exhibition
film
music
performance
talks

Sep-Dec 2019

the arts institute
Welcome to the Encounters season.

In a recent conversation with a good artist friend about changing urban landscapes he referred to the quote “rearview mirrors help you look at where you are going”. This struck me as relevant to how we work at The Arts Institute. We are interested in presenting the latest ideas and developments within culture, working with artists, musicians and thinkers who are often at the very cutting edge of their field, overturning pre-existing ideas through new discoveries, encounters and inventions.

With equal passion, however, we are also interested in how the present is shaped by the past. Indeed, another good friend, a historian, pointed out that, “the future is known, it is the past that keeps changing”, a quote often used to describe Russia’s edited history during communism. This dialogue, between past and present and the bringing to light hitherto hidden seams of history that have directly, or indirectly, shaped our landscape today, is what informs much of the development of our programme. Conversation and collaboration, across art forms and disciplines, including the STEM subjects (Science, Technology, Engineering and Mathematics) are key to this way of working, to ensure we present ideas to our audiences that are relevant and fresh.

You will find many opportunities to engage with high-quality culture and the latest ideas, whether through talks, debate, films, exhibitions, dance and music events, all of which are listed in the events calendar with further details on our website.

Dr Sarah Chapman
Artistic Director, The Arts Institute

BEYOND CONTACT: POSTCOLONIAL APPROACHES TO ART SERIES

Comprised of two talks and two films and curated by Dr Péter Bokody, the series examines postcolonial approaches to art history, as part of the Mayflower year. It is also an opportunity to refocus our attention on the aggressive and exploitative nature of European expansion – and the role the visual arts has and continues to play in the shaping of world history.

Talks
Professor Annie E. Coombes, Birkbeck, University of London 15 Oct
Dr Natasha Eaton, University College London 3 Dec

Screening at the Jill Craigie Cinema
Introduced by Dr Péter Bokody, University of Plymouth
The Mission (12) 4 Nov
Frida (15) 11 Nov

MARINER: A PAINTED SHIP UPON A PAINTED OCEAN

A fascinating exhibition exploring the contemporary relevance of the poem The Rime of the Ancient Mariner, featuring a range of international and South West based artists, including: Vija Celmins, Angela Cockayne, Tacita Dean, Mary Evans, Naomi Frears, Ellen Gallagher & Edgar Cleijne, Nadav Kander, Serena Korda, Joe Lyward, Lucy & Jorge Orta, and Grace Schwindt. Investigating issues around ecology, the environment, immigration and displacement, the exhibition is accompanied by a programme of talks, film and poetry.

The Levinsky Gallery 16 Sep – 16 Nov

Associated programme:
Bite size talks from the University of Plymouth
Dr Sana Murrani 2 Oct
Dr Sarah Chapman 9 Oct
Professor Richard Thompson OBE 16 Oct
Professor Dafydd Moore 23 Oct
Professor John Spicer 6 Nov

Poetry reading
Philip Gross 29 Oct

Roundtable discussion
Dr Sarah Chapman, Dr Mandy Bloomfield, Professor Richard Thompson OBE, Serena Korda 13 Nov

Screening at the Jill Craigie Cinema
Introduced by Professor Philip Hoare, University of Southampton
Leviathan (15) 21 Oct
This season welcomes a fantastic selection of artists and academics. Here, we introduce just a few...

**RANDALL SCARLATA**

Musica Viva is delighted to feature the distinguished baritone Randall Scarlata performing Schubert’s *Winterreise*, for which he received a nomination for the Grammy’s 2019 Best Classical Solo Album. Praised internationally for his artistry and consummate musicianship, Randall Scarlata has performed with many of the world’s leading orchestras - including the BBC Symphony Orchestra – on five continents, with a repertoire spanning five centuries and 16 languages. As a student, he received a Fulbright Grant to study at the Hochschule für Musik in Vienna, and spent several summers studying with the great French baritone, Gérard Souzay.

Randall and pianist, Robert Taub have previously performed *Winterreise* in the United States and in Europe. Both are excited about bringing this deeply moving work to our audience in Plymouth.

