





BAS8 Southampton Fringe Associates  
Photo: James Newell



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### Councillor Satvir Kaur

Cabinet Member for  
Communities, Culture and Leisure  
Southampton City Council

It was incredible to host British Art Show 8 (BAS8) in Southampton in 2016. There was a real buzz in the city, not only for the British Art Show, but for culture and art in general. The Southampton Fringe played a massive part in creating that feeling. Southampton is a vibrant, diverse, modern, ambitious place because of the flourishing art and cultural scene, and because of the artists who call our great city their home. Rather than just being treated as a commodity, culture and the arts were finally being recognised for their work in not only growing the local economy, but enriching lives, transforming our communities and giving cities like Southampton their identity.

It was great to have groundbreaking work from some of the country's most exciting artists hosted in Southampton during BAS8, because I like to think of Southampton as a microcosm of the best of British. This is why it felt only fitting to host an entire fringe festival to help showcase the incredible local artistic talent we have in our city alongside BAS8. We have artists from all walks of life and it was amazing to see an exhibition and fringe that not only celebrated this, but reached out to everyone from bus drivers to children from our most deprived areas, and inspiring a generation.

In Southampton, we have art organisations helping to run our local libraries and working with our young offenders to help reduce re-offending in the city. Art and culture is becoming the beating heart of this city, especially with the arrival of Studio 144 in Southampton's emerging Cultural Quarter. Many individuals, groups and organisations continue to work tirelessly together to make Southampton a place where something is always happening, a place to be proud of and an exciting cultural destination in the UK. The arrival of British Art Show 8 and the Southampton Fringe were testament to that hard work, passion and ambition. They set new standards and created an energy and momentum that promises great things for the city.



Nina Sverdvik, *Serendipity*, installation view,  
Southampton Solent University  
Photo: Alex Batten

“We have artists from all walks of life and it was amazing to see an exhibition and fringe that not only celebrated this, but reached out to everyone from bus drivers to children from our most deprived areas, inspiring a generation.”



Zoielagic, *RIDE*, Guildhall Square

“[The] associate programme provided commissioning money to allow a number of Southampton artists to exhibit their work in the city for the first time in a number of years, showcasing the talent living and working within the city.”

## Introduction

### James Gough

Director  
Southampton Cultural Development Trust

Southampton has a fantastic opportunity over the next twenty years to transform itself and create a deep, vibrant cultural soul; a sense of identity and uniqueness that connects people to each other and to the city.

Southampton Cultural Development Trust (SCDT) is taking the lead in this area. We aim to establish the city as a major cultural destination, by working with organisations, venues, practitioners and businesses. By doing so, we will help to write a compelling narrative around the arts and creativity in the city, bringing transformation and regeneration.

Southampton Fringe was one of the key areas that SCDT could support artists working in the city to run alongside Hayward Gallery's touring British Art Show 8 in 2016.

British Art Show's significance is recognised not only for the excellence of works toured to the region but also in the value that its presence can bring to a city: as a visitor experience and also as a catalyst for cultural change. Claire Doherty, when she was Director of Situations, one of the UK's foremost organisations developing art out of place, wrote:

“[British Art Show's] curators and selectors and host-cities also recognise its potential to act as a catalyst to inspire new engagement with contemporary arts, extend and deepen cultural ecologies, and contribute to substantial growth and regeneration in regional urban centres.”

However, early conversations in Southampton identified very quickly that if fringe activity was to take place, and come from a wider source than the mainstream cultural providers, funds would be needed to develop new and exciting works. Working alongside the University of

Southampton, the John Hansard Gallery, Southampton City Art Gallery and Art at the Heart partners, the Trust obtained funding from Arts Council England to develop and deliver the British Art Show 8 Southampton Fringe.

Through securing this funding, we were able to support a total of 30 commissions from artists working in the city. This associate programme allowed a number of Southampton artists to exhibit their work for the first time in a number of years, showcasing the extraordinary talent we have here in the city.

The Fringe provided promotional opportunities for artists, with open studios, small café exhibitions and installations. We developed a specific Fringe website and employed a PR agency, allowing us to promote events to a wide audience and link in activities with those of British Art Show.

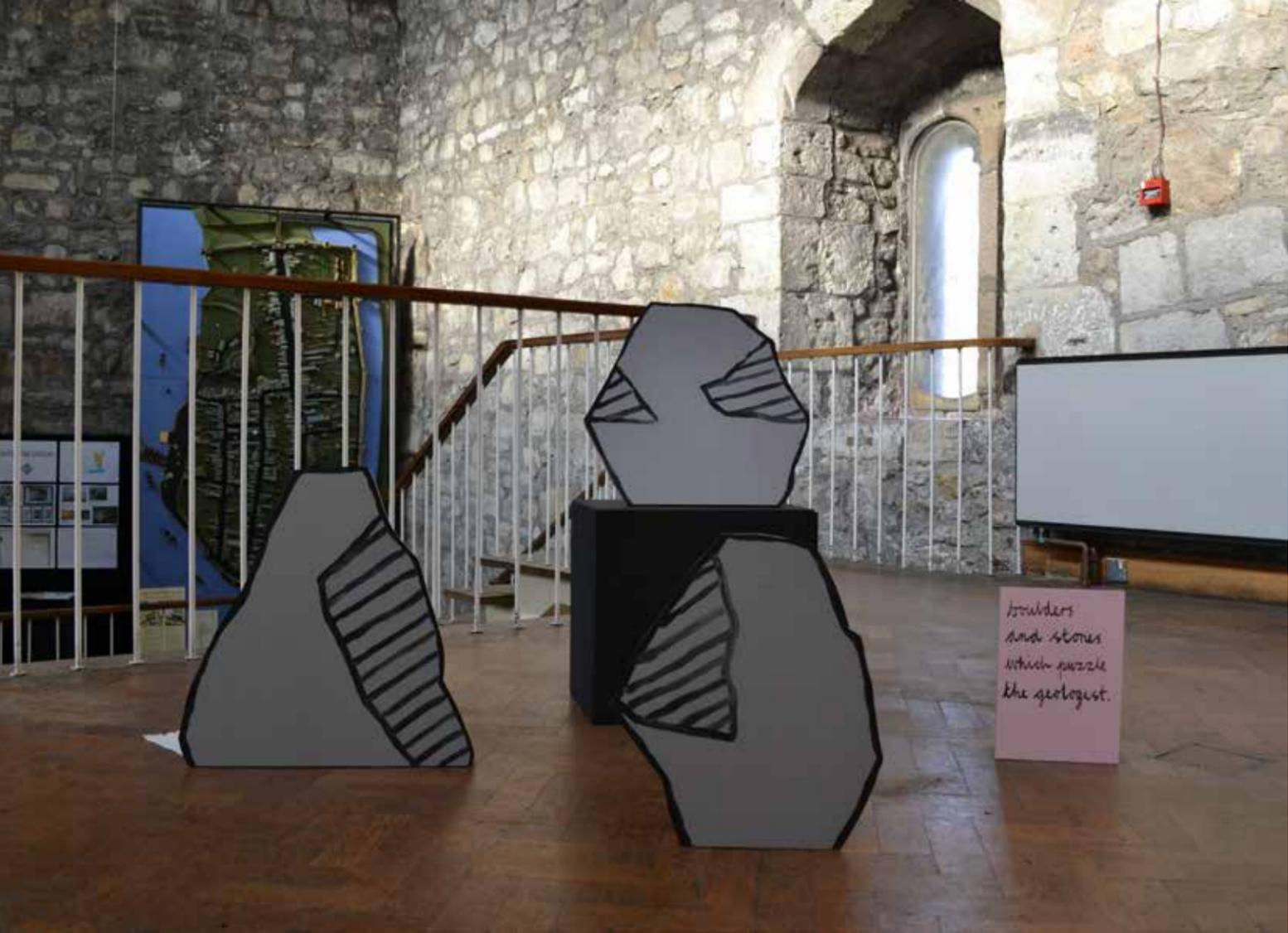
BAS8 Southampton Fringe became a celebration, both of hosting the British Art Show in Southampton and,

perhaps more significantly, of the importance and strength of contemporary art already in the city. Physically and metaphorically, it explored the nooks and crannies of Southampton, allowing audiences to discover the often hidden side of city's arts and unveiling the talent within. This publication goes a small way to highlight the diversity and range of work presented during BAS8 Southampton Fringe and records the involvement and engagement of artists and audiences across the city.



