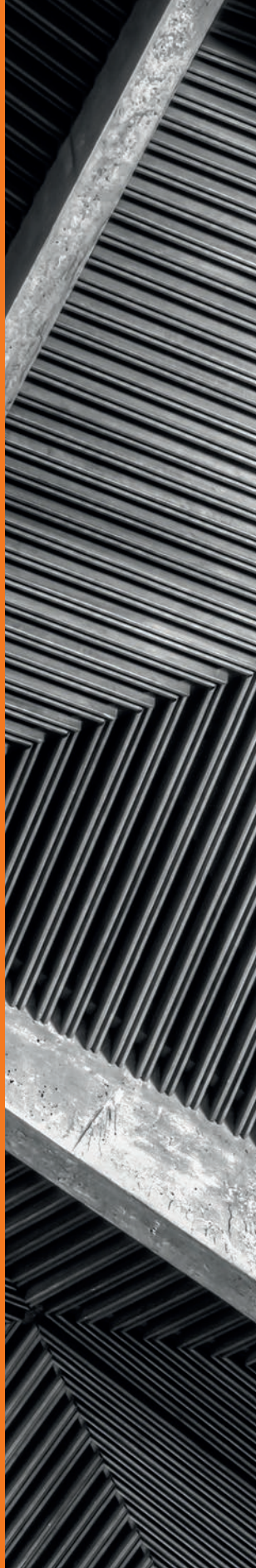


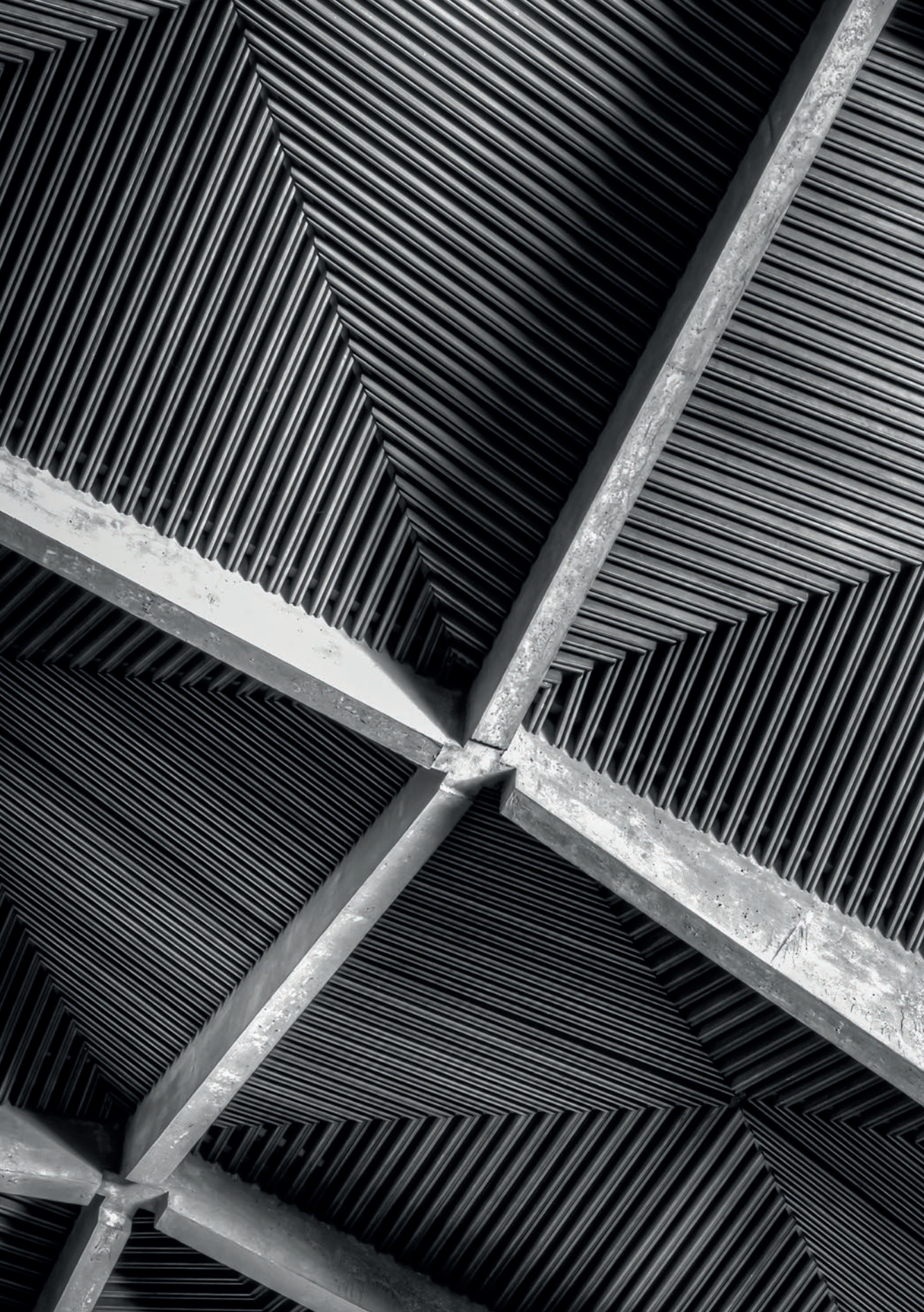
COVENTRY BIENNIAL

SHIFTING GROUND



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**THE FUTURE CAN
BE BUILT — IT'S
NOT SOMETHING
THAT HAPPENS
TO US.**

INTRODUCTION

Ryan Hughes

2017 was a particularly special year for Coventry. The city launched its ten year cultural strategy, a newly founded trust bid for the prestigious UK City of Culture title for 2021, and the inaugural Coventry Biennial of Contemporary Art was developed and presented.

The Biennial took *The Future* as its overarching theme and, at the time, I spoke about our festival presenting an opportunity for artists and audiences alike to think about the possible shapes, sizes and perspectives of the city's future. I also recall saying that the future can be built - it's not something that happens to us. The future is not science fiction or speculation and indeed, we now find ourselves in that future. The bid was successful, and organisations like ours are considering what they would like to achieve over the next four years.

The publication that you are now reading presents some of our successes from an exciting year, including levels of audience and artist satisfaction alongside crucial critical reflection. It also presents our vision, some of our key aims, and introduces our newly expanded team as we move forwards.

