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| 1 | Eddie | Marie-Ann? Oh yeh I know Marie-Ann |
| 2 | Adam | And Brian Biggs whose the artistic director, and between the three of us we decide which exhibitions we going to do in the galleries, and sometimes we might work with other curators from outside from outside of the gallery. So we will talk to loads of people and arrange for them to do an exhibition in the gallery and then we also organize things like talks, gallery tours and reading groups and things like that around the exhibitions as well. |
| 3 | Jade | Awesome, thanks Adam. So we’ve literally just finished these questions. Eddie, you had quite a good one to kick off with? |
| 4 | Eddie | Yes! I did. How did you get the idea to put it together? |
| 5 | Jade | This is specifically for the show at the moment, we were wondering where did you get you’re idea from? |
| 6 | Eddie | Yes yes the idea! |
| 7 | Adam | Erm, so there’s a few different ways curators work to organize exhibitions or get the ideas for the show, and sometimes a curator will be reading a book or watching a film or reading something in the news and that will give them an idea for an exhibition. |
| 8 | Eddie | Yeh |
| 9 |  | And then they’ll go find some artists and think which artists might best represent this idea in my exhibition. I tend not to work like that, I tend to do lots of studio visits and go to lots of exhibitions and meet artists and talk to those artists. |
| 10 | Eddie | Oh yeh |
| 11 | Adam | And then from those kind of conversations with artists an idea will start to emerge of what will be a good way to show their work |
| 12 | Eddie | So you get the idea from other people? |
| 13 | Adam | Essentially yeh |
| 14 | Eddie | Yeh? |
| 15 | Adam | You kind of have conversations but it studio visits that are really important so you might see an exhibition and think oh that artists work is really interesting and exciting, so you can get in touch with them and say I’d like to hear more about your work and meet with you and that way you get to know what their working on in the future, or what they think of the exhibition they’ve just done or things that they might like to change or other things that they’re interested in that maybe you haven’t noticed in their work and that can lead to interesting things or spark off more conversations |
| 16 | Jade | That’s sort of what we’re doing in a way, isn’t it? We’ve got three artists booked in to come make some work with us and then were going to talk to them about their ideas, and see if that inspires us in any way! What else? This is also a good one! |
| 17 | Eddie | Do you ever worry that people wont understand the art exhibition? |
| 18 | Adam | That’s a very good question. Err, well yep! I do worry. It’s always a challenge to know how much information to give people about the exhibitions. If you don’t give people enough then they might not understand the exhibition or get anything out of it |
| 19 | Eddie | I mean I’ve seen artwork in exhibitions and I wouldn’t give tuppance for, you know what I mean? |
| 20 | Adam | Yeh (laughs) |
| 21 | Eddie | I mean I like the kind of artwork which you can see it like Constable |
| 22 | Adam | Yep |
| 23 | Eddie | And Hayworth. You know ones you can understand |
| 24 | Adam | Well there’s always a challenge of making sure you get the right balance. You don’t want to give people too much and kind of, |
| 25 | Eddie | No |
| 26 | Adam | over talk the exhibition, you want to leave something for the viewer to work out themselves and that can be part of the joy of viewing art.*I remember at this point several confused faces. I was unsure whether Tony and Diana were following, so decided to step in and unpick Adam’s point a little.* |
| 27 | Jade | So everyone’s got their own opinion haven’t they? So what I might see, and what might mean to me about an artwork, someone else might look at it and it might mean something different. We don’t all have the same opinion on artwork do we? And that’s one of the really good things about it! |
| 28 | Eddie | Yes! If we all thought the same life would be boring wouldn’t it? |
|  | Jade | Exactly Eddie. So I think what Adam is getting at it giving art its own space so people have their own view on it without telling them ‘you will think this about this artwork!’. Kind of being a bit bossy isn’t it?So, I’m going to jump over to Leah. This is about the Mitra Saboury piece. |
| 29 | Leah | What is the reason, no, I can’t read what I wrote!  |
| 30 | Jade | Reaction isn’t it Le? |
| 31 | Leah | Ahh yes |
| 32 | Jade | What is the reaction you were looking for? Because we had some quite different opinions didn’t we? How did it make you feel Diana? You know that one? The one with the chewing and the gravel? |
| 33 | Diana | Pulls a sick face |
| 34 | Jade | Yeh it turned Diana’s stomach! |
| 35 | Adam | Laughs |
| 36 | Jade | You didn’t have that reaction did you Leah? |
| 37 | Leah | No, more that it was a little strange |
| 38 | Adam | Ahh strange? |
| 39 |  | Yeh, but some people it knocks them sick! But some people like me and Leah found it strange but quite fascinating |
| 40 |  | Yeh |
|  |  | So as a group we’ve been curious, as a curator, did you want people to feel sick? |
| 41 | Diana | Like me! Did you want me to be sick! |