*Bring Your Own Beamer,*  
Planet Sounds, K6 Gallery

“Physically and metaphorically, it explored the nooks and crannies of Southampton, allowing audiences to discover the often hidden side of city’s arts and unveiling the talent within.”



Installation by Jo Willoughby,  
God's House Tower

“An incredible spectrum of events [took] place: exhibitions, open studios, talks, readings, workshops, performances, street art, art trails, all created by the city’s practitioners and organisations.”

## An Overview

### Carol Maund

Southampton Fringe Co-ordinator  
British Art Show 8

The projects documented in this publication are one part of the dynamic programme of events which happened during autumn 2016, when the British Art Show came to town. The arrival of this influential and prestigious national touring exhibition, celebrating the best in British art, presented an ideal opportunity to simultaneously showcase the city’s thriving creative and cultural sector. With funding from the Arts Council and major partners in the city, Southampton Cultural Development Trust, University of Southampton, and Southampton City Council, the stage was set to present the first Southampton Fringe Festival and Associate Commissions programme. This recognition of the city’s creative community saw an incredible spectrum of events taking place: exhibitions, open studios, talks, readings, workshops, performances, street art and art trails, all created by the city’s practitioners and organisations. It encompassed projects that were deeply connected to the city and creatively explored meaningful relationships with communities and audiences. What was achieved in this first Fringe Festival was a testament to the incredible range and diversity of talents and skills in the city. It confidently endorsed Southampton as a place of cultural breadth, ambition and originality.



John Hansard Gallery, Studio 144, Guildhall Square  
Photo: Thierry Bal

Southampton is currently experiencing a significant cultural renaissance. This is seen in the extensive redevelopment of the city centre and through the transformation of Guildhall Square into the new Cultural Quarter. Here, some of the key cultural institutions are being relocated; John Hansard Gallery, (to become Studio 144), Nuffield Theatre and City Eye. They will join the organisations already based there: Solent Showcase Gallery, Southampton City Gallery and Museum, O2 Academy and The Stage Door, creating a critical mass of arts organisations right in the heart of the city. But this development is only one part of



Installation view, *I'm Feeling So Virtual*  
*I'm Violent*, HA HA Gallery

Southampton's cultural story. Beyond the centre, the city hosts the alternative, experimental grass-roots scene: the artists' studios, the community workshops, the independent galleries and performance spaces that make up the wider cultural offer and make this city the unique creative place it is. It is here events for the Fringe Festival began their journey, led by the artists, the organisations and the communities who inhabit the 'other' creative spaces. From K6 Gallery, created in one of the original red phone boxes, to Ha Ha Gallery, run by self confessed 'hot chicks', who promote unrepresented early career artists; from the growing artist community forming 'a space' arts to the only library in the country run by a theatre company. This is the backbone to the growing cultural scene that makes the city tick. Together these individuals and organisations contributed to and participated in the Fringe, taking audiences beyond the norm and introducing them to new and exciting spaces so they could see and take part in cultural activity. For the Fringe, new temporary spaces were found to add to the mix: disused shops, the city's famous 'vaults', outdoor terraces and the lesser-known pedestrianised squares and courtyards, not forgetting the beautiful mobile vintage cinema and caravan gallery, all of which became sites for events.



TOP: GHT – A Reincarnation Artists, God's House Tower. Photo: Sarah Filmer  
MIDDLE: Paul Vivian at K6 Gallery. Photo: Amy Courtney  
BOTTOM: The Arches Open Studios

New work from city-based artists, curated shows, work from national and international artists all contributed to the eclectic Fringe programme, which also featured events, workshops, performances and screenings. 'a space' arts used the opportunity of the Fringe to open God's House Tower, which is due for major redevelopment in 2017. A late thirteenth-century gateway, and more recently the Museum of Archaeology, 'a space' arts is developing the building into a public arts and heritage venue, galleries and base for residency programmes to add to their other venues, The Arches at Terminus Terrace and The Sorting Office in Eastleigh. Attracting several thousand people on open days, God's House Tower hosted exhibitions, events, workshops and discussions. A procession of nearly 700 women, acknowledging the lack of women involved in the building's 700-year history, to a 'Knit the Walls' community action project, connected to the history of the place, while an exhibition showing redevelopment plans gave visitors a vision for the new space and an opportunity to feed into future programming.

Events at Ha Ha and K6 gallery supported by the Fringe Festival Associate Programme allowed these experimental, artist-run spaces to take bigger risks with the curation and programming of their events. K6's *Bring Your Own Beamer* event and Ha Ha's *Performance Weekender* and *MONO – Artists Moving Image Showcase*, attracted new audiences to their venues and encouraged a wider participation from city and national artists. Similarly, financial support given to The Arches Studios saw them extending their open studio event, providing an expansive programme of workshops over the half-term holiday. All created a greater visibility for these emerging locations, encouraging greater participation from visitors to the studios, who could meet the artists, as well as take part in free workshops.





Rob Iliffe, *Stuff of Life*, Guildhall Square

Artists, writers, performers, poets and potters created inspirational new work shown in all kinds of locations, some for a day, others over the whole three-month run of the British Art Show. Including advertising billboards, a performance in the back of a removal van, installations in cars, a temporary neon sign sited in a courtyard, a series of cabaret nights and a sculptural pavilion based on the virtual architecture of online gaming, work was diverse, original and engaging. For many, the commissions provided the platform to generate new audiences, take on riskier, more ambitious projects, or explore new connections with arts and community networks. A programme to engage new arts graduates saw a span of projects, which encouraged them to develop their first public exhibitions and get involved in the wider creative work of the Fringe, designing publicity material and supporting other artists in the development and installation of their work. Artists also took the opportunity to present projects as work-in-progress, creating their first public showing to gauge audience reaction, connect with people and gather feedback. Yvon Bonenfant from Tract and Touch writes:

“The Fringe commission reached Tract and Touch at a crucial time in an R&D/production period. We made an experimental work that intends to draw audiences into making vocal sound, and then entice them into ‘styling’ that sounds like hair: they hear, feel and see the result. The audience co-makes the inter-sensory art. Through placing our artwork in public space, we were able to test our foreseen user demographics against large numbers of people.”

The overall ambition of the Fringe Festival and Associate Commissions programme was to encourage a more connected community and to make a step-change in the development of the local arts ecology. Quantifying what impact the Fringe has had on the artists, audiences and participants has been critical in looking forward and planning where to go next. Feedback and testimonies have been important in showing the incredible value the project has had on the growth and development of the arts infrastructure in the city. A selection of comments from the participants, provide evidence of how important the Fringe was in supporting practice and developing new networks across the city:

“It provided an opportunity to have a sustained public focus on our work-space and our individual practices, and we gained a lot of experience in event management and funding applications.”