I hope that you find this publication to be an engaging read, and that it inspires you to support and visit our Biennial in the Autumn's of 2019 and 2021.

**13 EXHIBITIONS AND
60 EVENTS FEATURING
73 ARTISTS IN 2017.**

COVENTRY BIENNIAL HISTORY & VISION

Coventry Biennial of Contemporary Art celebrates and promotes contemporary art and artists, producing high quality exhibitions and events in one of the UK's most creative and industrious cities. This biennial festival is deeply connected to Coventry, its histories and wider context, but also retains an outward looking perspective, ensuring that the programme has wider appeal, significance and impact.

Our programme of exhibitions, events and activities occupies unexpected locations across the city and surrounding area such as empty retail units, community centres, theatres, historic buildings and public spaces, alongside more familiar cultural venues. This strategy engages new audiences, including those who may seldom venture into traditional art galleries, leading to uniquely rich and distinctive interactions between public, artwork and city.

Coventry Biennial is artist-led and aims to provide meaningful opportunities for practitioners at all stages of their careers, from recent graduates to more established, internationally active artists. We seek to attract artists and creatives to the city, to retain recent graduates and to ensure visiting artists are supported in fully engaging with the city and its residents. Peer-to-peer development opportunities embedded in the programme unfold through artist residencies, internships, workshops and commissions.

Being artist-led means that we were founded by, owned by and run by artists. The festival was formed in 2017 as a result of strategic thinking around the city's new cultural strategy, the bid to become UK City of Culture, and the city's growing reputation as a centre

for the production and dissemination of contemporary art, which has been highlighted by the inclusion of two Coventry artist-led organisations in the a-n commissioned *Artist-Led Hot 100*.

Following discussions with practitioners, residents and businesses in the city, we fundraised, planned and delivered the inaugural Biennial, which presented 13 exhibitions and 60 events featuring 73 artists. We did this in only 9 months. This rapid development felt crucial so that we could adopt the timelines that the wider city was operating on, meaning that over time our work can provide meaningful change.

Coventry Biennial of Contemporary Art seeks to secure its position as a key date on the national contemporary art calendar and circuit and to build on the West Midlands' strong festival offer.

Our vision is to play an active part in provoking and participating in the growing cultural debates in Coventry, as well as nationally and internationally. We believe that a successful contemporary art festival expands and celebrates exactly what it is that makes Coventry a City of Culture, and will deliver benefits for artists, audiences, the image of the city, its position in the region, and for the public as a whole.

2017 PRESS

LOCAL PRESS

Coventry Telegraph	3 features
What's On Warwickshire	2 features
Muddy Stilettos	1 feature
Sky Blue Trust	1 feature

ARTS PRESS

this is tomorrow Contemporary Art Magazine	1 feature
New Art West Midlands	6 features
AxisWeb	3 features
AxisWeb Instagram Takeover	2 takeovers
a-n The Artists Information Company	3 features
Curating Coventry	4 features
Contemporary Visual Art Network	1 feature
Art and Architecture Journal	1 feature

RADIO

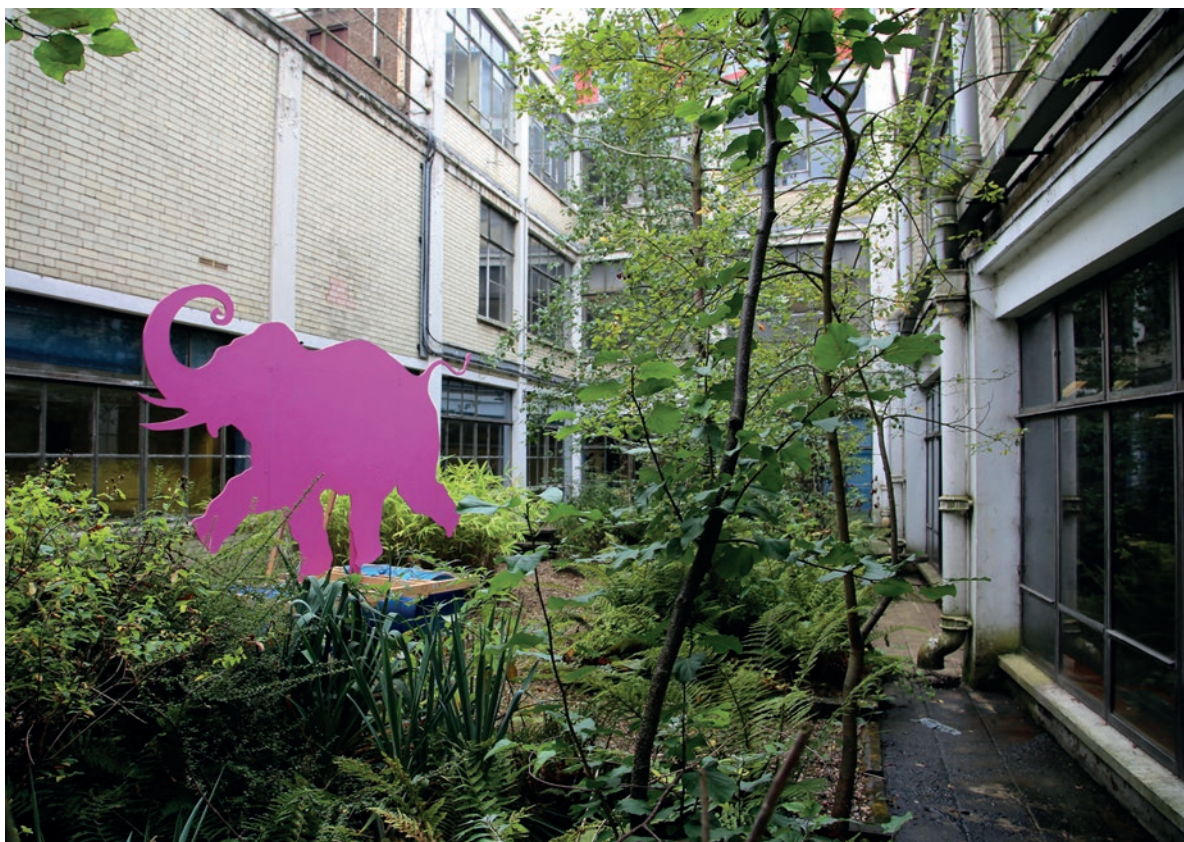
Touch FM	1 feature
Brum Radio	2 features

