals with the potential of providing access to another world, a world more mystical and utopian. It is a notion that chimes with the Lake District's Romantic legacy as a transcendent landscape. These images, framed with embellished gold, serve to examine our relationship with the natural world and the ideals we impose upon it.

Previous work by Kate Gilman Brundrett include *The Ministry of Creative Parking* (2007), in which pink wardens awarded certificates for creative parking in Penrith, and *View* (2005) which invited people to queue for an authorised view of the landscape. The artist studied at Camberwell School of Art and the City University, London; she founded The Cumbria Network and co-founded FRED: an 'art invasion' across Cumbria. Kate Gilman Brundrett now works as a freelance artist, visual arts producer and online editor for AN magazine.

For further information about the artist, go to [www.kateb.co.uk](http://www.kateb.co.uk)

## KEVIN CARR & MICHAEL CUMMING

The earliest work in *Sedition*, ***Beachcomber*** was made by the artist Kevin Carr in collaboration with film maker Michael Cumming in 1989 and provides a humorous and poetic look at the Sellafield nuclear reprocessing plant.

Kevin Carr was born and continues to live and work in Cumbria. 'My work', he says, 'derives from deep social roots and environmental conditioning.' Subjects he has tackled include the demise of West Cumbrian coal and steel industries and the Gulf War as well as nuclear industry in Cumbria. His work has been exhibited throughout the UK and he has assisted Conrad Atkinson on a number of projects, including the Miners Monument at Cleator Moor and the installation *For Emily* at Dean Clough in Halifax. In 1998, Carr co-founded Arts Network West Cumbria and he currently teaches at Lakes College.

Michael Cumming was born in Windermere. Since working as a video artist in the mid 1980s and graduating from the Royal College of Art, Cumming moved away from artists' film to develop a career in television. For the past fourteen years, he has exclusively directed comedy including *Brass Eye*, *The Mark Thomas Product*, *The Omid Djalili Show*, *Matt Lucas and David Walliams in Rock Profile*, *The Mark Steel Lectures*, *Berry & Fulcher's Snuff Box*, *Three Non Blondes*, and *Stewart Lee's Comedy Vehicle*.

Michael Cumming has recently started to make video art again and his latest work can be seen at [www.michaelcumming.co.uk](http://www.michaelcumming.co.uk)

## DI CLAY

Di Clay began producing street performances, travelling experimental theatre works and interactive environments – often combining computers with live performance – in the late 1960s whilst based at the London New Arts Laboratory, of which she was a co-founder. Since 1998 she has been showing work internationally as well as across the UK. Using performance, film and installation, Clay's practice is characterised by an exploration of human interactions and connections to place. She describes her work as ongoing investigations of her relationship to the world and the people in it. Often time-based and site-specific, 'I am interested', she says, 'in making actions that leave no tangible or visible trace other than in the mind of the spectator'.

For *Sedition*, Clay presents ***All the wool my mother never knitted***, an open-ended project which began when the artist visited all the places she had ever lived, whilst knitting the wool her mother left when she died. 'I have recorded in notebooks', Clay says, 'the memories that came back to me in each place. The knitting 'mapped' the journey by the way it changed shape according to the criteria I set myself – how long I knitted for and how many stitches I kept on the needles in each location. The work will develop as I continue to knit the wool, and criteria will change as the process becomes a metaphor for, as well as a 'map' of, emotional, intellectual and physical journeys. Maybe it will eventually unravel ...'

During the exhibition, Di Clay will occasionally visit the gallery space to continue her knitting. She will also make a live performance entitled ***Departure*** in the gallery on 27 November; for further details, see Events at the back of the Exhibition Guide.

### IMAGES Clockwise from top left:

Kit Abramson, *Love 30* (detail), 2010

Kevin Carr & Michael Cumming, *Beachcomber* (film still), 1989

Di Clay, *All the wool my mother never knitted*, London 2009

Kate Gilman Brundrett, *Golden Gateways* (framed photographic print from series of ten), 2010

Christian Barnes, *A Hydroponic Garden for Growing Skunk Cannabis* (detail), 2010



## CAROLINE DALTON

Using her combined skills as a fine artist and theatre designer, Caroline Dalton creates hand-crafted objects designed to enter into a dialogue with the environment in which they're sited as well as with the history of sculpture in the West.

