



Media Release: 30 July 2007

Press View: Friday 10 August 2007, (by arrangement).

NEW EXHIBITIONS

Edmund de Waal at mima

10 August – 11 November 2007

mima presents the first major solo show by one of the most significant artists working today. Stemming from an interest in the relationship between ceramics and architecture, de Waal's work is based around the repetition of cylindrical vessels grouped together to interact with an aspect of the building in which they are presented. He is especially interested in how the meaning of his work can be altered by placing it in a different location and his work often results in large groups and series of vessels, referred to as 'cargoes', which are presented as site-sensitive installations.

Edmund de Waal at mima is the artist's most ambitious exhibition to date. The works were conceived in direct relationship to the architecture of mima. They articulate details of the building, ranging from the monumentality of the central cube gallery, to the slate floor, and the limestone cladding of the external walls. *Wunderkammer* for example takes its dimensions from the size of the gallery doors; *Predella* is inspired by Italian renaissance altarpieces, and draws parallels between the spaces of a white cube gallery and the reverential tranquility of an ecclesiastical setting. The height of the building, and its hidden spaces, is expressed by *All you can see*, a bold red shelf that holds a series of pots just too high for the viewer to see them fully.

Edmund de Waal is a potter who is very conscious of working within the world of contemporary art. Although he was apprenticed to a traditional "Bernard Leach" style potter, he realised that clay could offer much more as a medium for communication. His work as a potter, writer and curator makes a valuable contribution to increasing knowledge and understanding about ceramics and society.

The exhibition is accompanied by a major publication featuring photography by H el ene Binet, available from mima's shop priced  12.95.

This exhibition is supported by The National Lottery through Arts Council England and in partnership with Kettle's Yard.

Modern British Sculpture from the Arts Council Collection 1913-1966

10 August – 11 November 2007

mima presents the first in a series of exhibitions of sculpture selected from the Arts Council Collection. Featuring work by some of the most influential sculptors of the early 20th Century, the exhibition demonstrates changes in sculptural practice through the inter-war years to the post-war period. The works are shown together with notable examples from mima's sculpture collection that fall within the same timeframe of 1913 - 1966.

Artists include Robert Adams, Anthony Caro, Lynn Chadwick, Hubert Dalwood, Frank Dobson, Jacob Epstein, George Fullard, Henri Gaudier-Brzeska, Barbara Hepworth, Philip King, Bryan Kneale, Kim Lim, Kenneth Martin, Mary Martin, FE McWilliam, Bernard Meadows, Denis Mitchell, Henry Moore, Peter Startup, William Turnbull and Leon Underwood.

As well as highlighting stylistic changes the exhibition also reveals national collection policy. In 1942 the government established the Council for the Encouragement of Music and Arts (CEMA). The aim of this project was to increase access to the arts during the Second World War and to signify the importance of contemporary art in a free society. The CEMA programme featured a touring exhibition of modern British art.

The Arts Council of Great Britain was founded in 1946. Responding to the nations growing appetite for contemporary art, the Arts Council took ownership of the CEMA works and began to acquire new works and consequently the Arts Council Collection was formed. The central focus of the Arts Council Collection has always been to support artists working in Britain through the purchase and display of their work nationally and internationally. The Arts Council Collection now holds over 8500 works and continues to grow through an active acquisitions policy.

A select exhibition from the Arts Council Collection.

Contemporary Jewellery from mima's collection

10 August – 11 November 2007

This exhibition presents pieces drawn from mima's pre-eminent collection of contemporary jewellery. The collection charts jewellery design from the inception of the New Jewellery Movement of the 1960s to the present day. Many of the pieces challenge the concept of jewellery by questioning the traditional approach to wearability and the use of materials.

In the 1960s a disparate group of artists, mostly centred around Britain, The Netherlands and Germany, adopted jewellery making as the main form for expressing their artistic concerns. Their work deliberately upset traditional notions of what jewellery could represent: there was a conscious decision to throw out the hierarchy of materials, and very often gold and precious stones were rejected entirely in favour of paper, plastic, textiles and industrial metals such as steel and aluminium. A clear emphasis was placed on utilising the most appropriate material for conveying the artist's ideas.

A younger generation of artist jewellers have continued their predecessor's concerns with preciousness, but have often adopted a more playful approach. Sigurd Bronger creates intricate brooch settings, with an engineered feel that are used to elevate the status of the object being set, but rather than using gemstones, Bronger collects everyday detritus such as shoe heels and plastic erasers, thereby inviting us to reassess their aesthetic potential.

Karl Fritsch has also chosen to reconsider the opportunities presented by precious materials, but adopts a more ironic posture. Working principally with ring forms, he exploits the lost wax casting technique to inject an almost childlike spontaneity into his forms. These are certainly no *Cartier* baubles, and tackle the myth that precious material has to be allied to obsessively intricate working techniques.

Juneau Projects

Aggressive Localism

29 July – 28 October 2007

Birmingham-based artists Juneau Projects have developed new work featuring skateboarders wearing ghille suits made by the artists. The ghille suit is a type of camouflage clothing designed to resemble heavy underbrush. The suits made by shredding picture tea-towels, newspapers and fabric, are displayed alongside images of skateboarders wearing the costumes. The ghille suit motif is featured on a limited edition skate-deck available in the shop.

Juneau Projects is the name adopted by Philip Duckworth and Ben Sadler who began their collaboration in 2001 and have exhibited nationally and internationally. Their eclectic work often engages directly with people and folk histories bringing together music and found imagery in new configurations. In the past they have collaborated with diverse groups from cub scouts to teenage bands and most recently amateur skateboarders. Their projects have led to the production of CDs, radio broadcasts, magazine publications and an on-line record label.

Aggressive Localism is part of a *mima*: offsite exhibition titled *Among the Living* that will take place at Prissick Plaza on 4th August. This touring event features 5 skateparks, 10 artists' commissions and 5 galleries.

www.amongtheliving.org

Ends

Notes to editors

mima is a bold new gallery of modern and contemporary art which opened in January 2007, designed by Erick van Egeraat Associated Architects. The gallery brings together Middlesbrough's art collections for the first time and hosts temporary exhibitions of fine art and craft from 1900 to now. Featuring the work of internationally acclaimed artists, the programme includes painting, drawing, ceramics, jewellery design, sound, film, mixed media, photography and sculpture. Exhibitions change every quarter. www.visitmima.com

For further press information and images contact Nina Byrne, Acting Marketing Manager on 01642 726 710 / nina_byrne@middlesbrough.gov.uk or Victoria Huntley, Marketing Assistant on 01642 726 713 / victoria_huntley@middlesbrough.gov.uk