“It was great to be more connected to the city and the network of other artists in the area. It also helped us to achieve our first successful ACE bid.”

“Being part of the Fringe with its networks and range of events enabled my social media presence, other marketing and general ‘joined-up’ development of the project to be much more far-reaching and effective than it would usually be in Southampton.”

“It has helped us develop as a company and given us a track record of successfully delivering projects with funding support. This had already led to being commissioned to create a new show.”

“Really good career development, met lots of great people, given us a model to work from in the future.”

“It has strengthened some relationships with other artists and organisations within the city and this will only be positive as we move forward.”

For some artists living in the city, this was the first time their work had appeared in Southampton. “It gave me a new foothold and creative network in the city and region,” writes Yvon Bonenfant. For others, it was a chance to reflect on current practice, to realise projects that had not got past the R&D phase, and to have the funds to focus on experimentation and new ideas. Importantly, the BAS8 Fringe Associate Programme provided an important platform to create work, to bring artists together and to profile their work in front of sections of the public. Helping networks to flourish, opening up new opportunities for artists and connecting communities is a positive and welcome outcome, and creates a starting point for new things to grow.

The Projects

# K6 Gallery

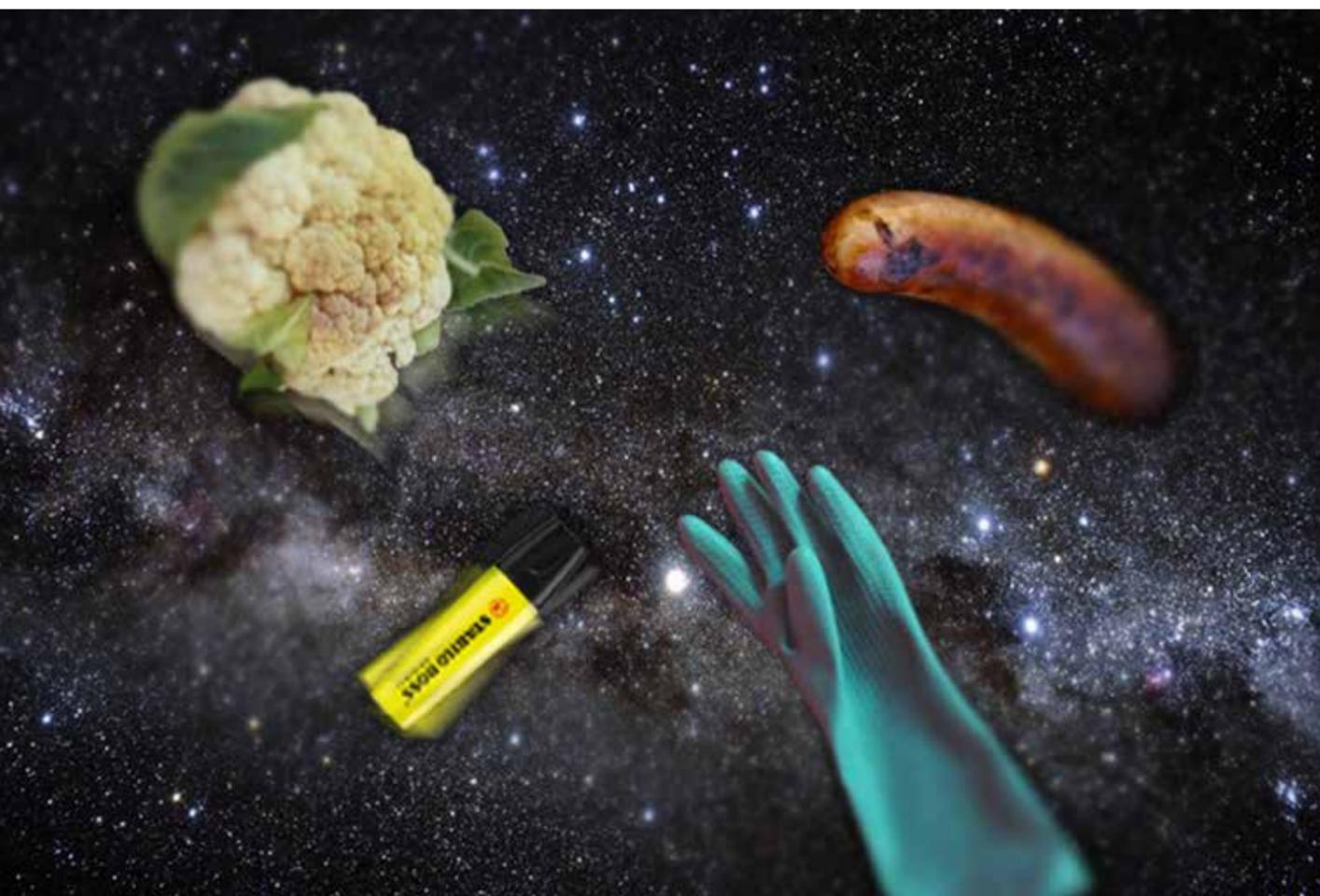
K6 Gallery was set up in 2015 and is run by a small team of volunteers. It is formed of two original Grade II red K6 telephone boxes, which are located in the city centre. Four exhibitions are programmed each year showcasing local and national artists.

K6 commissioned two projects for the Associate Programme, **The Tardi(nes)** by artist Paul Vivian at K6 Gallery and **Bring Your Own Beamer** at Planet Sounds.

## The Tardi[nes]\* Paul Vivian

*"Based loosely on the concept of Doctor Who's Tardis and Michel Foucault's theories of 'Heterotopia', an idea that seeks to change spaces from their expected use to spaces of revolution and dynamism. On entering either phone box, you are confronted with a universe of stuff, all of which is suspended in the dark void of space. Here the detritus of the streets, the ruins of the everyday float listless and absent-mindedly in a cosmos, with us at its centre."* Paul Vivian

\*Time and Relative Digression(s) in (never empty solitary) Space.



OPPOSITE, TOP: Paul Vivian at K6 Gallery.  
Photo: Amy Courtney  
OPPOSITE, BOTTOM: Paul Vivian, *The Tardi(nes)*

## Bring Your Own Beamer

An idea originally conceived by Dutch-Brazilian artist Rafaël Rozendaal, K6 Gallery presented a one-night event where artists projected their work on the walls of the underground venue, Planet Sounds.

BELOW (clockwise, from top left):  
*Bring Your Own Beamer*, Planet Sounds  
Projection, Kate Aries  
Projection and performance, Emily Bird  
Performance, CSAAR  
All photos: Kate Aries



## Nina Sverdvik

Nina Sverdvik is an artist and Senior Lecturer in Photography at Southampton Solent University. Her work has been exhibited widely, notably at The National Portrait Gallery, London, for the Kobal/Schweppes Photographic Portrait Prizes.

### Serendipity

Incorporating the work into the windows of Southampton Solent University in Guildhall Square, **Serendipity** was a series of photographic portraits of Cobbett Road Library's users. The library, like many other public institutions, faced closure in March 2016, but was saved, and now forms the Cobbett Hub and Library run by theatre company, Unexpected Places. The photographic portraits are concerned with issues surrounding local identity and social history, investigating the meaning of community and how it is valued in today's society.