*Winterreise – Franz Schubert*  12 Oct  
Musica Viva Concert Series

**PROFESSOR ANNIE E. COOMBES**

Multi-prize winning author of investigations into contemporary state and community-led memorial projects, and museum approaches to difficult histories, art historian Professor Annie E. Coombes specialises in the history of the culture of British colonialism and its legacy in the present, at Birbeck, University of London. Her focus lies particularly in Africa and the former settler colonies and their replacement of indigenous populations. Her expertise has been sought for a number of international projects relating to the restructure of European ethnographic collections, as part of a new critical colonial history. Her advocacy interests in relation to gender and development, and transitional justice and human rights, often leads to invitations to contribute as an expert consultant, including serving as Expert Advisor to the African Union Human Rights Memorial Project, in conjunction with NGOs and human rights experts from Africa, USA and the EU, to decide a memorial in the aftermath of historical atrocities on the African Continent.

*Decolonising The Monument/Rethinking The Memorial*  15 Oct  
Beyond Contact: Postcolonial Approaches to Art Series

**PROFESSOR RICHARD THOMPSON OBE**

Named by an MP as ‘the godfather of microplastic research’, Professor Richard Thompson OBE has been studying the causes and impacts of marine litter for more than two decades. The first scientist to coin the phrase ‘microplastic’ to describe microscopic fragments of debris, his research has led the way for a number of significant discoveries and UK government policies, including the plastic bag tax and the ban on cosmetic microbeads. His expertise has been sought by international bodies from the USA to Singapore. He has advised the European Commission and the United Nations Environment Programme, advocating for improved environmental practices within the plastics industry.

In December 2017 he was presented with an OBE for services to marine science, and was appointed Director of the Marine Institute at the University of Plymouth, the following summer.

*Marine Litter: Are There Solutions To This Global Environmental Challenge?*  16 Oct  
Mariner exhibition

**PHILIP GROSS**

As part of two literary events to coincide with the Mariner exhibition, Philip Gross returns to his hometown of Plymouth to talk about how the sea has featured in and influenced his work. Born in Cornwall, raised in Plymouth, Philip Gross has published numerous collections of award-winning poetry, ten novels for young people, radio short stories, plays, adult novels, and articles for literature magazines, academic journals, conferences and books – there are few writing forms that elude his repertoire.

His career has taken him from an English graduate beginning his writing in the 1980s, to a Professor in Creative Writing at the University of Glamorgan from 2004-17. His decades of work have been well received, earning him major awards from the National Poetry Competition, to the TS Eliot Prize for *The Water Table* (2009). His work has taken on additional dimensions through his collaborations with photographers, visual artists, dancers, actors, composers, sculptors and fellow writers, enriching his 30 years of work and expertise that he shares through performances, competition judging, and workshops.