BLOGS

Jules Lister	Laura Knott
Ankita Anand	James Kennedy Central
Coventry University	Mental Spaghetti
Coventry University Students' Union	Emma Jayne Jemson
UAL Research Online	Roma Piotrowska
London Contemporary Dance School	Sky Blues Talk
Bowers and Wilkins	Linnet van Veen
University of Warwick	Keith Dodds
Jonathon Harris / Coventry 2021	Julianna Guc
Josh Harris	

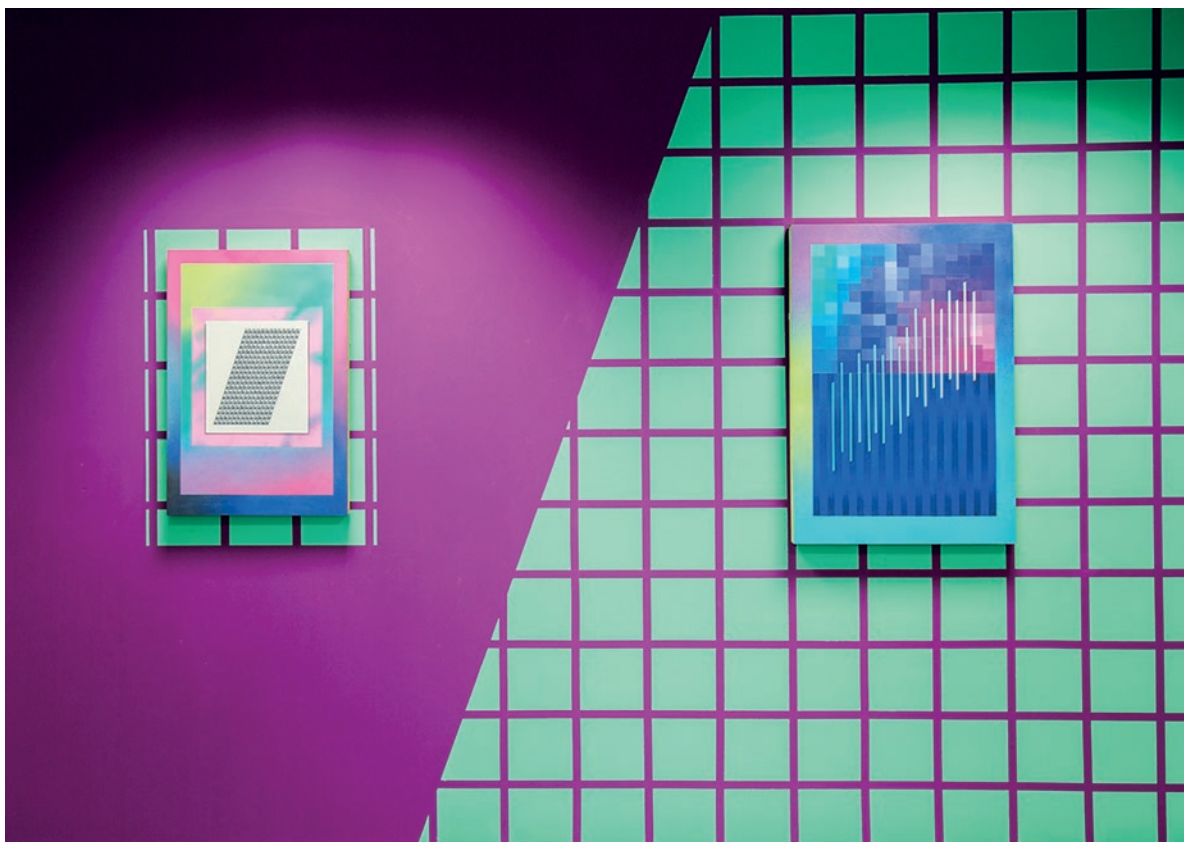
SUPPORT

Thanks to Coventry City of Culture Trust who generously provided us with support from Advent Communications.



Photograph: Gavin Rogers

Bermuda Collective
Alcoholism '65
Installation



Photograph: Emily Jones

Charley Peters
Editor Suite
Installation



Photograph: Emily Jones

Emma Ha
Mosaic for an Office
Installation



Photograph: Gavin Rogers

Nicole Mortiboys
No Title
Painting

AUDIENCE BREAKDOWN AND TESTIMONIALS

During the 2017 Biennial the geographic spread of visitors was wide, with people coming from as far as Scunthorpe, Brighton and Margate, alongside a small number of international visitors. The majority came from within two hours travelling time of Coventry, encompassing the Greater West Midlands region and the East Midlands including Northamptonshire and Leicestershire.

The following feedback was found through surveys conducted with visitors to the Biennial:

Thank you very much. It's great to see so much art in our home city!

The response to the buildings' architecture was well planned and I enjoyed how each work responded to different locations with the use of various mediums, sculpture, installation, painting and more. It was a fantastic experience and I would love for it to return to Coventry in the future.

Really wacky experience. Good to see Cov having its own Biennial!

Really wonderful! Fantastic exhibition in the CET building and really cleverly paired range of site-specific work. Very nice relationships between art and space, extremely thoughtful... Lovely day!

Great pioneering exhibition - DO MORE!

The Mira Calix work was so perfectly placed. It made me feel scared and excited at the same time. My heart was beating so fast. I visited it twice. Loved the smell and the 'industrial-ness' of it - my fave part of the Biennial!

Exhibition was enhanced by a very well informed and enthusiastic volunteer.

I liked a lot of the main show because of how unique the presentation was.

More biennials please!!

**THIS WAS JUST WHAT
COVENTRY NEEDED TO RAISE
THE PROFILE OF THE ARTS IN
THE CITY. IT WAS GOOD TO SEE A
RANGE OF RECENT GRADUATES
EXHIBIT ALONGSIDE MORE
ESTABLISHED ARTISTS.**

AUDIENCE BREAKDOWN AND TESTIMONIALS



HAVE YOU VISITED COVENTRY BEFORE?

- 65.4% Yes
- 34.6% No



GENDER?