For *Sedition*, Caroline Dalton presents a shrink-wrapped wooden palette – the type used to transport stone, marble etc – and on top of which lays an apparently discarded sleeping bag. This bag, slightly smaller than human-size, is produced from luxurious gold lamé fabric, resembling rippling liquid metal. Titled **Assisi**, the piece references the historical birthplace of Giovanni Francesco di Bernardone, otherwise known as St. Francis. Born into a wealthy family of cloth merchants, legend tells that one day the young Giovanni met a beggar asking for alms – a meeting which prompted him to give all his possessions to the beggar and, ultimately, to devote his life to living piously and simply, renouncing all worldly goods.

Today, the 13th-century Basilica di San Francesco in Assisi attracts huge visitor numbers and tourism plays an important role in the local economy. The poor also gather there but, in recent years, the town's mayor implemented a 500 meter ban upon begging around the Basilica. *Assisi*, by Caroline Dalton, compels us to consider both the hypocrisy of this ban and the terms by which we experience pleasure. As the lustrous materials with which the sleeping bag is made on one hand attract us, the bag's allusions to homelessness simultaneously repel us. In this context, the bag's preciousness lies purely in that of a life-support system to the individual and the plinth's elevation serves only to preserve the body by raising it from the ground. *Assisi* examines ideas around wealth and value systems (including in art); consumerism and authority.

Caroline Dalton studied Technical Theatre at the Royal Academy of Dramatic Art, London and Fine Art at the University of Cumbria. The artist has exhibited widely in the region. She is founder and director of Arcade Arts, a series of empty shop projects in the Lowther Arcade and is a member of West Walls Studio Group.

**IMAGES** This page, top to bottom:

Caroline Dalton, *Learning Curve Part 1*, 2007

Jane Dudman & Di Clay, *Soundings*, 2007

Opposite page:

Derek Eland & Richard Wainman, *This Could be Carlisle or Anywhere* (detail from Love Carlisle Diary Room, 2009)

## JANE DUDMAN & DI CLAY

Jane Dudman is a visual artist whose practice involves working with performance, sound, video and installation. As well as pursuing individual projects, Dudman has worked collaboratively with Di Clay for over ten years. Starting at Lantern House in Ulverston and The Ark Platform event in London, Dudman and Clay began to develop a way of working that they call *Soundings*. Recording and playing their own non-verbal vocal sounds, they combined simple action with recorded voice, eventually moving into live vocalisation. These mesmerising performances provide an intimate insight into the pair's unique artistic communication and its importance to their lives.

Jane Dudman and Di Clay are co-founders of Matrix Art Projects through which they have been organising and running both international live art exchanges and Carlisle-based performance evenings since 2004. On 13 November, Jane Dudman and Di Clay will be presenting a durational performance entitled **The Long Thread**; for further details, see Events at the back of the Exhibition Guide.

For further information about the artists, go to [www.matrixartprojects.org](http://www.matrixartprojects.org)





## LINDA FITZGERALD

Linda Fitzgerald is an artist working predominately with film, photography and text. *'My practice,'* she says, *'is an exploration of knowledge... how individuals search for knowledge, how accessible it is for them and how narratives are created by the quest ... The outcomes I produce are a specific response to a particular journey; at times they are conclusive and at others the quest itself is the outcome.'*

For *Sedition*, Fitzgerald presents **Feel of the Paper**, a new film produced at the Carlisle Record Office during the period of its move from Carlisle Castle to a new Archive Centre. The film explores this collection and its place at the cultural and historic heart of Carlisle through interviews with the volunteers working there.

Linda Fitzgerald is currently studying for an MA at the University of Cumbria.

For further information about the artist, go to [www.lindafitzgerald.co.uk](http://www.lindafitzgerald.co.uk)

## MAGGIE HALL

For *Sedition*, Maggie Hall presents four films produced between 2005 and 2010, each following the progress of a drawn line. *'I produce work,'* the artist says, *'without narrative and verbal content, work that exists purely to be experienced, communicating a semi-intuitive understanding. I want to leave my work open to the formation of ideas and concepts. I see my work as a springboard for ideas and concepts rather than a reaction to them.'*

Maggie Hall studied fine art at Northumbria University and completed an MA in Sculpture at Wimbledon School of Art. The artist has exhibited throughout the UK, in exhibitions and festivals including, most recently, the Night Light Festival in Leeds, 2009 and at the Fundada Artists' Film Festival in Halifax earlier this year. She currently teaches at Lakes College in West Cumbria.

