



## I thought I would of climbed more mountains by now Bridget Reweti

23 August–1 September, shown in the cinema 1–5pm

New Zealand artist Bridget Reweti's film reflects on mountain climbing as a metaphor for success, an analogy for conquering, with the punch to sky as a cliché of triumph.

Colonial narratives are at the forefront of notions of domination over the New Zealand landscape along with the religious rhetoric that accompanied colonisation - the mountain-top is precisely where men meet God. These ideas sit at odds with customary Maori paradigms, where humanity is considered to be from, of and belonging to the land.

'In February 2015' writes Reweti, 'my sister, her partner and I left our car at Erewhon Station and headed towards the Adams Wilderness Area for the Garden of Eden Ice Plateau. A 9km stretch of gentle rolling snow and ice at an elevation of 2000m, the Garden of Eden is just west of the main divide, in the heart of the Southern Alps. It is adjacent to the Garden of Allah and features such names as Eve's Rib, Cain's Glacier, Angel col, the Devil's Backbone and the Great Unknown.'

*I thought I would of climbed more mountains*, 2015, is informed by contrasts in the European perception of New Zealand's landscape as empty wilderness and Maori narratives of the mountains as inhabited. The film builds on the iconic imagery in Hugh MacDonald's documentary *This is New Zealand*, 1970, to question colonial, religious, patriarchal and utopian landscape ideologies.  
[www.bridgetreweti.com](http://www.bridgetreweti.com)

Front cover image: *A Glossary of Possible Gestures*, Katya Sander, 2010. Courtesy the artist.  
Top image: *I thought I would of climbed more mountains by now*, Bridget Reweti, 2015. Courtesy the artist.

## Publicness Katya Sander

2 September–29 October

Preview: Thursday 1 September, 6–8pm  
Katya Sander will be in conversation with Ben Borthwick, PAC Artistic Director at 7pm

Danish artist Katya Sander's mid-career survey brings together selected works from the last ten years, revised or restaged for Plymouth in 2016. Finding source material on the streets, in the graffiti of public toilets, and through interviews with bankers, this group of work addresses the relationships between language and space and brings the city into the galleries. Using video, photography, text and public interventions, Sander is interested in the public subconscious as the repository of the images we walk past everyday, the spaces we inhabit and the circulation of people, money and goods.

Katya Sander (born 1970) lives and works in Copenhagen and Berlin. She has exhibited internationally including at MoMA New York, Künstlerhaus Stuttgart, Dokumenta12, Tate Modern, Project Art Centre Dublin and Munich Kunstverein. She is Professor for Conceptual and Mixed-media Based Practices at The Royal Danish Art Academy, Copenhagen.  
[www.katyasander.net](http://www.katyasander.net)

This exhibition has been made possible with the generous support of the Danish Arts Foundation.

Some of this exhibition is on the first floor and accessible only by stairs.

Image: *The 100 Most Watched*, Katya Sander, 1998. Courtesy the artist.

**DANISH ARTS FOUNDATION**

## Plymouth Art Weekender

23–25 September

In 2015 the first Plymouth Art Weekender took over the city, attracting over 17,000 visitors and popping up in unusual venues across Plymouth. This year PAW is back and promising to be an even bigger splash than the last. Showcasing the talent of visual artists and organisers based both in Plymouth and further afield, PAW will feature exhibitions in galleries and non-art spaces, a public art commission on Armada Way and an artists' moving image takeover of the city centre Big Screen.

At Plymouth Arts Centre we will host two events in addition to our gallery programme: Benjamin A. Owen's *Go/df* and a collaborative group exhibition *Sore Spot*, organised by PAC Home member Norman Buchan. Our South West Artist in Residence will also have the Batter Street Studio open to visitors from 11am–5pm (entrance on Batter Street).

Plymouth Art Weekender is organised by Visual Arts Plymouth.

[www.plymouthartweekender.com](http://www.plymouthartweekender.com)

The galleries at Plymouth Arts Centre will be open Friday & Saturday 11am–8.30pm & Sunday 11am–5pm.

Image: *Miss Lido Show Us Your Guns*, Serena Korda, 2016. Image courtesy Visual Arts Plymouth.

**Visual Arts  
Plymouth**

**Plymouth  
Art  
Weekender**

## The Mother's Bones Abigail Reynolds

1–10 November (excluding Thursday 3rd), shown in the cinema between regular cinema programme screenings and private events, please contact the Box Office for further information.

*The Mother's Bones* was filmed in Dean Quarry on the tip of the Lizard Peninsula with St Keverne brass band. The band (formed in 1896 from the quarry workforce) is intrinsically linked to the place. In the film, shots of the band playing in the quarry are placed together with models of the seven crystal systems of mineral packing and microscope images of stone from the quarry. Music composed for the band by their band leader Gareth Churcher creates a sound-scape for a montage of filmic conventions, moving the viewer across vast scales of time and space. Drawing inspiration from the Greek myth of Deucalion and Phyrre and Russell Hoban's novel *Riddley Walker*, Reynolds represents the quarry through a mythic lens.

*The Mother's Bones* is supported using public funding by the National Lottery through Arts Council England. It is produced in partnership with Plymouth Arts Centre and Kestle Barton.

Abigail Reynolds lives in St Just, Cornwall. Reynolds was recently selected for the BMW Art Journey visiting the sites of 16 lost libraries on the Silk Road.