## Catherine Wright & Laurence Weedy

The partnership 'AA WREEDY', formed of Catherine Wright and Laurence Weedy, is a synergy of fashion, performance and digital fine art virtual work representing the perspectives of artists returning to the city they grew up in, examining civic pride through a montage of media practice. The artists are active in poetry, theatre, live film, digital animation, music, video, photography and curation, engaging a wide variety of audiences.

### Floral Tribute

Catherine Wright and Laurence Weedy's Associate Commission, **Floral Tribute**, created a large outdoor canvas installed at the Titanic Engineers Memorial in East Park.

*"Ideas of civic pride have changed. Southampton can no longer sustain the workforce to grow, plant and maintain much formal planting and city parks have reverted to a more uniform greenness where there used to be vivid colour. Floral Tribute is carpet bedding for the 21st century, re-establishing East Park's fondly remembered Badge Border under present economic conditions and drivers."*

OPPOSITE: Nina Sverdvik, *Serendipity*, installation view. Photo: Alex Batten  
BELOW: Catherine Wright & Laurence Weedy, *Floral Tribute*.



## Rachel Adams

Rachel Adams is a press, documentary and portrait photographer based in Southampton. Her personal work focuses on subcultures and explores marginalised and underground identities.

### Prog Morris

**Prog Morris** was a photographic project exhibited at Metricks in Guildhall Place, exploring one of England's oldest rural traditions. Through portraits, landscapes and ephemera surrounding the folk dance scene, Rachel Adams' images told the story of an art form that for centuries has been marginalised and misunderstood.



## HA HA Gallery

HA HA Gallery is an artist-run space on Old Northam Road, Southampton, directed by Liv Fontaine and Jen Harris. It is dedicated to working with unrepresented early career artists, and provides a unique space offering an alternative platform for contemporary art in Southampton.

### I'm Feeling so Virtual I'm Violent

For the Associate Commission, HA HA Gallery staged a group show of newly commissioned artworks by artists Claire Boyd, Liv Fontaine, Neil Haas, Vanessa Omoregie, Sarah Roberts and Rafal Zajko. The programme, entitled **I'm Feeling So Virtual I'm Violent**, also featured a special performance weekender hosted by Liv Wynter and an iteration of MONO, the artists' moving image screening initiative devised by Rafal Zajko.

*"The world is falling apart! Post internet and post revelation, the gaze does not extend beyond individual channels, streams and networks. Lured into a false sense of progression, we stand still offline. Virtual spheres we had once hoped would facilitate radical behaviours gave us a platform to scream, but IRL silence reigns and we all get wet. So now we are wet and we are cold. Exposed without the protection of the fourth wall, we are all crippled by anxiety, sat at home with our mums, stymied, oppressed, depressed and stressed. Empowerment is not based in big data, freedom cannot be sought through capitalist structures; the Silicon Valley gatekeeper is not your friend. Defriend now."*

OPPOSITE: Rachel Adams, *Prog Morris*.  
BELOW: Liv Fontaine, Installation view, *I'm Feeling So Virtual I'm Violent*, HA HA Gallery



## Chris Cudlip

Sculptor Chris Cudlip studied at Wimbledon School of Art and has a studio at The Arches, and recently set up a new workshop and gallery space, The Albion Studios, on Old Northam Road.



### Predictive Poetry

Cudlip's Associate Commission was an investigation and interpretation of the phenomenon he termed 'Predictive Poetry' originating in text messages sent on mobile phones. He ran a series of workshops experimenting with the technology of predictive text. Phrases or sentences were then selected and reproduced in clay for the final exhibition at the Albion Studios.

*"The seemingly accidental mistakes within our texts create a strange convergence as if there is somehow a third person involved. The wrong words despite being ridiculous or horrific somehow make sense. As if out of the mouth of babes the predictive system suggests words that we would love to say but dare not."*

BELOW: *Predictive Poetry*, work in progress.

OPPOSITE, TOP AND MIDDLE:

*ArtCarPark OK!* Photos: Denise Poote (top);

Rosie Edwards (middle)

OPPOSITE, BOTTOM: ZoieLogic, *RIDE*



## Guildhall Square and BAS8 Fringe Associate Programme

Guildhall Square provides an exciting new community and performance space in the centre of Southampton. It was a space incorporated into a number of projects for the Associate Programme.

### ArtCarPark OK!

Artists from Southampton and Bournemouth came together to turn their vehicles into temporary 'exhibition' spaces. The idea was originally devised by a group of artists in Bournemouth who were looking for temporary spaces to exhibit their work.

Supported by BEAF Bournemouth Emerging Artists Fringe, Leaders Estate Agents

### RIDE

From Southampton-based dance company, ZoieLogic Dance Theatre, *RIDE* is an outdoor dance theatre work exploring the nature of journeying in 'Stanley', the company's customised 1980's Ford Orion.





ABOVE: The Caravan Gallery  
BELOW: Rob Iliffe, *Stuff of Life*

### The Caravan Gallery

A mobile gallery inside an original 1969 yellow caravan, exhibiting photographs from all over Britain and locally, **The Caravan Gallery** was part of a larger community engagement project, initiated by Jan Williams and Chris Teasdale, centred around an empty shop turned into an alternative visitor information centre.

### Stuff of Life Rob Iliffe, Theatre Biscuit

In Guildhall Square, Rob performed **Stuff of Life** in the back of a removal van.

*"In the back of the van there is just one box left. It's a box full of stuff. Full of miscellaneous objects which tell a story, the story of 2 people moving to Southampton. Home to the Titanic ... and IKEA. Meet the new neighbours in the Square. Come and watch their big move. There might be tea and biscuits, but that all depends ..."*

Rob Iliffe writes, tells stories and, as Theatre Biscuit, collaborated with Nigel Luck and Annie Sanger-Davies to create this event.

Supported by CRANBURYS [www.cranburys.co.uk](http://www.cranburys.co.uk)



ABOVE: Lighten UP II  
BELOW: Vintage Mobile Cinema

### Lighten UP II presented by Solent Showcase Gallery

**Lighten UP II** was a live drawing and performance event. Three Southampton artists, Andreea Stan, Joe Ross and Alys Scott Hawkins were commissioned to research and respond to the British Art Show. The artists used the Guildhall as a giant canvas, drawing live using iPads and the software Tagtool, which immediately projects imagery onto a building. The projections incorporated live music and dance performances through collaborations with Mayflower Theatre and Soco Music. Mayflower Theatre's Summer Youth Dance Project worked with 34 young dancers in collaboration with ZooNation and Rambert Dance Company to create the new dance performance.

Celebrating 30 years in 2016, City Eye is dedicated to making and screening film and video, providing training workshops and educational events for all ages, and creating events for filmmakers and film lovers to meet and discuss all aspects of film and its production.

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

### Vintage Mobile Cinema

As part of Southampton Film Week, City Eye brought the **Vintage Mobile Cinema** to Guildhall Square through the Associate Programme, screening artists' films and films taking themes from BAS8. One of seven units custom built for the government in the late 1960s to tour and promote modern production techniques to British industry, this is the only surviving example still on the road.