For further information about the artist, go to [www.axisweb.org/artist/maggiehall](http://www.axisweb.org/artist/maggiehall)

## GERARD MCGLADE *NEW GRADUATE*

*'I am interested,'* says Gerard McGlade, *'in often banal, unreferenced aspects of everyday life such as our belief systems, how we perceive reality and the limitations we inadvertently set ourselves.'* By adopting techniques such as cold reading, suggestion, psychology, misdirection and showmanship, McGlade plays the role of the artist as Shaman, as Charlatan. *'I attempt,'* he continues, *'to show art for what it is, what it could be and how it can emotionally and mentally benefit our lives, whether through humour, trickery or social provocation.'*

**How to Mend Your Broken Art** invites us go under hypnosis, with the aim of improving our creative abilities. We are guided by the voice of Miles Blake: a fictitious, middle-aged, self-help guru; his voice set against ambient music and a visual backdrop. McGlade adds *'I wish to communicate truths through my work even if a lie has to be told to the viewer in the process.'*

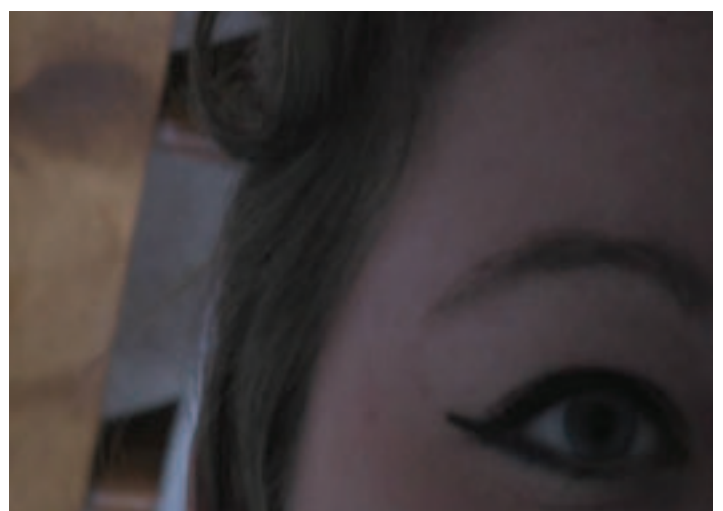
Gerard McGlade graduates from the University of Cumbria this year and *How to Mend Your Broken Art* was presented as part of his degree show in June. McGlade provides vocals and guitar in the band, Hooks 'n' Crooks. The artist will be offering art therapy by demonstrating Miles Blake's Subjective Objective System in the gallery on 20 November; Hooks 'n' Crooks will be performing on 27 November.

For further details, see Events at the back of the Exhibition Guide.

Kit Mead's work references French New Wave cinema of the 1960s, and the films of directors such as Alain Resnais, Jean-Luc Godard and Chris Marker who broke with cinematic conventions of a linear narrative and invisible editing, introducing instead the concept of director as 'auteur' (author), with a personal stylistic signature that could be discerned from film to film.

In ***La Figure Cinématographique De La Répétition***, there is no definable beginning or end to the film; it cuts illogically between locations and times of year; repetition bleeds into the actions of the character and features of the locations she moves through, as well as into the accompanying soundtrack. Mead exploits cinematic devices (the lone female figure, the deserted locations, the unseen person at the end of the phone...) to suggest a narrative without providing any form of denouement. The film focuses on the experience of time and memory, confusing and merging what is reality and dream; past, present and future.

Kit Mead graduates from the University of Cumbria this year; *La Figure Cinématographique De La Répétition* was presented as part of his degree show in June. The artist's work has featured in a number of exhibitions in Carlisle, including at The Bank, Tempa Tempa Gallery and in the Lowther Arcade.