*Poetry Reading*  29 Oct  
Mariner exhibition
calendar

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>EVENT</th>
<th>VENUE</th>
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</thead>
<tbody>
<tr>
<td>7 Sep</td>
<td>10:00</td>
<td><strong>Music</strong> UNIVERSITY OF PLYMOUTH CHORAL SOCIETY SINGING WORKSHOP</td>
<td>St Paul’s Church, Yelverton</td>
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<tr>
<td>16 Sep</td>
<td>Various</td>
<td><strong>Exhibition</strong> MARINER: A PAINTED SHIP UPON A PAINTED OCEAN</td>
<td>The Levinsky Gallery</td>
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<tr>
<td>27 – 29 Sep</td>
<td>Various</td>
<td><strong>PLYMOUTH ART WEEKENDER</strong></td>
<td>Various locations</td>
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<tr>
<td>1 Oct</td>
<td>19:00</td>
<td><strong>Talk</strong> CHURCHILL’S GREAT GAME: RETHINKING THE LONG-TERM ORIGINS OF THE COLD WAR</td>
<td>Theatre 2</td>
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<tr>
<td>2 Oct</td>
<td>13:00</td>
<td><strong>Bite size</strong> BETWEEN MEMORY AND MAPPING: JOURNEYS TO RECOVERY SPACE</td>
<td>The Levinsky Gallery</td>
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<tr>
<td>6 Oct</td>
<td>18:00</td>
<td><strong>Music</strong> PENINSULA DOCTORS’ ORCHESTRA CONCERT</td>
<td>Theatre 1</td>
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<tr>
<td>7 Oct</td>
<td>19:00</td>
<td><strong>Film</strong> SOLARIS (1972)</td>
<td>Jill Craigie Cinema</td>
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<tr>
<td>9 Oct</td>
<td>13:00</td>
<td><strong>Bite size</strong> MARINER: CURATOR’S TALK</td>
<td>The Levinsky Gallery</td>
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<tr>
<td>9 Oct</td>
<td>19:30</td>
<td><strong>Performance</strong> ROCKBOTTOM DANCE THEATRE: ROCKBOTTOM</td>
<td>The House</td>
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<tr>
<td>11 Oct</td>
<td>14:00</td>
<td><strong>Music</strong> WINTERREISE – OPEN REHEARSAL</td>
<td>Theatre 1</td>
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<tr>
<td>12 Oct</td>
<td>19:00</td>
<td><strong>Music</strong> WINTERREISE – FRANZ SCHUBERT</td>
<td>Sherwell Centre</td>
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<td>14 Oct</td>
<td>19:00</td>
<td><strong>Film</strong> AMOUR (2012)</td>
<td>Jill Craigie Cinema</td>
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<tr>
<td>15 Oct</td>
<td>19:00</td>
<td><strong>Talk</strong> DECOLONISING THE MONUMENT/RETHINKING THE MEMORIAL</td>
<td>Theatre 2</td>
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<tr>
<td>16 Oct</td>
<td>13:00</td>
<td><strong>Bite size</strong> MARINE LITTER: ARE THERE SOLUTIONS TO THIS GLOBAL ENVIRONMENTAL CHALLENGE?</td>
<td>The Levinsky Gallery</td>
</tr>
<tr>
<td>19 Oct</td>
<td>19:30</td>
<td><strong>Performance</strong> EXIM DANCE COMPANY: TRAVERSE YOUTH DANCE PLATFORM</td>
<td>The House</td>
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<tr>
<td>21 Oct</td>
<td>19:00</td>
<td><strong>Film</strong> LEVIATHAN (2014)</td>
<td>Jill Craigie Cinema</td>
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<tr>
<td>23 Oct</td>
<td>13:00</td>
<td><strong>Bite size</strong> “AN INJURY TO THE VOLUME”: THE RIME OF THE ANCIENT MARINER AND THE LYRICAL BALLADS</td>
<td>The Levinsky Gallery</td>
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<tr>
<td>27 Oct</td>
<td>15:00</td>
<td><strong>Performance and Workshop</strong> LAVRAK: REACH CHILDREN’S SHOW</td>
<td>The House</td>
</tr>
<tr>
<td>28 Oct</td>
<td>19:00</td>
<td><strong>Film</strong> THE PHANTOM OF THE PARADISE (1974)</td>
<td>Jill Craigie Cinema</td>
</tr>
<tr>
<td>29 Oct</td>
<td>19:00</td>
<td><strong>Poetry reading</strong> PHILIP GROSS</td>
<td>The Levinsky Gallery</td>
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<tr>
<td>30 Oct</td>
<td>19:30</td>
<td><strong>Performance</strong> EXIM DANCE COMPANY: MARKED</td>
<td>The House</td>
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<tr>
<td>4 Nov</td>
<td>19:00</td>
<td><strong>Film</strong> THE MISSION (1986)</td>
<td>Jill Craigie Cinema</td>
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<tr>
<td>5 Nov</td>
<td>19:00</td>
<td><strong>Talk</strong> OVER HERE: AFRICAN AMERICAN SOLDIERS IN WORLD WAR II NORTHERN IRELAND</td>
<td>Theatre 2</td>
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6 Nov 13:00 **Bite size** MARINER, MARINE BIOLOGY AND THE ANTHROPOCENE | The Levinsky Gallery