- 52.8% Female
- 43.3% Male
- 3.1% Prefer not to say



AGE GROUP?

- 25.2% 16–19
- 22% 20–24
- 17.3% 45–54
- 14.2% 25–34
- 11.8% 55–64
- 5.5% 35–44
- 3.9% 65–74



ETHNICITY?

- 75.8% White British
- 10.5% White other
- 10.5% Asian / Asian heritage
- 3.2% Black / Black heritage



DISABILITY?

- 78.4% No disability
- 21.6% Some kind of disability



EMPLOYMENT?

- 34% Studying
- 21.3% Part time
- 18.4% Full time
- 8.5% Self employed
- 7.8% Unemployed
- 7.8% Retired
- 2.1% Other

ARTIST SATISFACTION AND TESTIMONIALS

Immediately after Coventry Biennial 2017 and again several months later, we asked the artists about their experience of participating in the inaugural Biennial and the impact that this has had for them.

The following feedback was given:

Participating in Coventry Biennial has positively impacted my practice, mostly through profile-raising, including curators seeing my work. This has included meeting with Ikon Gallery after they had seen my work at the CET Building.

Holly Rowan Hesson

The VIP tour event led to a curator at Birmingham Museum and Art Gallery visiting my studio, which in turn led to me participating in the national touring Arts Council Collection partner show 'The Everyday and Extraordinary'.

Kurt Hickson

Every aspect, from the venue itself, to the artworks chosen and the curation, were meticulously thought out and completed to the best standards possible by a highly skilled and discerning team. Ryan Hughes and his team have done an amazing job, and without doubt must be given many more opportunities to continue the work they do.

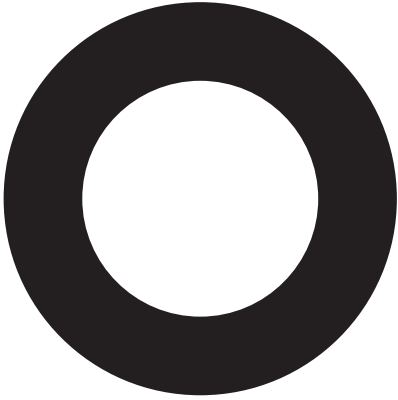
Edward Clayton

I found the studio visit from the curators extremely helpful, and the first experience of that kind. I was delighted to have been included in the Biennial. This has been very informative to my practice and has enabled me to see my work contributing to a wider conceptual outcome.

Marion Piper

WE WERE PROUD TO BE INVOLVED WITH THIS UNDERTAKING RIGHT FROM THE OFF. IT WAS AN AMBITIOUS SCHEME WHICH THE CITY IS BETTER FOR EXPERIENCING.

Rob Hamp and Andrea Hannon



DO YOU THINK PARTICIPATING IN THE BIENNIAL HAS POSITIVELY IMPACTED YOUR PRACTICE?

● 100% Yes



WAS TAKING PART IN THE BIENNIAL A GOOD OPPORTUNITY TO MEET AND WORK WITH OTHER ARTISTS?

● 73.4% Agreed
● 13.3% Strongly agreed
● 13.3% Neutral

PARTICIPATING IN COVENTRY BIENNIAL

Helen Kilby-Nelson

Have you ever been a part of a group of people performing a can-can dance on a concrete ring road? Shared mead around open fires in a disused car park with strangers? Received information on the habits of geese from somebody you've only just met? Visited a pop-up shop that doesn't sell anything, obeyed secret instructions, or walked through a city genuinely experiencing its essence?

Would you expect these occurrences to be part of a contemporary art festival? Would you be surprised that you were being invited to be a part of the art and not just a spectator of it?

The inaugural Coventry Biennial of Contemporary Art in 2017 fostered a strong sense of inclusivity and embraced audience engagement. This created many opportunities for dialogue, offering a voice to the people directly affected by changes in the city, facilitated by contemporary artists who are equally passionate about place, community and society.

This participation affected a breaking down of barriers, granting access to information about the city, connections with local people, and crucially, it showed that contemporary art really can be for everyone.

Ludic Rooms, Hipkiss & Graney, Ha and Katie Hodson & Aleksander Wojtulewicz were the artists and groups responsible for producing these participatory activities, each blurring the line between art and life.

Dr Andrea Hannon and Rob Hamp, artists working collaboratively as Ha believe strongly that 'the city is the people'. Through their exhibition *Re-Tale*, the audience were asked to respond to a set of questions about the city that they found on a postcard. In a recent discussion with Hannon, she noted that local people were intrigued by the exhibition and that it generated conversations as well as

written responses, which she explains was the intention of the work.

Conversations were also plentiful during Hodson & Wojtulewicz's *Bodies & Buildings*, held at Fargo Village. Through an artist-led yoga session, they explored the relationship between our bodies and the built environment. After the extraordinary energy of the previous evening's private view and after party, this event reimaged the space, reconfiguring the relationship between body and building. It encouraged calmness, an unwinding, a slowing down that was conducive to a sense of comfort with and within the space. Hodson was excited by the response, commenting 'people mentioned how nice it was to actually get involved in something instead of viewing it from afar'.

The opportunity to experience the city in different ways was also provided during projects by Talking Birds, Repeater and sirencrossing.

Carolyn Deby, who leads sirencrossing, invited the audience to experience the city and question their relationship with it through performance and participation. During the work, all of the usual ways in which we communicate and negotiate our way among the streets were stripped away. This introduced a sense of vulnerability that created both anxiety and inquisitiveness, as communication was reduced to short instructions received at each location with no conversation permitted.

Cobbled streets, ancient churches, dark buildings. Cold spaces, inside, outside, stillness. Movement. Up steps, down steps, left, then right, around and around.

Unexpected happenings, upside down reflections. Participants were left to depend upon their senses, but these too can be sources of confusion and disorientation.

At points, sound alone surrounds you, punctuated by glimpses of structures that should be familiar but now seem strange and unfamiliar. Would you have trusted yourself to the unknown?

The dialogue I now have with the city is no longer familiar, but instead a promise of something more. I now know that geese each have unique personalities and form lasting attachments, not only with each other but also with humans. I learned this from a local lady in Swanswell Park, an unexpected dialogue with a local resident during *Composite Place*, with artist duo Repeater.