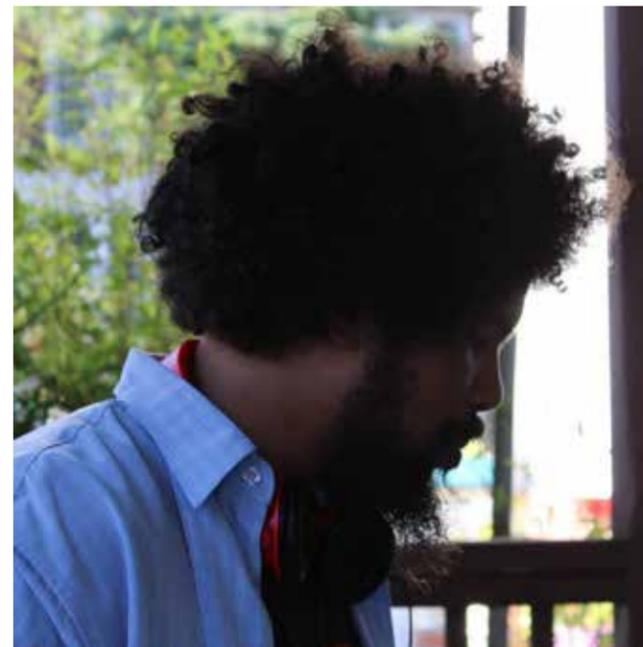
## SO: To Speak Words In The City 2016

**SO: To Speak Words in the City 2016** was a weekend of showcases and workshops featuring local writers, poets and nationally known performers.

The **SO:Write Showcase** featured the BAS8 Fringe Associates Isabel Rogers and Issa Loyaan Farrah, who performed their commissioned work. Events included Experiment – a scratch performance from Nuffield Laboratory; a Flash Fiction line-up curated by Calum Kerr, Director of National Flash Fiction Day; and an 'in conversation' with Matt West about the SO:Write creative writing programme.



BELOW, LEFT AND RIGHT:  
Poets Isabel Rogers and Issa Loyaan Farrah

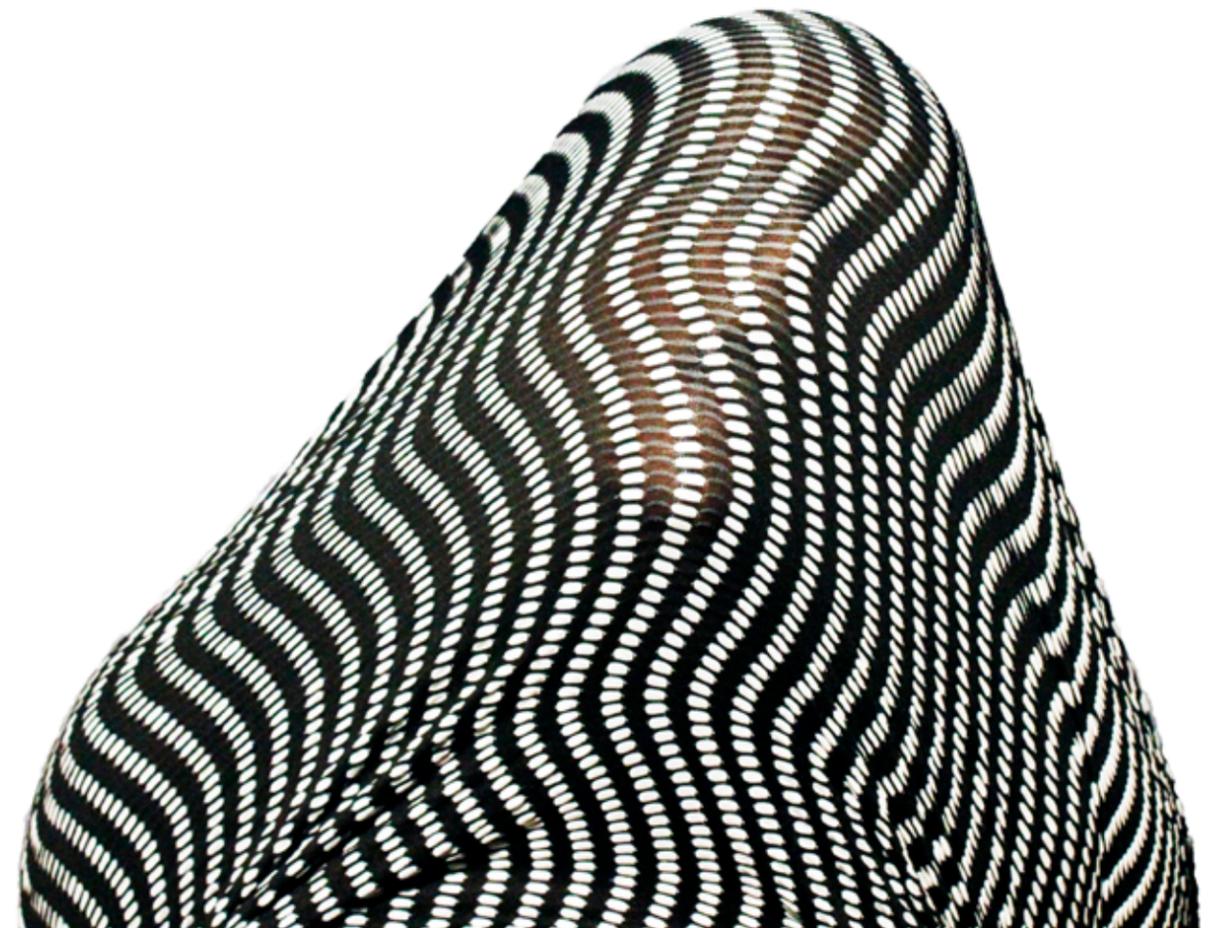


## Graduate and Student Engagement

Retaining graduates in the city has been key to developing and growing a buoyant and active creative sector. The BAS8 Associate Programme offered commissions, support and temporary freelance work in design, installation and event management, to engage the graduate community. Alex Fry, Zoe Green and Will Whittington, MA students at Southampton Solent, were all involved in the design of the BAS8 Fringe programme; Nathan Downing supported artists Roy Brown to install his work and acted as artist ambassador. Many undergraduate students were involved in the activities at God's House Tower. The outcome of this targeted approach led to a stronger engagement with students and emerging artists, and created new networks across the city and beyond the university environment.

Individual Associate commissions were offered to Kate Aries and Amy Louise Wright, graduates from Southampton Solent University. Kate and Amy also took part in the TNCE International Residency at the Showcase Gallery, Southampton Solent University, over the summer 2016, which gave each artist support, money and space to make and exhibit new work. For Kate, the professional mentoring from the residency scheme and the success of her BAS8 Associate exhibition resulted in her being offered a scholarship at Winchester School of Art to study for an MA in Fine Art.

Kate Aries, *Virtual Vertigo*





**Kate Aries**  
**Engagement with the Material World**

Kate curated this photography exhibition at The Photo Rooms in Bedford Place.

**Artists:** Kate Aries, Kim Jones, Alice Gates, Amy Wright, Ashleigh Spice, Philip Layley, Hannah Stockem and Monica Gouveia.