**IMAGES** Top to bottom:

Linda Fitzgerald, *Liminal*, 2009

Maggie Hall, *Round Drawing* (film still), 2009

Gerard McGlade, *Street Psychic 101* (film still), 2009

Kit Mead, *La Figure Cinématographique De La Répétition* (film still), 2010

## REBECCA MELLOR

Rebecca Mellor is interested in exploring the dynamic between an object or experience and our subjective understanding of that object or experience. *'I am intrigued', she says, 'in the nature of communication; truth and fiction; understanding and interpretation.'*

Working across disciplines, including performance and installation, Mellor's work uses humour to question and disrupt our expectations of situations and reinterpret the banal. For *Sedition*, the artist presents the animated loop ***I'd Hate to find the Rhetoric was Naively Hoping***, the wall painting ***Performer Exhaustion (No, More)*** and a series of performances in the Art Gallery, creating a dialogue between the objects, actions, space and visitors.

Rebecca Mellor studied at the University of Cumbria and has exhibited and performed throughout the UK and internationally. The artist will also be providing an illustrated talk about her work on 27 November.

For further details about the talk and performances, see Events at the back of the Exhibition Guide.

For further information about the artist, go to [www.rebeccamellor.com](http://www.rebeccamellor.com)



## MONICA METSERS

*'Through my practice', says Monica Metsers, 'I aim to explore ways in which subconscious fantastical experiences may be visually manifested. My work reflects a lifelong love of fantasy and escapism.'*

To existing objects, often found in charity shops, the artist adds a range of materials to achieve interesting and unpredictable results; these objects are then painted white and photographed with different colours cast onto them. Working in layers of oil paint, the artist creates paintings from the photographs, building up different thicknesses to create a sculptural effect. *'My intention', she says, 'is to create dreamscapes or mindscapes that are subtly suggestive of imaginative and fantastical experience.'*

Monica Metsers studied at Lancaster University and the University of Dundee, Duncan of Jordanstone College of Art and Design. The artist now lives in Cumbria and is a member of Green Door Studios in Kendal. Her work has been exhibited throughout the UK and was shortlisted for the Celeste Art Prize in 2007.



## RUSSELL MILLS

Since graduating from the Royal College of Art in 1977, Russell Mills has exhibited widely, nationally and internationally, and his work is held in numerous private and public collections including at Tate Gallery, the Victoria & Albert Museum, the British Museum and Abbot Hall, Kendal. In addition to his exhibitions and installations, Mills has produced award-winning album covers for the likes of Brian Eno, Nine Inch Nails, Michael Nyman and Peter Gabriel; book covers for authors including Ian McEwan, Milan Kundera, Samuel Beckett and Peter Ackroyd; sound works for film and radio; performances; lighting and set designs. Mills works individually and in collaboration; he also lectures extensively at art schools and universities in the UK and abroad and is currently Visiting Lecturer at the Royal College of Art.

For *Sedition*, Russell Mills presents three **Thought Engines** from an ongoing series of work, which began in 2005. The artist describes these works as 'figures of speech'. 'Not', he goes on, 'the common simile or metaphor (the substitution of like for like) but more like metonymy (substitution of an attribute for a holder, e.g. a crown for a king). Some will act as a synecdoche (part for whole); for instance an egg shell can refer to or stand for an egg, or for food, or for good living, or for new life and innocence. These objects are familiar and understandable, stained with a patina of time and traces of use, thereby suggesting possible histories. And yet when eased into improbable alliances with other objects, they become signifiers of potential, of what might be rather than what is or what has been.'

Russell Mills will be providing an illustrated talk about his work on 27 November; an exhibition of recent work by Mills and his frequent collaborator, Ian Walton can also be seen at the Armitt Museum & Library in Ambleside until 30 October. For further details, see Events at the back of the Exhibition Guide.