I also danced an Irish jig in a car park under the ring road to the soundtrack of the many tyres that swept along it, quietly observed by a large metal clad elephant, a symbol seen repeatedly throughout the City.

The inaugural Coventry Biennial of Contemporary Art embraced the value of audience participation and its ability to create ongoing engagement with the city, the people and the art. It recognised the importance of offering those opportunities for dialogue with the people who are at the heart of the city at a time of huge redevelopment. Alongside all the other artworks and events, this proves a real passion for both the city of Coventry and for making contemporary art accessible to all.

CRITICAL REFLECTION

Kitt Webb

The walk from the station establishes the context for this first biennial: hoardings and lightboxes promote Coventry's bid to be the UK's City of Culture in 2021. In parallel the council has promised ten years of support for cultural growth regardless of the bid's outcome. For artists and curators in the city, here was an opportunity, not just to take stock of what has recently been achieved, the partnerships already instigated, but to begin plotting the parts they will play in the years to come.

These circumstances have given the programme a reflexive quality. The curators have asked themselves how a biennial might skirt clear of the criticisms to which such events are too frequently susceptible – that they administer culture from the top down; that local and emerging artists are thereby overlooked – to instead help shape and focus the development of artists and audiences within the city.

That the biennial should centre itself in an extensive group show titled *The Future* therefore feels fitting. That this should be situated in the rundown shell that is The CET Building, the former printworks and editorial offices of the Coventry Evening Telegraph (home only to occasional squatters since the newspaper moved out in 2012), seems to inflect some of the optimism with at least a degree of ambivalence.

This seems reinforced by many of the artworks. Even those which bring light and colour back into the dinginess – like Holly Rowan Hesson's

Fold (2017), an overhead projector that casts a fiery glow into the end of an otherwise unilluminated corridor – feel somewhat fragile, transient, as if the equipment might pack in, or the power again be pulled.

The Future as presented by the Coventry Biennial is not that of science fiction. It's not speculative. It's certainly not utopian.

'The Future is already here', Hughes told me, and it is being built by the city, its citizens and its artists. Even acts that might seem insignificant or evanescent – I think of Yelena Popova's *Evaporated Paintings* installed in the journalists' offices, grey linen panels with the merest traces of their marking – might change the course of what's to come, shifting the ground upon which our future is built.

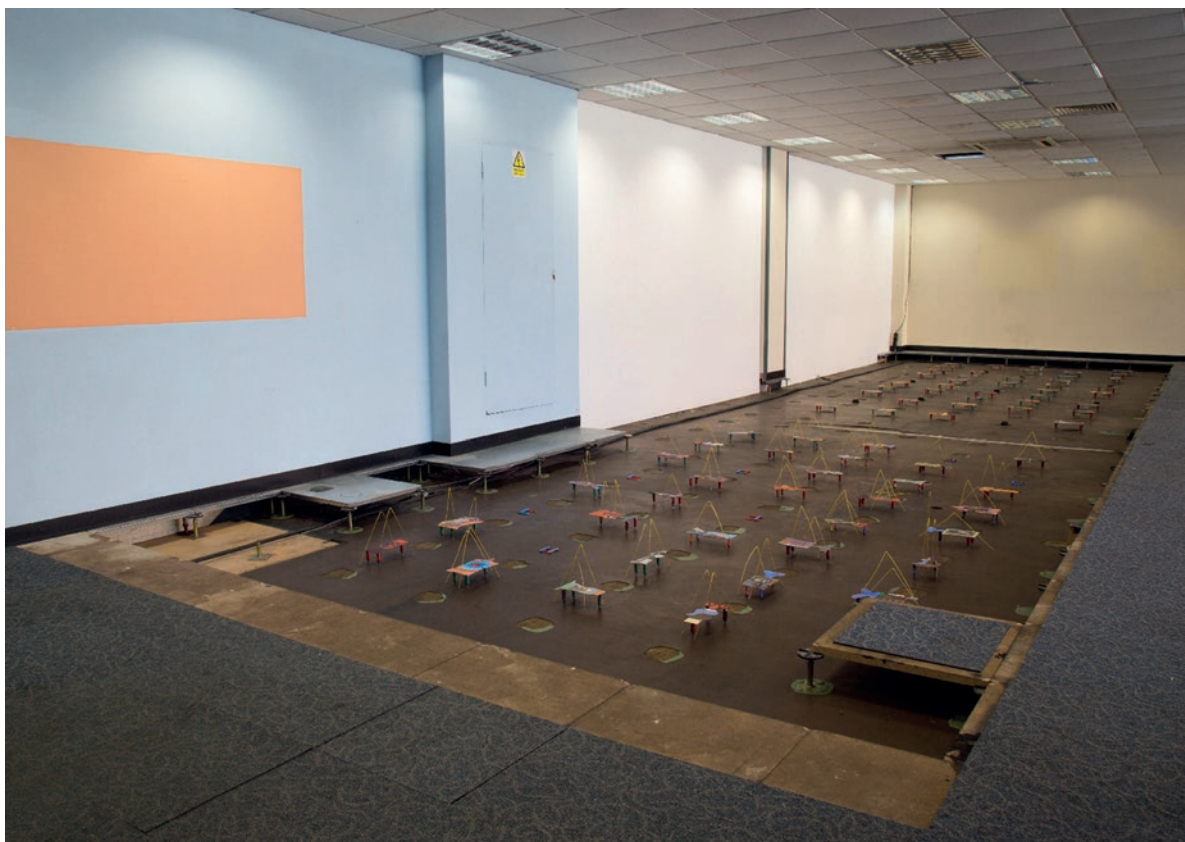
Excerpt from review by Kit Webb. Published by this is tomorrow Contemporary Art Magazine on 25 October 2017.

Full review at: www.thisistomorrow.info/articles/coventry-biennial-of-contemporary-art



Photograph: Emily Jones

Holly Rowan Hesson
Fold
Overhead Projection



Photograph: Emily Jones

Martin Green
How do I know if I'm Addicted?
Installation



Photograph: Gavin Rogers

Kurt Hickson
The Wall
Painting



Photograph: Emily Jones

Hipkiss and Graney
Dead Shrine
Installation and Participatory Performance

CRITICAL REFLECTION

Selina Oakes

Biennial director Ryan Hughes and his team have taken on the challenge of curating a group show which spans the entire (CET) building: this provides the 21st century audience with the combined experience of viewing contemporary, site-specific artworks while discovering an industrial relic prior to its scheduled redevelopment. Unlike similar public shows in ex-industrial spaces, we are free to roam. Refreshingly, our route is not dictated; we follow the natural flow of the building, from the reprography floors to the managerial offices and former owner's deluxe 1950s apartment.

