

fig-futures KETTLE'S YARD

fig-futures at Kettle's Yard, Cambridge: four weeks, four exhibitions, seven artists



WEEK 1 / EVA ROTHSCHILD + JOE MORAN - 11 – 15 September 2018.

WEEK 2 / OREET ASHERY - 18 – 22 September 2018.

WEEK 3 / BROOMBERG & CHANARIN - 25 – 29 September 2018.

WEEK 4 / PATRICK COYLE + FRANCESCO PEDRAGLIO - 3 - 7 October 2018.

This Autumn, Kettle's Yard will present an energetic programme of four exhibitions, each lasting for only one week, with artists **Eva Rothschild, Joe Moran, Oreet Ashery, Broomberg & Chanarin, Patrick Coyle and Francesco Pedraglio**. Kettle's Yard is the second gallery in fig-futures' UK wide tour, where 16 shows take place across the UK in 16 weeks following the project fig-2, where 50 exhibitions were staged in 50 weeks at the ICA, London, in 2015.

fig-futures begins at Kettle Yard with a presentation of *A Setup*, a collaboration between sculptor **Eva Rothschild** and choreographer **Joe Moran**. Rothschild's sculptural structures will occupy the Sackler Gallery along with two dancers who will perform Moran's *Singular*, exploring the idea of a single consciousness embodied in more than one form, live in the spaces each day during the exhibition.

For week two, artist **Oreet Ashery's** sonic performance *Passing Through Metal* will be staged for the first time in the UK, involving participants from Cambridge creating sound through a mass knitting event in the Sackler Gallery, accompanied by a live death metal band named **Anoxide**. Part of Ashery's award winning video series *Revisiting Genesis* will also be screened within the exhibition. *Revisiting Genesis* will be screened in full during a special event, when the artist will be in conversation with curators Guy Haywood (Kettle's Yard) and Yves Blais (fig-futures).

A recent body of work by artists **Broomberg & Chanarin** will be shown for the first time in the UK in week three. *Bandage the knife not the wound* (2018) is an ongoing series of overlaid photographic prints produced by the artists in what they describe as a 'visual exchange' – images that have been significant to them during the course of their collaborative career are revisited and printed by one and left for the other to overprint with another image. The artists have created over 40 of these beautiful, ethereal works that give a unique insight into their thought processes and provoke questions around the changing nature of photography and image production in the 21st century.

New performances and installations by **Patrick Coyle and Francesco Pedraglio** will take place in week four. Coyle and Pedraglio, who last collaborated during fig-2 in 2015, have developed ambitious complementary projects through long-distance conversations from their current homes in New York and Mexico City respectively. The artists will install new works in the Kettle's Yard galleries that will be activated through live spoken word performances during the opening event. Coyle will create a new installation in the Sackler Gallery depicting residential spaces, including household objects and large-scale textile prints of domestic interiors. In Gallery 2, Pedraglio will continue an ongoing series of *Spoken Sculptures*, where he creates wall-based configurations of objects and materials during the live performance.

The four exhibitions are accompanied by a vibrant programme of free public events and openings which are listed below.

fig-futures is a project supported by Arts Council England, Art Fund, and Outset and follows the major project fig-2 in which 50 projects were presented across 50 weeks at the ICA Studio, Institute of Contemporary Arts, London in 2015. fig-futures takes the one-week exhibition structure along with fig-2 alumni artists to four venues across the UK. Kettle's Yard has a closed collection, so for this project is working with Norwich Castle Museum and Art Gallery who will acquire a number of works from the participating artists.

As well as allowing new work by emerging artists to reach new audiences, fig-futures will leave a legacy through a new collecting model for the acquisition of the artworks after the exhibitions have come to an end. Artworks by fig-futures artists will be selected in conversation with participating artists to then enter into collections of the participating galleries. This will leave a legacy of art for generations to come in each location and is made possible with support from Arts Council England, Art Fund, and Outset. fig-futures will also help to foster relationships between fig-2 artists and institutions, advancing artistic and curatorial discourse nationwide.