For further information about the artist, go to [www.russellmills.com](http://www.russellmills.com)

## DAVID MORRIS

*'I often joke with colleagues', says David Morris, 'that I'm a seven year old sat on his bedroom floor, playing with all the broken toys, creating worlds, creatures, and acting out scenarios, detaching the inner child from the adult in a vain attempt to recapture the sensations of 'childdom.'"*

In his work, Morris uses the discarded materials of childhood to explore the nature of play, the nostalgia of youth and the unreliability of recollection. *'The idea of this assemblage of past, present and imaginary', he says, 'and the manipulation of artefacts in which to cultivate memories that are nothing more than fictional representations of imagination and creativity, have led me to question the concept of memory and the role it plays within our prophetic understanding of things.'*

For *Sedition*, the artist presents a new work, **Guillotine** based on Themis (Lady Justice), the symbol of a fair and equal administration of the law without corruption, prejudice or favour. Morris' Themis is however diseased and corrupt; her spilling innards reveal power's imbalance whilst the soldiers of unjust wars crawl over her skin in a chaotic composition deliberately reminiscent of Hieronymus Bosch's *The Garden of Earthly Delights*.

David Morris studied at the University of Cumbria and his work has been exhibited throughout the UK. The artist lives and works in Carlisle; for further information, go to [www.davemorris.co.uk](http://www.davemorris.co.uk)

### IMAGES Clockwise from top left:

Rebecca Mellor, *Headcase performance*, Carlisle 2010

Russell Mills, *For Want of Wonder (Thought Engine)*, 2005–2009

David Morris, *Guillotine* (detail), 2010

Monica Metsers, *Phoenix*, 2010

## STUART JAMES CREE PARKER

Since 2008, photographer Stuart James Cree Parker has undertaken an independent study of the proposal for the Lake District to be designated as a World Heritage Site. Bids were put forward in 1986 and 1989; on both occasions the nomination was deferred. For the bid to be successful, the Lake District has to fulfil the criteria of an area of **Outstanding Universal Value** as defined by UNESCO (United Nations Educational, Scientific and Cultural Organisation).

*'My work', Parker says, 'is underpinned by the bid criteria, taking a contemporary view of the proposed boundaries of the site; the people and the towns.'* He has accumulated an extensive body of work, which he plans to continue until the final decision for the World Heritage Status bid has been made in 2011.

Stuart James Cree Parker recently completed an MA in photography at the University of Cumbria after working for fifteen years as a self-employed gardener in the Lake District National Park.

## LESLI SHARPLES

Lesli Sharples' miniature dioramas mine art history and literature to explore political and humanitarian issues. ***Sul Governo Mondiale (On World Government)*** was created in response to Dante Alighieri's literary epic *La Divina Commedia (The Divine Comedy)* and his trilogy *De Monarchia (On Monarchy)*, which expanded upon Aristotle's philosophy that one government would avoid divided nations and, through the unification of world powers, mankind would be better served.

In Sharples' work, modern iconography is juxtaposed with details from Renaissance artworks; setting up an interface between past and present and encouraging the viewer to contemplate the concept of good and evil through the ages. The artist claims that she wishes to entice us to *'discover a sense of wonder that is emphasised through the poetic imagination. You are invited to enter tiny worlds where humanity's disposition for momentarily wanting to 'play God' might be realised and to contemplate what type of government might preside over tomorrow's world.'*

Lesli Sharples is currently studying for an MA at the University of Cumbria and was recently awarded membership of the Royal British Society of Sculptors.

For further information about the artist, go to [www.leslisharples.co.uk](http://www.leslisharples.co.uk)

**IMAGES** This page, top to bottom:

James Stuart Cree Parker, *Outstanding Universal Value* (from ongoing photographic series)

Lesli Sharples, *Sul Governo Mondiale (On World Government)* (detail), 2009–2010

Next page, left to right:

Hannah Stewart, *Correct Posture (corset)* (detail), 2008

Patricia Townsend, *The Quick and the Dead* (film still), 2008

Snæbjörnsdóttir/Wilson, *nanoq: flat out and bluesome (Bristol (nina))* (detail from ongoing photographic series)



## HANNAH STEWART

Hannah Stewart's salt-encrusted exhibits examine how certain elements of our cultural history have been preserved to become an anachronistic part of the present. From the set of flying ducks associated with British homes of the 1930s–50s to the laced corset and book on etiquette redolent of Victorian womanhood, the objects are colloquial, physical mementos of past tastes, value systems and physical ideals that permeate ideas of Englishness today.