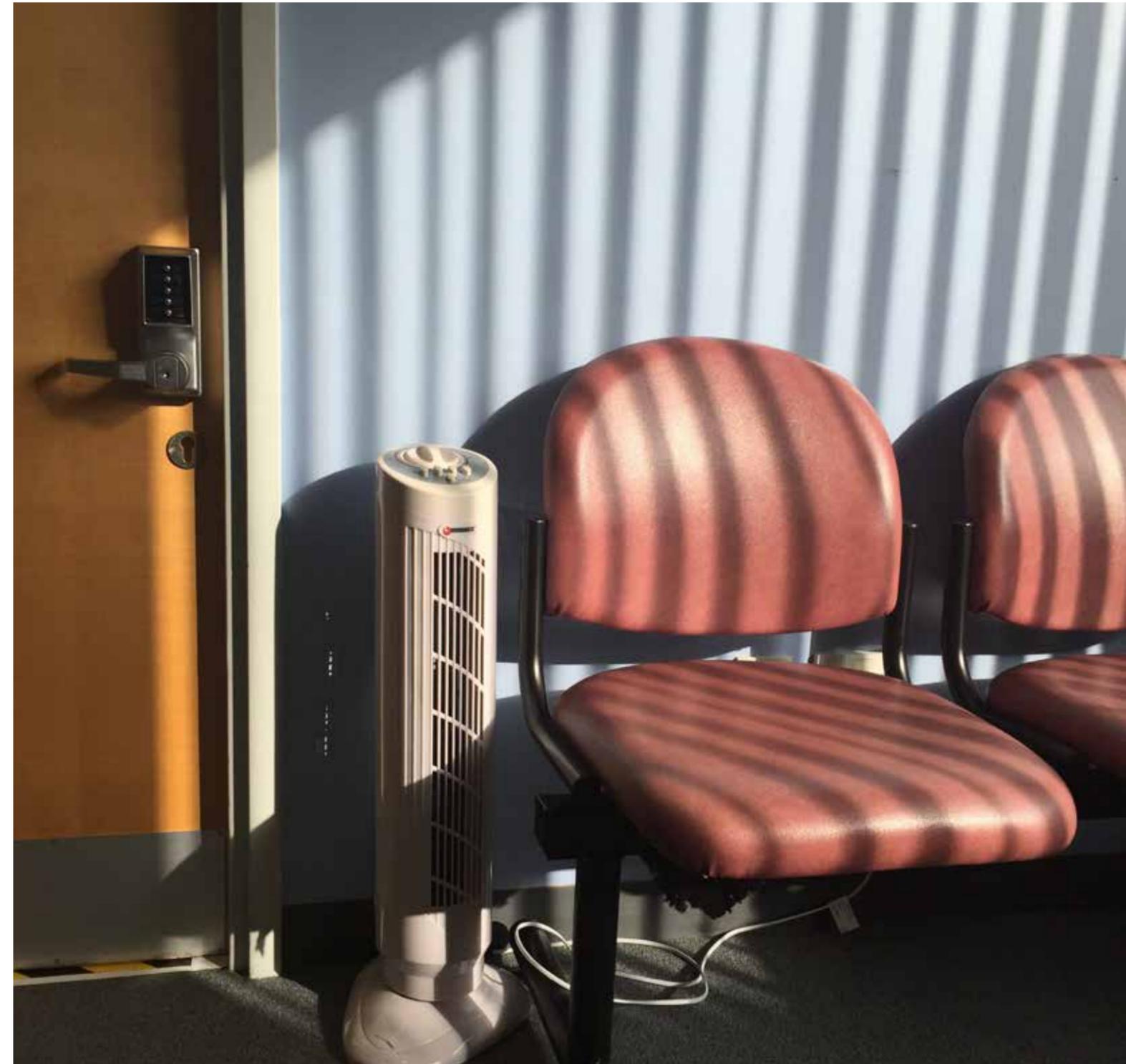


Ashleigh Spice, *Restrain*

**Amy Louise Wright**  
**Digital Landscape: A Multi-Site Exhibition**

Amy Louise Wright navigated the digital landscape through a multi-site exhibition across Southampton, showing a series of videos playing on a range of monitors, TVs and iPads, commenting on the digital age and its progression.

Amy Louise Wright, *Digital Landscape: A Multi-Site Exhibition*



## Arches Studios 'a space' arts

The Arches is one of the longest-running artist studio spaces in Southampton, set up in 2004 and providing a space for 23 artists' studios, a gallery and a workshop area for community use. The Arches remains an essential sanctuary for emerging and established artists within the city to further their careers and practices.

Artists' Studios, The Arches  
Photos: Alex Batten



The studios opened their doors during the Fringe Festival, inviting everyone to come and see the working artists' community and visit the exhibition of studio members' work. An extensive programme of workshops was offered throughout the week, run by the artists.

## God's House Tower 'a space' arts

An incredible success story continues for the city's leading independent artist community, 'a space' arts, who have been the driving force behind the setting up of studios in Southampton, including The Arches and Tower House, plus the Post Office in Eastleigh. A space arts has now raised substantial funding to refurbish God's House Tower, to create a new arts and heritage venue.

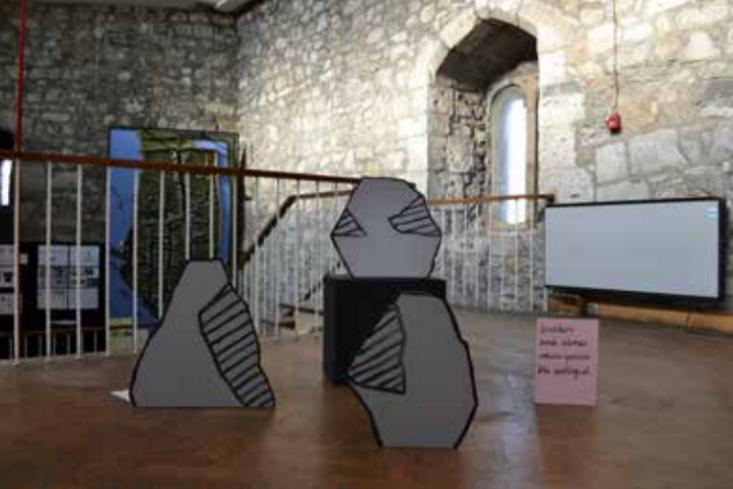
God's House Tower (GHT) was opened during the Festival to allow visitors to see inside the building before the major restoration and refurbishment work begins. A programme of exhibitions and events were presented from a diverse selection of artists living and working in the city.

### 700 Women

**700 Women** addressed the question 'Where is her story?' and invited women to walk through the building, with the aim to see 700 women pass through in one day. An outstanding total of 650 women took part in the event.

Sarah Filmer, 700 Women





**GHT: A Reincarnation  
I Am Looking**

This exhibition brought together eight Southampton-based artists to explore the past, present and future of God's House Tower, presenting work in progress of a larger multi-stranded residency and exhibitions project.

**Artists:** Sarah Filmer, Jo Willoughby, Greg Gilbert, Libby Russell, Deborah Gearing, Kirsty Smith, Jilly Evans and Celeste Ingrams.



**Responses**

Three artists from 'a space' arts studios, Olly Hall, Eve Dawson and Alys Scott-Hawkins, were given the opportunity to create new visual works in response to writing inspired by BAS8 and Nuffield Theatre's Laboratory Writers' In Development scheme. The collaboration resulted in a public reading of the play alongside an exhibition of the visual responses.