Public opening events and performances:

Monday 10 September 2018, 6-8pm

Eva Rothschild and Joe Moran (including live performance of *Singular*)

Monday 17 September 2018, 6-8pm

Oreet Ashery (including live performance of *Passing Through Metal*)

Monday 24 September 2018, 6-8pm

Broomberg & Chanarin

Tuesday 2 October 2018, 6-8pm

Patrick Coyle and Francesco Pedraglio (including live performances with Coyle and Pedraglio)

(Oreet Ashery's performance 'Passing through Metal' was first produced in collaboration with Lilith Performance Studio, Malmo, Sweden.)
(Eva Rothschild & Joe Moran's 'A Setup' was commissioned by Block Universe in partnership with fig-2, 2015 ICA Studio, London.)

All are free but booking is recommended. Please see www.kettlesyard.co.uk for full details of the events programme and booking.

The fig-futures projects will then continue after Cambridge to the following venues:

- The Gallery, De Montfort University, Leicester in November 2018 with artists Anna Barham, Kathryn Elkin, Ben Judd, Annika Ström.
- Plymouth Arts Centre in March 2019, with collecting partner The Box, Plymouth with artists Laura Eldret, Eva Grubinger, Charlotte Moth, Suzanne Treister.
- *fig-futures took place at Grundy Art Gallery, Blackpool in May 2018 with Allison Katz, Ruth Beale, Amy Stephens, Rebecca Birch.*

Guy Haywood, Assistant Curator, Kettle's Yard, says: "We are delighted to be hosting fig-futures in the new spaces at Kettle's Yard for four weeks, with seven of the best artists working in the UK and internationally. These dynamic projects will not only allow artists the chance to explore new ideas in the unique context of Kettle's Yard, but will offer Cambridge a non-stop month of unmissable performances, installations, film screenings and talks that are free and open to everybody."

Yves Blais, Project Manager, fig-futures says: "It has been incredibly exciting to see a momentum build through the week-long fig-futures exhibitions so far. The diverse range of audiences engaging with the programme have been met with themes and conversations that create a genuine rapport with the local environment in which the shows were exhibited. Furthermore a legacy of newly collected works from the project will ensure future audiences have the opportunity to enjoy artworks by each artist. The next four iterations of the project in Cambridge promise to create similar inspiring dialogue and impact."

Robert Dingle, Contemporary Projects Manager, Art Fund says: "Art Fund is proud to support fig-futures and its ambitious programme. It's a wonderful concept – sixteen, one week exhibitions at four venues across the country – a real art marathon, and we challenge everyone to see as many shows as possible. The great legacy of this is that each museum gets to choose an artist's work from each exhibition to join their permanent collection to be enjoyed for years to come."

Candida Gertler OBE, Co-founder and Director, Outset Contemporary Art Fund, says: "One of Outset's main missions is to engage new audiences with contemporary art, and we are delighted that through supporting fig-futures we are helping to bring new art to new audiences, not just in London, but across the UK. We are thrilled to continue our regional support at Kettle's Yard, following the opening of its beautiful new galleries and alongside its exceptional programme. Where there is art there is imagination, and with this platform, new ideas and ways of imagining the world are explored for artists and visitors alike."

All media enquiries:

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Image caption:
Broomberg & Chanarin
Untitled 55
2018
UV print on cardboard
128.5 x 127.5 cm

Exhibition dates:

Eva Rothschild and Joe Moran - 11 – 15 September 2018 (Opening event and performance 10 Sept. Free, booking recommended)

Oreet Ashery – 18 – 22 September 2018 (Opening event and performance 17 Sept. Free, booking recommended)

Broomberg & Chanarin – 25 – 29 September 2018 (Opening event 24 September. Free, booking recommended)

Patrick Coyle and Francesco Pedraglio – 2-7 October 2018 (Opening event 2 October. Free, booking recommended)

Opening hours:

House: Tuesday-Sunday, 12-5pm

Gallery, shop and café: Tuesday-Sunday, 11am-5pm

Open Bank Holiday Mondays.