| 42 | Adam | Laughing |
| 43 | Jade | Did you have a reaction in mind? |
| 44 |  | Not necessarily to be sick! Mitra’s work, those videos in that room and the video projection in the room next door |
| 45 |  | The one with the mouth? |
| 46 |  | Yes but there’s another artist working next door as well which has the video of cockroaches and varicose veins and that artist Marianna Simmnet she’s spoken about wanting the audience to feel sick and it being a kind of sympathy |
| 47 | Diana | Did you make that Adam? |
| 48 | Adam | Err no. I don’t make it I just select |
| 49 | Jade | To Diana Adam chose it to be in the gallery |
| 50 | Adam | But there’s this idea that this really physical reaction it really connects you to the work and connects you to the artist as well especially when it’s kind of in her mouth and makes you feel something inside. And with all this exhibition *Left Hand to Back of Head* exhibition I’m really interested in the ways art sometimes, well, how like when you paint something it might represent a thing. So you paint an image of a horse and it might represent a horse you had as a child or something or you kind of read art in that way, I’m interested in the Left Hand exhibition that the ways which the artists are communicating are through the body, so if it makes you feel sick that’s how the artist is communicating with you. So you’re not thinking about ‘what does this mean?’ you’re thinking about ‘how does this feel to me?’ |
| 51 | Jade | So we were talking about that weren’t we? Remember the room we looked at last with the light? And you could feel the noise and the buzzing? To me that was more about what it feels like than what it means. |
| 52 | Diana | Did you choose that music Adam? |
| 53 | Adam | The artist, it’s all part of the artists work. |
| 54 | Diana | Did you choose the music? |
| 55 | Adam | In the room upstairs? |
| 56 | Diana | The music, they’ve got music in the gallery |
| 57 | Adam | There’s music with a few of the artists work and that is part of their work |
| 58 | Jade | So it the artists who chose that not Adam as it’s part of the artists work |
| 59 | Diana | Did you choose the Crab? |
| 60 | Adam | Yes I chose the crab I chose all of the artworks |
| 61 | Jade | Ok, shall we do one of Tony’s now? We can always come back to some of yours Diana? So Tony’s question; do you want to read it Tony or shall I? |
| 62 | Tony | You I gave Tony the option because I know he cannot read well and he particularly doesn’t like being put on the spot to do so in front of people. |
| 63 | Jade | So this is in the gallery that backs onto Radio Merseyside. Did you mean to use the curtains as windows and put them opposite windows? Is there a connection? So you have three curtains that look like three windows opposite three windows? He was wondering if that was on purpose? Is that something you think much about when you put work in spaces? |
| 64 | Adam | That’s a really really good observation. And yeh you always have to kind of think about this when you start to put an exhibition together in an empty gallery space, but of course it’s not completely empty, it’s not neutral there’s things that already exist in the gallery like those windows, they’re there and you have to deal with them in some way. And yeh, finding a place where the art feels right in that spot. The fact that the curtains kind of mirror what’s happening with the windows, you do think about. |
| 65 | Tony | yeh |
| 66 | Jade | Did you have anymore questions Diana? |
| 67 | Diana | Yeh the flashing lights |
| 68 | Jade | Ahh yes, how did that come about that room with the lights? |
| 69 | Adam | Oh yes |
| 70 | Diana | Yeh the floor with flashing lights did you do that one? |
| 71 | Adam | No that’s by an artist called Mary Hurrell. She had made two pieces of artwork in the past that were both quite tied together, one was a performance piece and she performed that on the opening night. So she’d made previously this performance piece and on the back of that she had made a light and sound work. And the two things, well, when you do a dance you choreograph it and she wrote what she calls a score which is like a set of instructions on how the dancer would perform this dance. And then she used the same score to program the flashing lights and sound but she’d never shown those two pieces in the same space before. So that’s what she’s done at Bluecoat, she’s altered those pieces slightly. |
| 72 | Jade | As a curator was that your idea maybe to bring those two pieces together? |
| 73 | Adam | It came out of a mutual conversation. It’s not always a case of, ‘oh well I want you to do this’ but talking through. So I knew that with Mary that I wanted her to be in the exhibition but I didn’t know exactly which work I wanted in, so we had a conversation about which works would be possible to show, which works would suit the space well and again, doing that thing of having studio visits so I knew from her that she had these two separate pieces. |
| 74 | Jade | An issue we have with studio visits is, as you know know I work with the Royal Standard and Crown Buildings, but they are inaccessible. Stairs, stairs, stairs, stairs! |
| 75 | Adam | But you’re all having artists come here right? |
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