TOP: Jo Willoughby, God's House Tower  
LEFT: Kristine Erminasa, God's House Tower  
BELOW, LEFT: Reading of the Nuffield Laboratory Commission  
BELOW, RIGHT: Alys Scott-Hawkins, *I have trouble making friends*

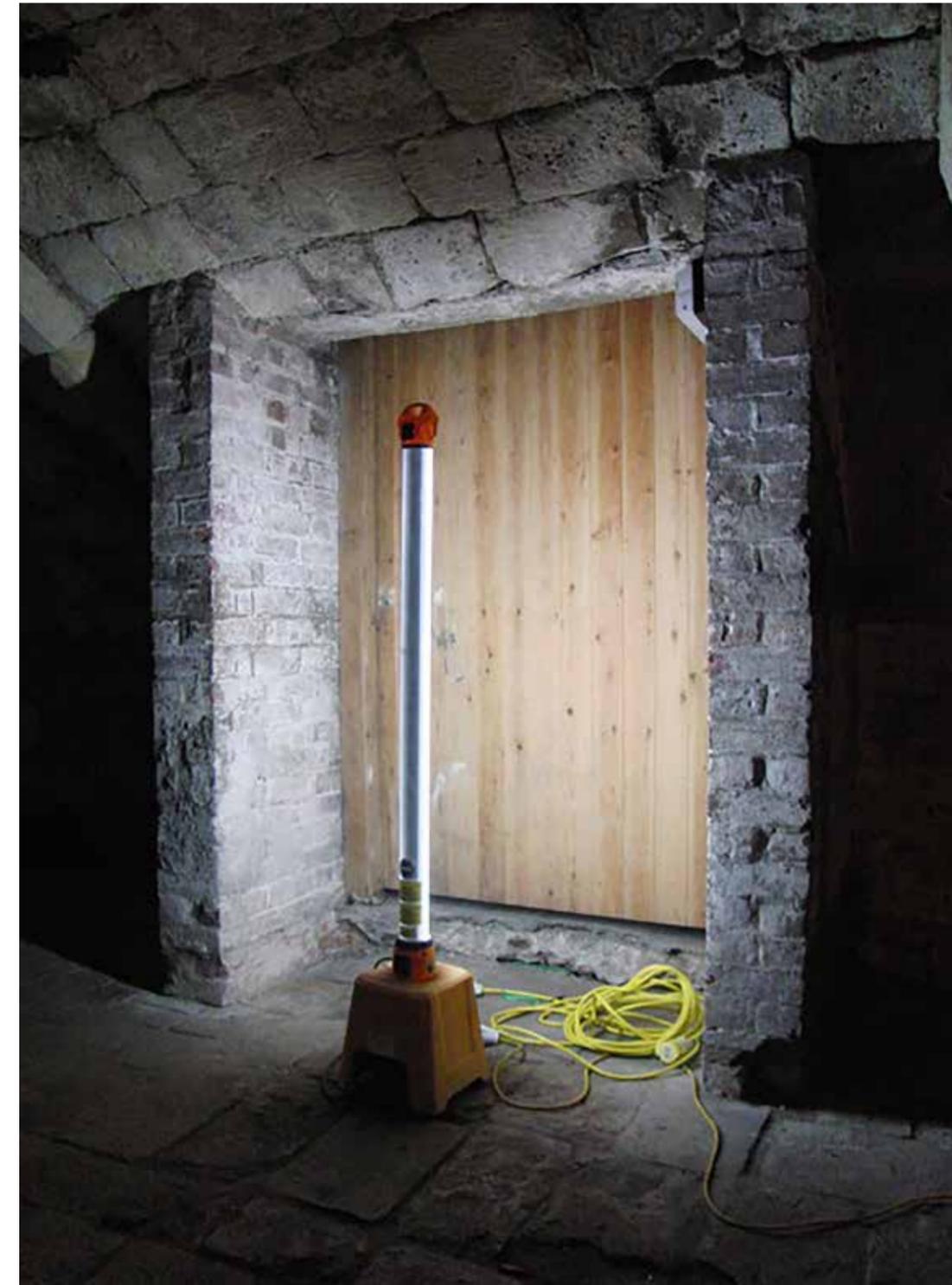


Jethro German

A graduate of Chelsea College of Art and Design, Jethro German currently lives in Southampton. His work takes inspiration from a wide variety of sources, including televised sport, film tropes and news stories.

**One Tool Does It All**

Using equipment from tool hire shops, **One Tool Does It All** was an exhibition that played with the idea of the creation, transportation, exhibition and storage of artworks. A variety of tools were delivered to, arranged and exhibited in the Lankester's vault, and then collected three days later.



Jethro German, *One Tool Does It All*

## Roy Brown

Roy Brown's work is influenced by societies and how they express themselves in fiction. His research into this area has been wide-ranging, including ideas expressed through science fiction, architecture, alternative sub-cultures, history and folklore. He is fascinated by the way in which these ideas, while functioning successfully on a conceptual level, can fragment and fail when tested within the real world.

### Resident

Roy Brown's work, **Resident**, was installed in an empty shop unit in The Marlands shopping centre. The sculptural structure was conceived as 'a pavilion based on the virtual architecture of online gaming'. Brown describes this as:

*"The contents of the structure imply a narrative or point to a genre of fiction in much the same way that a collage works. This shift in the virtual and narrative to physical, sculptural and architectural creates a space for the audience to cognitively build their own concepts and ideas."*

Brown staged performances in the space throughout the project.

Roy Brown, *Resident*



## Louise Bradley

Louise Bradley studied at Southampton Solent University and was selected for Bloomberg New Contemporaries in 2014.

### Gratitude

Louise Bradley's sculptural installation was installed in King John's Palace, now a courtyard within the grounds of Tudor House. A large sign with the word 'ENVY' created in lights, stood in the middle of the courtyard.

*"Melanie Klein in her essay Envy and Gratitude explains how the complex of envy starts in infancy and develops as we age. Envy creates splitting: this is when a person sees themselves as different from or persecuted by the other external object. Through engaging in therapy and studying psychodynamics, I have been able to pick apart these complexes for myself, addressing my own inner conflicts. Gratitude, the opposition of Envy, is felt when these deep-rooted human problems are understood. Gratification comes when envy is treated as a teacher from the unconscious. This sign embodies both Envy and Gratitude, extinguishing all conflicts."*

Louise Bradley, *Gratitude*



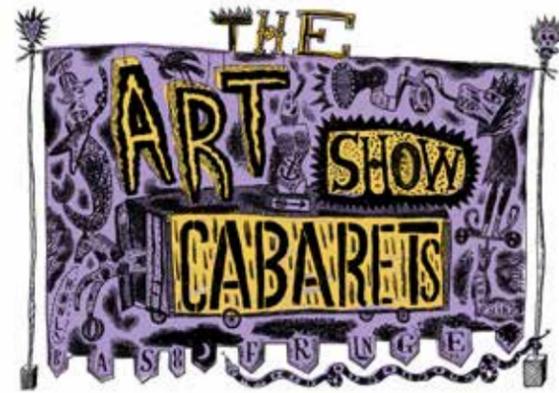
## Jonny Hannah

Jonny Hannah studied Graphic Arts and Illustration at Liverpool Art School and later Illustration at the Royal College of Art. He is now a lecturer for the BA Illustration course at Southampton Solent University and continues to work as a printmaker, creating screen-printed books, posters and prints for his own business Cakes & Ale Press. Hannah also works as a commercial illustrator for clients such as The Sunday Telegraph, The New York Times, English National Opera and Penguin books.

### Art Show Cabarets

Jonny Hannah curated three festive cabarets, for Halloween, Christmas and Burns Night, offering poetry, music, song, laughter, and much more. The Cabarets were introduced as follows:

*“Entertaining you will be aesthetes, artists and illustrators, all topped off with a celebrity artist DJ, including Mr. Solo, Rob Ryan, Geoff Grandfield and Nick White. Nights to remember from an oddball creative cast you’ll never forget. And a free, exclusive goodie bag, to treasure, for all.”*



Art Show Cabaret



## Pearl Elizabeth Dell May

Pearl Elizabeth Dell May is an internationally known Haikai (Haiku poet). She is a founder-member of the International Haiku Teachers' Association, for which she was awarded an Honorary Professorship from Constanza University, Romania.