11 Nov 19:00 **Film** FRIDA (2002) | Jill Craigie Cinema

13 Nov 16:00 **Talk** MARINER: ROUNDTABLE DISCUSSION | The Levinsky Gallery

19 Nov 19:00 **Talk** THE GREAT WAR IN THE PACIFIC: GERMAN POW AND INTERNMENT IN JAPAN AND NEW ZEALAND | Theatre 2

21 Nov 19:00 **Talk** WHAT MIGHT A BETTER WORLD LOOK LIKE? | Jill Craigie Cinema

22 Nov 18:00 **Film** MAKING THE GRADE: WOMEN DIRECTING DOCUMENTARY, PAST AND PRESENT | Jill Craigie Cinema

23 Nov 10:00 **Workshop** MAKING OUR WAY | Jill Craigie Cinema

23 Nov 14:00 **Film** THE WAY WE LIVE (1946) | Plymouth Arts Cinema

25 Nov 19:00 **Film** THE MIRROR (1975) | Jill Craigie Cinema

27 Nov 19:30 **Performance** RACHEL MARS: YOUR SEXTS ARE SHIT: OLDER BETTER LETTERS | The House

29 Nov – 1 Jan **Various** **Exhibition** FUTURE HISTORY | The Levinsky Gallery

3 Dec 19:00 **Talk** VAGABOND AGE: PHOTOGRAPHIC MEMORY AND MAURITIUS | Theatre 2

4 Dec 19:30 **Performance** BLASTED FICTION: THE VIEW FROM A TELEPHONE WIRE | The House

5 Dec 20:00 **Music** UNIVERSITY OF PLYMOUTH ORCHESTRA CHRISTMAS CONCERT | Minster Church of St. Andrew

7 Dec 19:30 **Music** UNIVERSITY OF PLYMOUTH CHORAL SOCIETY AND SINFONIA VICTORIAN CHRISTMAS CONCERT | Minster Church of St. Andrew

10 Dec 19:30 **Music** UNIVERSITY OF PLYMOUTH CAROL SERVICE | Plymouth Methodist Central Hall

11 Dec 13:00 **Bite size** FUTURE PERFECT TENSE | The Levinsky Gallery

12 Dec 19:00 **Mayflower talk** POLITICAL ECONOMY AND ATLANTIC ECOLOGY: WHY SILK FAILED IN EARLY AMERICA | Theatre 2

To book tickets visit: plymouth.ac.uk/arts-institute
Or call the booking line on: 01752 585050 (open Mon-Fri 13:00-17:00, only).

Please note: All programme details are correct at the time of going to print. The Arts Institute reserves the rights to change the programme without prior notice, please refer to the website for up-to-date information.
Curator’s notes

MARINER: A PAINTED SHIP UPON A PAINTED OCEAN
Dr Sarah Chapman, Artistic Director, The Arts Institute

‘Alone, alone, all, all alone,
Alone on a wide wide sea!’

‘God save thee, ancient Mariner!
From the fiends, that plague thee thus! —
Why look’st thou so?’ — With my cross-bow
I shot the ALBATROSS.’

‘Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.’

‘The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.’

Selected excerpts from The Rime of the Ancient Mariner

Inspiration

The impetus for the Mariner is manyfold – a love of language, poetry, and how words and visual metaphor can cut across time and cultural barriers, together with a long-standing love of the sea, both as a physical and creative space. The sea has been a rich source of inspiration for many artists, poets, and musicians in creating celebrated artworks that continue to stand the test of time. It was this underlying interest that fuelled the development of the Moby-Dick Big Read – a contemporary online response to Herman Melville’s classic novel, that very quickly became a worldwide success, curated by Angela Cockayne, Philip Hoare and myself, and now similarly, the Mariner exhibition takes as its starting point Samuel Taylor Coleridge’s epic The Rime of the Ancient Mariner.

Interpretation

Mariner is a national touring exhibition showcasing artwork of international significance and new artist commissions, and includes an associated programme. It is in its entirety multi-faceted, bringing together artists, writers, marine scientists, historians, and curators to provide a cross-discipline interpretation as to how we might relate to the poem. In this way, we have been able to tease out the most pressing of issues that the poem seems to speak to in the present day – including the knowledge of the oceans ecosystem, marine pollution, and the movement and migration of peoples across the seas.

