

## Connect! 2016 artists' statements

### Marcus Coates

Answers from the Past

All the questions in the present have probably been answered in the past. Museums hold the messages and the knowledge of the past. Is the museum a place where our answers reside, passed down through the images and objects we value? Can we use the museum to find insight into the everyday questions we cannot solve?

Questions from the people in the area the museum represents will be collected and displayed as an exhibit. The questions can be about anything – the politics of the town, global issues or personal problems, as long as the answers are not known and cannot be looked up.

A night of ritual will see performances, images and objects made, not as artworks but as answers in themselves, as responses to these questions. Can an improvised song or an abstract drawing or a costumed dance provide these answers?

It will be up to the visitors on the night, with help from Marcus and some inspiration from the collection to use improvised music, costume, dance, collective song making and drawing in a mass revelry of creativity to explore what is not known to them. Nothing can be planned, everything will come from the making. The answers will be displayed beyond this night for the users of the museum to explore and to interpret for themselves.

### Susan Hiller

My *Homage to Joseph Beuys* series consists of waters collected from sacred or once-sacred sites around the world. A Brahmin in India told me many years ago, "All water is Ganges water", and therefore sacred.

With this in mind I would like to suggest trying the experience of being a pilgrim, instead of a tourist, by journeying somewhere to collect a special water sample. Selecting a sacred well site to visit, researching it, planning the journey, documenting it and passing on advice about good places to eat or best means of transportation to the site, as pilgrims did in the Middle Ages. Choosing a container and means of preservation, describing the site and sharing your experience there with others – all these focused actions in unfamiliar circumstances, through visiting any of the numerous holy wells in Britain, may bring about an unusual shift in perspective.

### Aowen Jin

Imagine a gallery that's filled with magical figurative stories, like the Sistine Chapel, but that can only be seen using UV torches. As you move the torch around the museum in the dark, all of the paintings

on the wall come to life, and they appear and disappear as your beam of light moves from one image to another. The paintings are inspired by the history and collections of the museum itself, reflected through the eyes of the viewers.

This will be a new body of collaborative work that is not only created by the artist, but also invites the local community to take part and imprint their sensitivity of the museum onto the space they love. In a grand finale, Jin will choreograph performances which challenge modern perception of beauty and aesthetics. During the event, artist Aowen Jin will share her experiences through talks and offer a workshop in collaboration with local people to create art together for the project.

### **Peter Liversidge**

Peter Liversidge's artworks and projects all begin with writing a set of proposals on a manual typewriter. The Proposals are based on research into the venue, its location and history. As a typewritten proposal the work exists as an idea, a beginning; it is a description of how the work may exist, as text it invites the viewer to a way of thinking, imagining what the proposed idea and potential artwork might be.

For the project Peter will work towards developing a single work or a new group of proposals for artworks. The artwork/s will be influenced by the collaborating institution, the interactions with the place, its history, its staff, and its visitors. It could be everything and anything you imagine.

### **Karen Mirza & Brad Butler**

#### **The Museum of non Participation**

Everything that it is possible to open should be left open. Every museum case, window, toilet door, every filing cabinet, closet, archive, locker, commode, container, artwork and object. Every office, corridor, bureau, door, safe, drawer, pot, pan and crate. The public are free to access all areas. Every member of staff from the director to security should be there to take part in the open wager with the public.

### **Bedwyr Williams**

As I have a longstanding interest in mysterious historic periods and people I would like to hold a Druid open mic night. Imagine Stonehenge was actually a very niche comedy club. The audience are also the entertainers. Dressed up in badly made druid clobber, beards and wigs a selection of them will be able to get on stage and do a turn – anything, singing, yodelling, memory reading, spoons, funny burps or impressions. I'd also like to open some kind of druid bar or cafe selling prehistoric snacks and drinks. I think there is something special about dressing up as people you know very little about.