Salt is the significant material used in each of the three works in *Sedition*. Salt is one of the few substances that endures, which remains in existence after exposure to heat, water, light and not least, time. One teaspoon of salt is what remains after the human body has completely decomposed; it is a feared substance, yet an essential nutrient; it aids hydration and absorption of necessary minerals but dehydrates and can be toxic; it was the key element in the domestication of animals, and therefore crucial to the start of homemaking.

Hannah Stewart studied at Cumbria Institute of the Arts and is Director of FreerangeArtists Ltd. The artist exhibited at the Venice Biennale in 2009, and in 2007 she created sculptural interventions for Hot Springs National Park, Wyoming, USA. Her work has also featured in numerous art fairs, exhibitions and festivals.

For further information about the artist, go to [www.englishartist.co.uk](http://www.englishartist.co.uk)



## PATRICIA TOWNSEND

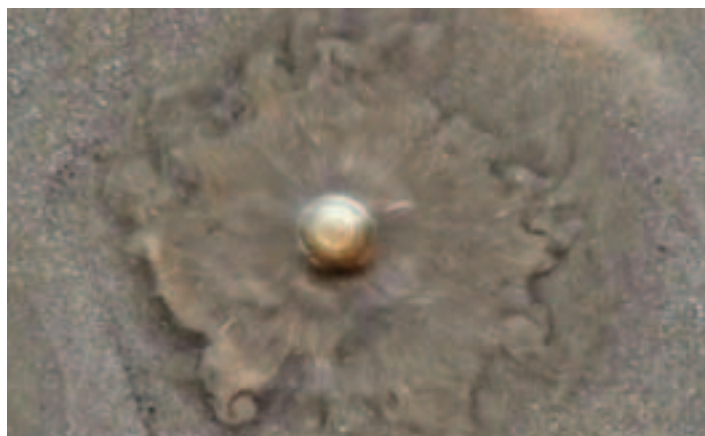
Patricia Townsend works with photography, video and installation, drawing on her background as a psychoanalytical psychotherapist and her interest in myths to create dreamlike pieces which explore the borderline between fantasy and reality. *'I am interested'*, says the artist, *'in our relationship with landscape – the ways in which landscape can affect us emotionally and the stories we construct by projecting our own beliefs, expectations and desires onto our surroundings.'*

Townsend's recent project has been to explore the landscape of Morecambe Bay. *'Morecambe Bay'*, she says, *'has been described as a 'wet desert' and is a treacherous area of quicksands and rapid tidal flow. Many lives (including those of the Chinese cockle pickers) have been lost either to the quicksand or to fast incoming tides. Personal responses to the landscape of the Bay are likely to be coloured by history, memory and associations to the concepts of both desert and sea.'*

For *Sedition*, the artist presents ***The Quick and the Dead***, a film made on a stretch of shore near Ulverston which records an unusual but natural phenomenon in which water springs from below the sands. The work plays with the fluidity of time, its soundtrack accentuating the viewer's sense of instability and imminent danger.

Patricia Townsend studied photography at the University of the Arts, London and completed a Research Development Programme at the Slade School of Fine Art. Her work has featured in numerous exhibitions and film festivals internationally. More of the artist's work can currently be seen at Art Gene in Barrow-in-Furness as part of the exhibition, *Your Future Needs You* and she will be providing an illustrated talk about her work at Tullie House on 27 November.

For further information about the artist, go to [www.patriciatownsend.co.uk](http://www.patriciatownsend.co.uk)



Bryndís Snæbjörnsdóttir and Mark Wilson conduct their collaborative practice from bases in Cumbria, Iceland and Gothenburg, Sweden. Their work is installation-based, using objects, text, photography and video to explore contemporary relationships between humans and non-human animals in the contexts of history, culture and the environment. By this means, the artists set out to challenge the human view of 'the other', a view that seems inevitably and destructively to sanction inequality and loss. Instead, they propose alternative forms of encountering, beyond the terms of human language, by which new non-power based relationships may be approached and tested.

For *Sedition*, Snæbjörnsdóttir/Wilson present **nanoq: flat out and bluesome**, a collection of thirty works generated by the artists from a survey of stuffed polar bears in the UK. Each work combines the image of a taxidermic polar bear with a text describing, in tabled form, its provenance – typically including information such as where it was shot or captured, when and by whom, and the nature of the expedition.