Event bookings:

Visit kettlesyard.co.uk

Kettle's Yard

Kettle's Yard is one of Britain's best galleries - a beautiful and unique house with a distinctive modern art collection, and a gallery exhibiting modern and contemporary art. Supporting this is an established learning and community engagement programme, archive, and programme of chamber concerts. In February 2018, Kettle's Yard reopened after a two year development by architect Jamie Fobert. The new Kettle's Yard includes major new exhibition galleries, generous education spaces, a café and new welcome areas. Kettle's Yard's mission is to contribute to society by inspiring and engaging audiences through art, learning and research of the highest quality. We believe that great art should not be the privilege of the few, but for everyone. Our values reflect Kettle's Yard's creator Jim Ede's support for artists and belief in art's power to make us look again and change how we act in the world.

www.kettlesyard.co.uk

Funders and supporters:**Art Fund**

Art Fund is the national fundraising charity for art. In the past five years alone Art Fund has given £34 million to help museums and galleries acquire works of art for their collections. It also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. Art Fund is independently funded, with the core of its income provided by 139,000 members who receive the National Art Pass and enjoy free entry to over 320 museums, galleries and historic places across the UK, as well as 50% off entry to major exhibitions and subscription to Art Quarterly magazine. In addition to grant-giving, Art Fund's support for museums includes Art Fund Museum of the Year (won by The Hepworth Wakefield in 2017) and a range of digital platforms. Find out more about Art Fund and the National Art Pass at www.artfund.org

Outset Contemporary Art Fund

Established in 2003, Outset Contemporary Art Fund is the only international, independent charity pooling donations from patron circles and partners to support new art for the widest possible audiences. Present in 9 countries, it has raised over £8.5m worldwide to support the creative ecosystem. This spans education, professional development, the production of new work and

exhibitions, institutional collecting, and initiatives that underpin the creative infrastructure for the long term. Outset Contemporary Art Fund is recognised for pioneering arts philanthropy through bespoke funding solutions. Always keeping patrons, partners and professionals at its core, Outset Contemporary Art Fund creates unparalleled experiences for people curious to engage in dynamic artistic discourse. www.outset.org.uk

fig-2

fig-2 captured the aesthetic and critical currencies of the artistic landscape in London and UK at large, creating 50 exhibitions in 50 weeks. fig-2 was programmed independently and hosted at the Institute of Contemporary Arts, in association with Outset Contemporary Art Fund and Art Fund. Programmed by independent curator and writer Fatos Ustek and produced with assistant curators Yves Blais and Jessica Temple, and Project Assistant Irene Altaio, artists were invited to create and exhibit new work, to be playful and to take risks. fig-2 generated experimental and statement producing exhibitions and brought together a wide range of practices, exploring the artistic conduct in fields of visual arts, literature, science, fashion and design, performance and dance. It was an exhibition with a rare pace, allowing in-depth engagement with a single project within a rapidly changing, energetic programme. fig-2 was generously supported by Outset Contemporary Art Fund, Bicester Village, Phillips, Individual fig-2 patrons, Art Fund and ICA. www.fig2.co.uk

fig-2 artists:

Laura Eldret (1/50); Charles Avery (2/50); Hiraki Sawa (3/50); Simon Welsh (4/50); Rebecca Birch (5/50); Young In Hong (6/50); Claire Hooper & Maria Loboda (7/50); Edmund Cook (8/50); Deborah Coughlin with Gaggle (9/50); Annika Ström (10/50); Beth Collar (11/50); Tom Mccarthy (12/50); Shezad Dawood (13/50); Suzanne Treister (14/50); The White Review (15/50); Jacopo Miliani (16/50); Charlotte Moth (17/50); Kathryn Elkin (18/50); Ruth Beale (19/50); D.Cheeseman, O.Hagen, R.Trotta (20/50); The Rot Of The Stars (21/50); Marjolijn Dijkman (22/50); Block Universe with Eva Rothschild & Joe Moran (23/50); Ben Judd (24/50); Cecilia Bengolea, Celia Hempton & Prem Sahib (25/50); Anne Hardy (26/50); Karen Mirza (27/50); Patrick Coyle & Francesco Pedraglio (28/50); Postmatter (29/50); Anna Barham (30/50); Broomberg & Chanarin (31/50); Oreet Ashery (32/50); El Ultimo Grito (33/50); Veronika Hauer (34/50); Amy Stephens (35/50); Eva Grubinger (36/50); Melanie Manchot (37/50); Josh Wright & Guillaume Vandame (38/50); Darren Bader (39/50); Una Knox (40/50); Fos (41/50); Bruce Mclean (42/50); Kihlberg & Henry (43/50); Donuts (44/50); Lynne Marsh (45/50); Vesna Petresin (46/50); Allison Katz (47/50); Seth Ayyaz (48/50); Manuel Mathieu (49/50); Laura Eldret (50/50).

fig-futures is supported by

Art Fund_ **outset.**