[www.mothersbones.com](http://www.mothersbones.com) [www.abigailreynolds.com](http://www.abigailreynolds.com) [www.bmw-art-journey.com](http://www.bmw-art-journey.com)

Image: *The Mother's Bones*, Abigail Reynolds, 2016. Courtesy the artist.

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**ARTS COUNCIL  
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## Sore Spot

23-25 September  
In Studio One

Norman Buchan, Jamie Kane, Emmie McLuskey

Three artists from Plymouth and Glasgow have come together to present the outcomes of a web-facilitated dialogue about making contemporary sculpture. Communicating by email and shared image drives to examine their individual approaches to studio practice the contents of the exhibition are determined by a process of exchange and collective editing.

Norman Buchan was awarded the 2016 PAC Home Project Grant, supported by Plymouth Culture.



## PAC Home Talk: Dr Bridget Crone

Thursday 29 September, 6pm  
£3/Free for PAC Home members

Dr Bridget Crone is a curator and writer working at the intersection of continental philosophy, media theory, contemporary performance and moving image practices. Her work explores questions of 'liveness' and the image. Current projects explore the technologies of the image, and the convergences of the body and image in relation to theory as well as art practice.

Bridget has held numerous curatorial posts and guest curatorships including: Media Art Bath (Director, 2006-11), The Showroom, London (Curator, 2003-6); The Melbourne International Biennial; the Ian Potter Museum, Melbourne; Institute of Contemporary Arts, London; Arnolfini, Bristol; Holburne Museum, Bath; Flat Time House, London. Bridget teaches curating in the Visual Cultures Department at Goldsmiths, The University of London.



## Right Angles/Wrong Angels

Saturday 29 October, 1-4pm  
For families of all ages, £5 per family

Learn about the science of drawing, and how maths is present in art. Through drawing, printing, and self portraiture, re-imagine yourself and your family as a group of mechanical monsters, or ghastly ghouls. Work together to create spooky collaborations and make haunting halloween masks to take home.

Advance booking essential although some places may be available on the day.

## Bringing In Baby: To The Gallery

Tuesday 4 October, 11am-midday  
Adults and under 1s. £2 includes a hot drink

Join our visual arts team for a short introduction to the current exhibition, meet other parents with a passion for culture and relax in the comfort of our cafe. Bringing in Baby in the cinema will be on Thursdays 8 September & 13 October.



## Creative Play

Tuesdays 27 September, 25 October, 29 November  
11am-12.30pm & 1-2.30pm  
Recommended for children aged 2-5 and their adults.  
£5 includes a hot drink and squash

Come into a stimulating environment where your child can lead you on a journey of discovery and messy fun. These open-ended activities will introduce you to new ideas, materials and creative processes which you can try again at home.

From 12.30-1pm all are welcome to bring packed lunches into our cafe.

Advance booking essential.



## Go / d f"

An event by Benjamin A. Owen

Sunday 25 September, 5-6.30pm  
Free but limited capacity: advance booking recommended

For this event a range of performers will gather in clusters across the floor of PAC, producing a sprawling live soundtrack to accompany a film about an ageing jazz musician and a community of W.I. ladies. Rhythmic and angular, this work draws deeply upon Owen's interest in the notion of the layman's relationship to politics, performance and participation. Expanding upon ideas of cinemas, *Go/df*" explores how soundtrack, voice and performativity forge narrative. Through these elements musicians will converse, build and resist.

Benjamin A. Owen is currently Community Artist in Residence at Cubitt Gallery, London, and co-curator of alt-culture collective Onomato. *Go/df*" was originally commissioned by Exeter Phoenix and supported by Plymouth Arts Centre and Trinity Community Arts, Bristol.



## The Jarman Award With Sophia Al Maria

Thursday 13 October, 5.30pm  
£3/Free for PAC Home members

This year's shortlist represents a riotous explosion of colour, sound, skill and distinctive imagery, but beyond the visuals are some very serious, thought-provoking messages. Be shocked, startled and entertained by the recent works from Sophia Al Maria, Cécile B. Evans, Shona Illingworth, Mikhail Karikis, Rachel Maclean and Heather Phillipson.

Sophia Al Maria's work is an evocation of contemporary Arab culture and the glitz and hypocrisy of an oil rich Gulf with its shopping malls, marble interiors and sci-fi monoliths. Through a mixture of YouTube rips and home movie style footage, Al Maria explores a hypermodern, globalised culture that brings with it a sense of ethical and environmental anxiety.

[www.filmlondon.org.uk/jarmanaward](http://www.filmlondon.org.uk/jarmanaward)



Top image: *Untitled*, Emmie McLuskey, 2015. Courtesy the artist.

Bottom image: *Go/df*" (still), Benjamin A. Owen, 2015. Image courtesy the artist.



Top image: Uriel Orlow, *Unmade Film: The Reconnaissance*: performance at the Arnolfini, Bristol. Photo: Sam Nightingale

Bottom image: Courtesy of Film London.



**Box Office, Gallery and Shop Opening Hours:**  
Tuesday to Saturday 1-8:30pm, Sunday and Monday Closed.

**Free entry to the exhibitions**

Cinema and ground floor gallery fully accessible. First floor exhibitions only accessible by stairs. Download the Artory app ([www.artory.co.uk](http://www.artory.co.uk)) or check website ([www.plymouthartscentre.org](http://www.plymouthartscentre.org)) for more.



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September - November 2016