Of the polar bears, the artists say: *'We photographed them just as we found them, very often amongst a disparate collection of historical and colonial artifacts. Some displays were under construction and this contemporary adjustment and reinterpretation informs part of the work... Clearly we are confused as to what to do with the legacy. It is no longer possible to see the bear as an animal in the way perhaps we might have done before the arrival of film and more recently, of sumptuous wildlife documentaries. So what is it to us now? It was our intention to raise questions about our perceptions of the north, of power in nature, in culture and the tendency of images to supplant reality.'*

The collection has toured widely in Scandinavia and the UK since the project began in 2001. The growing significance of the polar bear as a symbol of the fragility of ecosystems in the face of global warming has influenced the reading of the project over that time.

For further information about the artists, go to [www.snaebjornsdottirwilson.com](http://www.snaebjornsdottirwilson.com)



SATURDAY 25 SEPTEMBER, 1PM ONWARDS

**Not Without Leaving**

A prop-based performance by interdisciplinary artist, Rebecca Mellor

Tullie House Art Gallery  
Free admission; no booking required

SATURDAY 2 OCTOBER, 1PM PLEASE NOTE CHANGE OF DATE

**A Seditious Guided Tour**

with Fiona Venables, Visual Arts Officer,  
Tullie House Museum & Art Gallery

Tullie House Art Gallery  
Free admission; no booking required

SATURDAY 23 OCTOBER, 1PM ONWARDS

**Obscured With Reason (Selective Sense Series)**

A performance by interdisciplinary artist,  
Rebecca Mellor

Tullie House Art Gallery  
Free admission; no booking required

SATURDAY 13 NOVEMBER, 1PM ONWARDS

**The Long Thread**

A durational performance by  
Di Clay & Jane Dudman

Tullie House Art Gallery  
Free admission; no booking required

SATURDAY 20 NOVEMBER, 1PM – 3PM

**Art Therapy: Miles Blake's Subjective Objective System**

SOS card-reading for those  
seeking art advice and guidance  
with Gerard McGlade

Tullie House Art Gallery  
Free admission; no booking required

SATURDAY 27 NOVEMBER, 1PM – 6PM

**When did local become a dirty word?**

A series of short artists' illustrated talks  
with Russell Mills, Christian Barnes, Patricia  
Townsend and Rebecca Mellor, followed  
by a discussion about regionalism in  
contemporary art practice

Tullie House Lecture Theatre  
Tickets £4 (£2 concessions)  
For further information and to book, please call  
Tullie House Box Office on 01228 618700

SATURDAY 27 NOVEMBER, 4PM

**Departure**

A performance by Di Clay

Tullie House Art Gallery  
Free admission; no booking required

(NB: The performance will take place between  
'When did local become a dirty word?' talks)

SATURDAY 27 NOVEMBER, 7PM – 9PM

**A Seditious Farewell: Closing Party**

Taking place in the Art Gallery, the  
evening includes a live performance  
by 'Hooks 'n' Crooks', the self-proclaimed  
purveyors of 'scumbag rock 'n' roll' with  
Greg Hadlow (bass/vocals), Paul Wilson  
(drums), Terry Nelson (guitar/vocals) and  
Sedition artist Gerard McGlade (vocals/  
guitar). The evening also includes a  
prop-based performance by the  
interdisciplinary artist, Rebecca Mellor.

Tullie House Art Gallery  
Free admission; no booking required  
Pay bar available

# RELATED EVENTS

3 JULY – 30 OCTOBER

## Forward to Far

An exhibition of recent works by  
Russell Mills + Ian Walton

Armitt Museum & Library, Rydal Road, Ambleside  
For details, go to [www.armitt.com](http://www.armitt.com)

8 SEPTEMBER – 17 DECEMBER

## Your Future Needs You

An exhibition featuring the work  
of Patricia Townsend

Art Gene, Bath Street, Barrow-in-Furness  
For details, go to [www.artgene.co.uk](http://www.artgene.co.uk)

21 SEPTEMBER – 27 NOVEMBER

## Uncertainty in the City

An exhibition of work by  
Snæbjörnsdóttir/Wilson

Storey Gallery, Meeting House Lane, Lancaster  
For details, go to [www.storeygallery.org.uk](http://www.storeygallery.org.uk)