A prominent quality of the exhibition is its breadth of emerging, mid-career and established artists, of all ages: Terry Atkinson's miniature paintings from the 1980s-1990s are hung with Nicole Mortiboys' *Olive in a Paint Punch Up* (2017) to mimic the satirical illustrations that might accompany a newspaper.

Hipkiss and Graney install a wooden shelter outside as part of their ongoing *Dead Shrines Project*. Activated every Tuesday by the serving of food and drink, this space addresses the collective mindset that communities may need to adopt in a dystopian future when science has perhaps failed humankind.

Beyond the walls of The CET, a further 11 venues are hosting Biennial exhibitions. Andy Holden's hour-long 'cartoon lecture' at FarGo Village provides an essential guide to contemporary living through an in-depth analysis of passé animations – notably *Betty*

Boop, *Bugs Bunny* and *Road Runner*. Holden intertwines these scenarios with philosophical and scientific references, as well as *Family Guy* and *The Simpsons*, in order to construct some sort of reasoning for Trump's presidency, the U.S. housing bubble and the 2008 financial crisis. He also puts forward a case for 'zig-zags' breaking the cyclical nature of postmodernism.

It is this strange and nostalgic connectivity that informs *The Future*. Instead of a distant and speculative future, Hughes proposes a depiction inspired by the successes, mishaps, ideas and conversations of the past and present. Rather than a fanciful manifesto for an unspecified time, the Biennial provides a platform for the imminent future, with artists and practitioners creating a rough blueprint of realistic and imaginary visions.

While it is a striking and much-needed platform for Midlands artists, due to its minimal international range – most of the artists are UK-based – Coventry Biennial risks remaining a regional event. Yet for a first edition it covers a healthy breadth of current concerns, with the CET Building's transitional condition effectively used as a springboard for new responses.

Excerpt from review by Selina Oakes. Published by a-n The Artists Information Company on 11 October 2017.

Full review at: www.a-n.co.uk/news/coventry-biennial-2017-review-springboard-new-responses

AFTER THE FUTURE: AN ARTIST-LED JOURNEY TO 2027 AND BEYOND

Craig Ashley

Introducing the first Biennial in 2017, director Ryan Hughes wrote: 'The future is not some mythical place which can only be occupied by science fiction or speculation, it is a space that we have direct control over ... [that] our decisions, actions and proposals actively build ...' Hughes advocates the role of artists as influencers, urging artists to create and take their opportunities to shape the future, and to instigate and make things happen. As an artist himself, collaborating with fellow artists that make up the wider team, his vision for the Coventry Biennial is artist-led. Could this approach help make and keep Coventry distinct among the ever-increasing plethora of biennials?

On Thursday 19 October 2017, as Coventry Biennial drew to a close, a symposium event in partnership with New Art West Midlands posed this question and others. *The Biennial Effect* examined the impact of the art biennial on place-making and asked, what makes a new biennial distinctive within the global cult of biennials? Is it enough for a biennial to be responsive, embedded and tailored to its locality?

Contributors to *The Biennial Effect* included Chris Poolman, one half of the artist-duo General Public. Together with Elizabeth Rowe, Poolman established the *Balsall Heath Biennale*, a contemporary art project developed across an inner city area of Birmingham between 2011 and 2013. Assuming the language, format and other signifiers of an international art biennial, Poolman alluded to the *Balsall Heath Biennale* as a playful masquerade - an artist-led, community-driven activity presenting as part of the art world establishment. The audience was in on the act, taking part as collaborators rather than passive recipients of the 'cultural offer'.

The richness and integrity of this correlation between artist-led work and audience engagement gives further potential for distinction. A Coventry Biennial that is built and delivered in collaboration between artists and audiences has far more to offer than one that is fleeting, extraneous and overly loaded towards spectacle. Over the longer-term, a relationship between artists and audiences can move beyond a transaction towards a critical dialogue, mutually owned and accumulating year-on-year.

On the journey to 2027 and beyond, an artist-led biennial therefore has the scope to deliver on the priorities of a Cultural Strategy that envisages Coventry as 'a culturally attractive, vibrant and prosperous city to live in, work in and enjoy' and if it can resist the trappings of an exclusive visual arts industry, and instead support the widening of access to that world, Coventry Biennial has the scope too to support other strategies determined to effect change in the sector. The five year Valuing Artists strategy commissioned by a-n, and a soon-to-be-published West Midlands Visual Arts Strategy developed by New Art West Midlands are among the strategies with which the values of Coventry Biennial are aligned. Indeed, valuing artists and reflecting the diversity of the region - in terms of people, practice and place - seems like a good direction for Coventry Biennial to head towards.

ROLE OF ARTIST-LED EVENTS IN TRANSLATING CULTURAL POLICY INTO PRACTICE

Dr. Vishalakshi Roy

The first Coventry Biennial in 2017 was a unique platform for Coventry's artistic community to showcase their work and their city, and created a sense of pride and belonging for artists working in Coventry.

Across the world, the Biennial format is highly regarded as a mechanism for presenting contemporary, international and networked practices of artists. It is an accepted format for introducing the creative ideology of a city and its various spaces to an audience for dialogue and discovery. Contemporary art biennials have been "infrastructure building occasions of innovation¹" for a city, providing a political and ideological voice to artists and opportunities for developing their practice.

Whether established events such as Venice Biennale or new ones such as Riga Biennial, these events are prized for their impact in placemaking and artist development. In essence, the Biennial format has features that make it a very timely activity for Coventry as it implements a new 10-year cultural strategy and embarks on its City of Culture 2021 journey.

The city's new cultural strategy lays out its 10-year cultural master plan, incorporating big ideas around placemaking, partnership, diversity and celebration of the city in the form of festivals.