Hidden histories

Featuring three new commissions including Zubenelewnubi, a new film by artist Serena Korda, who, working with researchers from the University of Plymouth’s Marine Institute, has embedded data and film footage of the heart rate and growth of a sea snail embryo with recorded undulations of the seabed to create a new soundscape. Each exhibition venue on the UK tour will feature a bespoke installation by the artist Mary Evans, who has been working with curators and collections at The Box to draw out the often-hidden histories behind the expansion of the shipping trade, some of the stories of which inspired Coleridge to write his tale.

Working within a multidisciplinary environment at the University enables conversations across different fields, looking at how we are interconnected, across history and into the present, and The Arts Institute provides a platform to share these ideas, not only for local audiences and visitors to the South West region, but as part of a national tour. In this way, I believe a project such as Mariner could only happen in an environment centred on research, learning and teaching, and with a special working relationship with The Box.

The Levinsky Gallery 16 Sep-16 Nov
Touring to:

UNIVERSITY OF PLYMOUTH
Marine Institute
THE BOX
LOTERYFUNDED
ARTS COUNCIL ENGLAND

THE EDGE
ANDREW BROWNSWORD GALLERY

THE EDGE
THE BOX
UNIVERSITY OF BATH

John Hansard Gallery
showcase

Director’s notes
SCHUBERT’S WINTERREISE
Dr Robert Taub, Director of Music, The Arts Institute

Winterreise is a musical work that grows every time you hear it, or perform it. It gets into your soul, it pervades your psyche. Many of us go through our own personal “winter journey” at least once in our lives; the notion that our Inner Self restlessly seeks universal truth resonates throughout time.

Fantasy

In Winterreise, the winter journey is motivated by internal drive; the landscapes are more mindscapes than reality. Fantasy and reality are often entwined. The Wanderer dreams of love in the song Frühlingsstraum (Dream of Springtime) but simultaneously also realises the futility of such fantasy. Later in the cycle, – Im dorfe (In the Village) – he states that he is finished with all dreams. Finally, in the third from last song of the cycle – Mut (Courage) – with snow flying in his face, in a bold Promethean gesture the Wanderer proclaims: “If God forsakes the earth/Then we ourselves are Gods!” This is an extraordinary Romantic moment; a musical version of the relationship between humankind and nature depicted by Casper David Friedrich in his paintings.

Many of us go through our own personal “winter journey” at least once in our lives

Randall Scarlata and I first performed Winterreise at the Institute for Advanced Study in Princeton, New Jersey, where I was Artist-in-Residence. I remember well our wonderful rehearsals – both there and at Juilliard – when we would discuss the meanings of the songs and the cycle as a whole. We worked on subtle variations of tempo, of balance, of elongating phrases, of qualities of sound both from the piano as well as from Randall’s magical voice. Following our initial performances, we collaborated on this work in other concerts in the US and Europe.

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It is now a pleasure for us to bring it to our Musica Viva series here. If you are hearing it for the first time, or even if you have heard it before, we hope our interpretation will help you on your own inner journeys. To be involved in this work is a timeless privilege.

Films, Solaris and Amour, have been selected to create a short season around the performance of Winterreise.

Screening, on the Mondays before and after the performance, the films explore themes of lost love, grief, memory and human frailty and offer a beautiful counterpoint to the moving expression of the themes by the original song cycle.

Concert and pre-concert talk
Winterreise, Franz Schubert 12 Oct
Randall Scarlata, baritone
Robert Taub, piano

Open rehearsal
Randall Scarlata and Robert Taub 11 Oct

Screening at the Jill Craigie Cinema
Solaris (12A) 7 Oct
Amour (12) 14 Oct
Becoming a Patron

We invite you to join our community of Patrons. Your generosity supports our programme of exhibitions, concerts, talks, performances and film screenings, as well as our work with schools and the local community.

You and a guest will be able to:

- request free Patron tickets to any Arts Institute event
- enjoy priority booking and seating
- attend behind the scenes tours and rehearsals
- receive invites to exclusive Patron events.

It would be our privilege to be able to count on your support as we plan our programmes for the coming years.

Patron membership costs £500 per year, and if you are able to gift aid your donation – at no cost to you, – your support can help us do even more.*

*The Patron fee is split as a 30% membership and 70% donation. The 30% membership contributes to the running costs of the public arts programme.