23 SEPTEMBER – 30 SEPTEMBER

## Vault IV

An exhibition examining the nature  
of art in and around the city of Carlisle

The Bank, above the Griffin pub,  
Botchergate, Carlisle  
For further details, email [bankgallery@gmail.com](mailto:bankgallery@gmail.com)  
(NB: No disabled access)

THURSDAY 11 NOVEMBER, 11AM – 4PM

## Modus Operandi Agrestis

A symposium organised by FreeRangeArtists Ltd

Tullie House Lecture Theatre  
Tickets £10. To book, please contact  
Tullie House Box Office on 01228 618700  
For further details, go to  
[www.freerangeartists.co.uk/modus](http://www.freerangeartists.co.uk/modus)

SATURDAY 20 NOVEMBER, 8PM UNTIL LATE

## MAP Live Evening

An exciting and stimulating programme of  
performance art organised by Matrix Art Projects,  
including performances by Wladyslaw Kazmierczak  
and Ewa Rybska, Carole Luby, Kate Stobbar and  
others. As part of the evening, West Walls Studio  
Group also hope to create Participatory Tableaux,  
a series of living 'Masterpieces'.

Source Cafe, Nelson Street, Carlisle  
For full information about the evening,  
go to [www.matrixartprojects.org](http://www.matrixartprojects.org)

SATURDAY 20 NOVEMBER, 10AM – 4PM

## Carlisle City Open Studios Day

To coincide with Sedition, Carlisle-based artists are  
collaborating to organise a one day only city-wide  
**Open Studios Initiative**, inviting visitors in to view  
their work and to see working studios in practice.

Offering a wealth of wide-ranging contemporary  
practices, the studios will demonstrate an array of art  
forms and media: celebrating the diverse talents of  
practitioners in this region, from both emerging and  
internationally recognised individuals.

Studios opening their doors are outlined below.  
**PLEASE NOTE:** many of the studios have no disabled  
access.

For further information, including updates  
of other participating groups see link:  
[www.carlisleartistgroups.blogspot.com](http://www.carlisleartistgroups.blogspot.com)

## West Walls Studio Group

Artists, illustrators and writers including:  
Rosie Alcock, Dave Chappell, Caroline  
Dalton, Anne Duffy, Roger Galloway-Smith,  
Mark Gibbs, Rachael Gibson, Olga Kaliszer,  
Pui Lee, Renuka Saxena, Lesley Smith,  
Hannah Stewart, Sue Stockwell, and Paul  
Taylor.

1st Floor, Enterprise Centre (opposite swimming pool),  
James Street, Carlisle  
[www.westwallsstudios.co.uk](http://www.westwallsstudios.co.uk)

## Yard Studios

Artists and Makers including: Cat Archibald,  
Jenni Bircher, Laura Harrison, Allison Lynn,  
Paul Murphy and Cazz Nash.

16A Fisher Street, Carlisle

## The Bank Collective

Artists include members of  
The Bank Collective.

The Bank, above the Griffin pub,  
Court Square, Carlisle

## Weft Studios

Mhairi McGhie, Hannah Milburn  
and invited practitioners

1 Finkle Street, Carlisle  
[www.weft-studio.co.uk](http://www.weft-studio.co.uk)

# SEDITION

AN UPRISING OF CUMBRIAN  
CONTEMPORARY ARTISTS

ARTISTS

KIT ABRAMSON  
CHRISTIAN BARNES  
KATE GILMAN BRUNDRETT  
KEVIN CARR & MICHAEL CUMMING  
DI CLAY  
CAROLINE DALTON  
JANE DUDMAN  
DEREK ELAND & RICHARD WAINMAN  
LINDA FITZGERALD  
MAGGIE HALL

GERARD MCGLADE  
KIT MEAD  
REBECCA MELLOR  
MONICA METSERS  
RUSSELL MILLS  
DAVID MORRIS  
STUART JAMES CREE PARKER  
LESLI SHARPLES  
HANNAH STEWART  
PATRICIA TOWNSEND  
SNÆBJÖRNSDÓTTIR/WILSON