Coventry Biennial 2017, and its future festivals, fall firmly in line with these ideas. For example, the event in 2019 will draw on partnerships between cultural and non-cultural institutions

and with individual artists and venues in its twinned cities. Additionally, the artist-led approach to the curation and management of Coventry Biennial will continue to keep artist development at the heart of the event. As the city prepares to host the UK City of Culture in 2021, Coventry Biennial gives the artistic community of the city a platform to build partnerships, test ideas and acquire skills invaluable to help put the city on the contemporary art map.

The event also plays a role in other areas of policy for the city such as regeneration and development of its visitor economy. In 2017, around a third of all visitors to the event had never visited Coventry before and future events aim to grow this number. The event utilised spaces such as the Coventry Evening Telegraph building, reintroducing one of the city's architectural assets to residents and new visitors alike.

The future of Coventry Biennial holds enormous promise and opportunity. It's refreshing to see artists take the lead in bringing local level cultural policy to life in a city through the Coventry Biennial.

1 Smith, T (2016) *Biennials: Four Fundamentals, Many Variations*, Biennial Foundation (www.biennialfoundation.org)

INTRODUCING THE TWIN

Ryan Hughes

During the Second World War, Coventry and Stalingrad (now Volgograd) formed a formal bond of friendship, agreeing to heal together. Since then, Coventry has formed and maintains 26 of these international relationships from Dresden and Sarajevo in Europe, to Kingston, Jamaica and Jinan in China.

Coventry Biennial 2019 takes *The Twin* as its starting point for a series of investigations into duality within contemporary artistic practice. As the Biennial's exhibitions, events and activities with artists and artist groups unfold across the city and surrounding area, their artworks and projects will be entering into a close dialogue with each other and with place.

Whilst each of the artworks and projects within *The Twin* will explore these ideas around duality and place, they will also unfold through our eight distinct programme channels.

These programme channels aim to make our curatorial decisions more digestible for those outside of the art-world, and to tie our exhibitions, events and experiences into the social, political and economic cycles and agendas at work across the city and wider Midlands region:

**COVENTRY WAS
THE FIRST CITY IN
THE WORLD TO
BECOME TWINNED
WITH ANOTHER.**

SKY BLUE MAKING

Presents activity by artists from Coventry and Warwickshire, ensuring the creation of opportunities for artists from the city and allowing them to reach wider audiences.

CONNECTED FORMS

Presents activity by artists who use or make reference to new technologies and the networked relationships they produce, ensuring that artists are making work that is speculative, innovative and engages directly with contemporary lifestyles, culture and science.

NEW PEERS

Presents activity by early career artists, ensuring that recent graduates and other 'emerging' artists receive support to make new work and continue their practice to the highest standards.

A HEALTHY CULTURE

Presents participatory activity by artists who encourage healthier lifestyles, ensuring that artists can contribute to facets of civic life that are not ordinarily considered to be aesthetic.

TOGETHER

Presents activity by artists from or with clear connections to Coventry's twin cities, ensuring that this unique feature of the city's international identity remains both active and contemporary.

FREE AND OPEN

Presents activity by artists that is freely and widely distributed, ensuring that audiences have increased opportunities to engage with and own high quality contemporary art.

CONCEPTUAL C&W

Presents activity by artists who are engaged with the production and legacy of conceptual art, ensuring that the role Coventry and Warwickshire played in the development of the art-historical movement is recognised.

LEADERS

Presents activity by high profile, industry-leading artists, ensuring that audiences in the city have access to some of the best of contemporary art in the world.

2017 TEAM & SUPPORTERS

FUNDERS

Arts Council England, Coventry City Council, New Art West Midlands, Coventry University, crowdfunders.

PARTNERS

Complex Development Projects / Historic Coventry Trust / CET Building, Coventry 2021, Coventry Artspace, Herbert Art Gallery and Museum, Class Room and Lower Holyhead Studios, The Tin Music and Arts, County Building Supplies, Scratch the Surface Festival / The Pod Collective, Fargo, Meter Rooms Studio and Project Space, Talking Birds, Photo Archive Miners, Ludic Rooms, Artist Supermarket / Rope Press, HA.

VOLUNTEER SUPPORT

Coventry Artspace, Althorpe Studios and Gallery, International New School / Rope Press, Voluntary Action Coventry, Urban.

ARTISTS

Terry Atkinson, Ashish Avikunthak, Bobby Baker, Rory Beard, Talking Birds, John Bridgeman, Wolfgang Buttress, Mira Calix, Annie Carpenter, Edward Clayton, Bermuda Collective, Sir Jacob Epstein, Imogen Frost, Matthew Gale, Darryl Georgiou and Rebekah Tolley, Jochen Gerz, Fiona Grady, Martin Green, Olga Grotova, Ha, Emma Ha, Gregory Herbert, Holly Rowan Hesson, Kurt Hickson, Hipkiss and Graney, Katie Hodson, Andy Holden, Li Hui, Tom James, Daniel Sean Kelly, Dolly Kershaw, Michael Lightborne, James Lomax, Claire Margaret, Nicole Mortiboys, Paul Newman, Joe Fletcher Orr, Charley Peters, Pablo Picasso, Marion Piper, Yelena Popova, Grantchester Pottery, Alma Ramsey, Repeater, Antonio Roberts, Ludic Rooms, Daniel Salisbury, Oliver Scott, Natalie Seymour, sirencrossing, Emily Speed, Denise Startin, Trevor Tennant, Jo Thomas, Sam Underwood, James Faure Walker, Stuart Whipps, Duncan Whitley, Terence Wilde, Ryan Williams, Aleksander Wojtulewicz, Tammy Woodrow, Granby Workshop / Assemble, Granby Workshop / Marie Jacotey, Wen Wu, John Yeadon.

TEAM

Ryan Hughes (Director), Sarah Jerrard-Dinn (Learning, Engagement and Programme Coordinator), Jonathon Harris (New Art West Midlands Bursary Curatorial Placement), Kurt Hickson (Technician), Michael Lightborne (AV Technician), David Checkley (Electrical Technician), Lorsen Camps (Technical).

INTERNS

Tony McClure (Birmingham City University), Elizabeth Jenner (University of Arts London), Kiera Ranger (University of Warwick), Emily Jones (Coventry University), Emily Roderick (University of Arts London).