Pearl Elizabeth Dell May runs a poetry workshop for members of the Solent Poetry Collective, based at MIND's Wellbeing Centre in Eastleigh. For her BAS8 Associate commission, Pearl brought together the Collective and students from graphics and illustration courses at Southampton Solent University, to produce a series of collaborative works to illustrate the poems. The work was exhibited at The Art House.



Pearl Elizabeth Dell May

### 24-Hour Public Artwork

UGO Project Space presented a rolling programme of large-format public artworks, which utilised an under-used billboard on Bevois Valley Road. UGO Project Space is run by artist Jonathan Kelham.

UGO Project Space commissioned new works from S Mark Gubb, Team Beswick & Pye (Gordon Beswick and Harry Pye) and Stuart Whipps.

Team Beswick & Pye, Chris Packham  
Photo: UGO Project Space



### Tract and Touch

Artistic Director: Yvon Bonenfant  
Digital: Kingsley Ash  
Design/Fabrication: James Shearer  
Engineer: Peter Glynn-Jones  
Performance: Harold Offeh

**Curious Replicas** is powered by The Point, Eastleigh's Creation Space. Supported by Arts Council England's Grants for the Arts, The University of Winchester, The University of Southampton; and Chelsea Theatre. Tim Griffith/Harold Offeh for Tract and Touch

[www.tractandtouch.com/portfolio/curious-replicas/](http://www.tractandtouch.com/portfolio/curious-replicas/)

### Curious Replicas Central Library and City Art Gallery Lobby

Tract and Touch is a creative studio that makes art from the voice. Founded in 2016, Tract and Touch builds on the work of Yvon Bonenfant and collaborators within the **Your Vivacious Voice** project, which together have reached more than 260,000 people.

*"Every time you speak, your voice streams forth into the world. And every time you style it, so does your hair. What if your voice were hair? Our spellbinding console Curious Replicas invites you to add bounce, curl, twist and shine to your voice, to alter its body, and to play with its drama, while you listen in real time – as privately, or as publicly, as you like. Our voice-styling magic even lets you touch your voice's texture as it transforms."*

Tract and Touch worked with artist Harold Offeh on this project, whose visual, performance and intervention works include an exploration of the significance and meaning of hair.

Tract and Touch, Curious Replicas



## Unexpected Places

Unexpected Places is a Southampton-based theatre company who create theatre in and leading to unexpected places. They are the first theatre company in the country to be full-time residents of a community library – Cobbett Hub and Library in Bitterne Park.

Director: Rosanna Sloan  
Co-Director: Amy Pattison

Unexpected Places produced two new productions: **Our Neck of the Woods**, performed at Cobbett Hub and Library, and **Outsourcing Memory**, performed at Southampton Art Gallery.

**Our Neck of the Woods** was created by the people of Southampton. The piece brought together stories, experiences and memories to create a verbatim performance about people, relationships, place and belonging.

**Outsourcing Memory** was a devised performance created in response to the BAS8 exhibition.

BELOW: Unexpected Places, *Our Neck of the Woods*  
OPPOSITE: Unexpected Places, *Outsourcing Memory*  
Photos: David Houston Photography



## Events

BAS8 Southampton Fringe

8 October 2016–14 January 2017

### 'a space' arts

GOD'S HOUSE TOWER

**GHT: A Reincarnation**

**I Am Looking** (also at Mettricks) 22–30 October

**Arches Artists exhibition** 22–30 October

**Knit the Walls** 22 October

**Responses** 26 October

**The Little Stuff** 27 October

**700 Women** 29 October

### Rachel Adams

METTRICKS GUILDHALL

**Prog Morris** 8 October–8 December

### Arches Studios

ARCHES STUDIOS

**Open Studios** 22–30 October

**Studio Workshops**

Jilly Evans 22, 23, 29 October

Pauline Pratt 22, 30 October

Kirstine Eminasa 29, 30 October

Tim Caves 22, 23, 29, 30 October

James J. West 22, 23 October

Jemimah Canegrati 29, 30 October

### Kate Aries

THE PHOTO ROOMS

**Engagement with the Material World** 7–22 October

### ArtCarPark OK!

GUILDHALL SQ

**ArtCarPark OK!** 15 October

### Yvon Bonenfant

CITY ART GALLERY LOBBY

**Curious Replicas** 18 November–9 December

**Workshops with Harold Offeh** 3 & 8 December

### Louise Bradley

TUDOR HOUSE

**Gratitude** 22 & 23 October

### Roy Brown

THE MARLANDS

**Resident** 12–30 October

**Performances** 15, 16, 22, 23, 29 October

### City Eye

GUILDHALL SQUARE

**Southampton Film Week Vintage Mobile Cinema**

11 & 12 November

### Chris Cudlip

ALBION STUDIO

**Predictive Poetry** 28 November–14 January

ARCHES STUDIOS

**Predictive Poetry workshops** 8, 9, 16 October

### Jethro German

LANKESTER'S VAULT

**One Tool Does It All** 22 & 23 October

### Ha Ha Gallery

HA HA GALLERY

**I'm Feeling So Virtual I'm Violent** 15 October–14 January

**Performance Weekender, Hosted by Liv Wynter**

10 & 11 December

**MONO Artist's Moving Image Showcase** 19 November

### Jonny Hannah

METTRICKS

**The Art Show Cabarets** 26 October, 14 December,

25 January

### Rob Ilife

GUILDHALL SQUARE

**Stuff Of Life**

15 October

### K6 Gallery

K6 GALLERY

**Paul Vivian, The Tardi(nes)** 14 October–14 January

PLANET SOUNDS

**Bring Your Own Beamer** 22 October

### Jonathan Kelham

BILLBOARD

**UGO Project Space: artists S Mark Gubb, Team Beswick**

**& Pye, Stuart Whipps** 24 October–18 December

### Pearl Elizabeth Dell May

THE ART HOUSE

**In the Mind Exhibition** 12–26 November

CENTRAL LIBRARY

**Children's Haiku workshops** 24, 26, 28 October

### Southampton Festivals

CAFES IN GUILDHALL SQUARE

**SO: To Speak Words in the City 2016** 27–30 October

### Southampton Solent University and Mayflower Theatre

GUILDHALL SQUARE

**Lighten UP II & Summer Youth Dance Project** 22 October

### Southampton Solent University

GUILDHALL SQUARE

**The Caravan Project** 15 October

### Nina Sverdvik

WINDOWS IN GUILDHALL SQUARE

**Serendipity** 8 October–14 January

### Unexpected Places

COBBETT HUB AND LIBRARY

**Our Neck of the Woods** 26 November

SOUTHAMPTON CITY ART GALLERY

**Outsourcing Memory** 14 January

### Amy Louise Wright

TRAIL

**Digital Landscape: A Multi-Site Exhibition**

22 October–12 November

### Catherine Wright & Laurence Weedy

EAST PARK

**Floral Tribute** 8 October–14 January

### ZoieLogic

GUILDHALL SQUARE

**RIDE** 15 October

# Acknowledgements

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'a space' arts  
Art at the Heart Steering Group  
City Eye  
Cobbett Hub and Library  
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Ha Ha Gallery  
John Hansard Gallery  
K6 Gallery  
Marlands Shopping Centre  
Mayflower Theatre  
Mettricks  
Nuffield Southampton Theatres  
The Photo Rooms  
Southampton City Art Gallery  
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SOUTHAMPTON  
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