CURATORIAL ADVISORS

Meenakshi Thirukode (Instituting Otherwise), Matthew Williams (ICA London), Craig Ashley (New Art West Midlands), Phoebe Roberts (Artangel).

VOLUNTEERS

Boyana Aleksova, Hannah Beazley, Mary Berman, Lucie Bishop, Katy Borgeson, Chantelle Boyle, Angharad Brawn, Abigail Brodie, Jess Brown, Hira Butt, Eden Calgie, Phyllis Peri-Lin Chen, Harry Clabon, Lily Colgan, Sandra Cope, Lulia Costinescu, Alex Davies, Andre De Jong, Rachel Deeley, Deimante Dociute, Karen Elton, Michelle Engefield, Tiani Etheridge, Megan Evans, Sophia Eykyn, Phoebe Foster, Matt Gale, Natalie Gale, Jonny Graney, Chiara Grant, Jodie Hall, Jusden Halabi, Lauren Hall, Carlo Hornilla, Georgia Hutchins, Verity Jackson, Layla Jayne, Hannah Jones, Fern Jordan, Georgia Kelly, Alicia Knight, Johann Koop, Helen Lewis, Veronica Liu, Sophie Lloyd, Andreea Lupu, Anita Mann, Maria Mantaluta, Dineo Masiane, Greta Milans Del Bosch, Jo Murray, Mila Mutafchieva, Andy Nelson, Helen Nelson, Paul Newman, Leanne O'Connor, Gabriella Papa, Priti Patel, Joan Postins, Natasha Prince, Richard Prince, Mark Robbins, Jack Ryan, Muhammed Safi Patel, Jackie Sanders, Lee Santolamazza, Shunaid Sawyers, Laura Segal, Gill Shadbolt, Rosie Smith, Jayne Sorensen, Lewis Spencer, Ella Thomas, Heather Thomas, Janet Tryner, Eva Viskovic, Katharine Wade, Siyi Wang, Kelly Warner, James Wells, Elisa Wilcock, Tinisha Williams, Adam Wynn, Lily Madlynn Yeboah.

In addition to this list we had 14 wonderful volunteers who have chosen to remain anonymous. We must also make a special mention of Alan Denyer. His assistance and enthusiasm was totally invaluable.

CROWDFUNDERS

Alastair, Arran, Pete Ashton, Dan Auluk, Simon Bailey, Stephen Johnson Bentley, David Burbidge, Louise Byng, Carole, Alice Cooper, Eunice Cornejo, Rachel Crockett, Fern, Anneka French, Sebastian Hau-Walker, hellocatfood, Neil Holland, Jill Impey, Ian Jones, Cheryl Jones, Lara, Michael Barrie Layward, Kerry Leslie, Phil Maguire, David Morton, Kevin Palmer, Rope Press, Emily Roderick, Stephen Roderick, Katie Stafford, Syed, Did Vernon, Jack West, Grace A Williams. Plus 11 anonymous backers.

2018/19 TEAM & SUPPORTERS

STAFF

Ryan Hughes

Artistic Director

Ryan Hughes is an artist-curator with particular interests in collaborative practices and what has been referred to as the post-internet.

He has presented projects at spaces including ICA London, MK Gallery, Leamington Spa Art Gallery and Museum and in public locations including town halls, botanical gardens and mountain ranges. He has spoken at conferences and symposia at Tate Modern, Eastside Projects and Coventry Transport Museum.

Additionally, he sits on the advisory board of New Art West Midlands and is a trustee of Coventry Artspace.

Dr Michael Pigott

Academic and Audio-Visual Director

Michael Pigott is an artist-academic who is Associate Professor of Video Art and Digital Media at the University of Warwick.

He is especially interested in artists' moving image, the art of projection, sound and urban space, and makes work that expands upon these areas of interest under the name Michael Lightborne. He has presented projects at Flatpack Film Festival, Sluice Art Fair and Vivid Projects amongst many other venues.

Additionally, his writing has been published by Bloomsbury, MIT Press, Intellect Books, and Mead Gallery.

Sarah Jerrard-Dinn

Engagement Director

Sarah Jerrard-Dinn is a socially engaged artist, producer and educator working across the West Midlands, with a particular focus on pedagogy and community engagement.

She is co-founder of CREATE:ACTION, a long-term project creating change and developments within young people and diverse communities, aiming to empower, inspire and help to breakdown personal, social, educational and economical barriers through the arts.

Additionally, she is Producer of Birmingham Art Map and has devised and delivered workshops for organisations including Ikon Gallery, Eastside Projects and Spon Spun Festival.

Kurt Hickson

Technical Director

Kurt Hickson is an artist and visual art technician who has installed exhibitions extensively for galleries, museums and festivals across the midlands.

He has installed exhibitions at Ikon Gallery, Mead Gallery and The Royal Shakespeare Company and has presented his own artworks, which combine painting with found objects, at spaces including mac Birmingham, Birmingham Museum and Art Gallery and Towner Art Gallery.

Annabel Clarke

Marketing Manager

Annabel Clarke is an arts marketer and cultural cheerleader.

She has worked extensively with festivals across the West Midlands including Flatpack Film Festival, Fierce, and Moseley Folk as well as working on large scale exhibitions including Home of Metal and New Art West Midlands.

ADVISORY BOARD

Lara Ratnaraja (Creative Industries Consultant)

Craig Ashley (Director, New Art West Midlands)

Nilupa Yasmin (Artist)

James Lomax (Artist)

Dr Bharti Parmar (Artist and Academic)

Benedict Davenport (Arts Coordinator, Crisis)

Helen Cuthill / Yanguo Jing (Associate Dean, Coventry University)

Alan Denyer (Property Developer)

Janet Vaughan (Co-Artistic Director, Talking Birds)

Dr Vishalakshi Roy (Centre for Cultural and Media Policy Studies, University of Warwick. Director, Earthen Lamp)

Dr Nicolas Whybrow (Professor, University of Warwick)

This team has been strongly supported by artist-consultants Simon Poulter and Sophie Mellor, Mindy Chillery at Coventry Artspace, Jessica Pinson at The Herbert Art Gallery and Museum as well as Arts Council England, Coventry University and Coventry City Council.

2018 INTERNS

Ollie Noble (University of Warwick)

Zlatitsa Markova (University of Birmingham)

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