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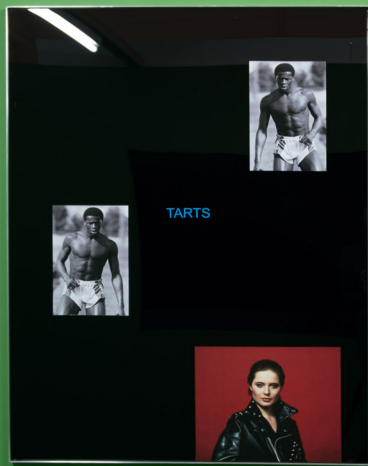


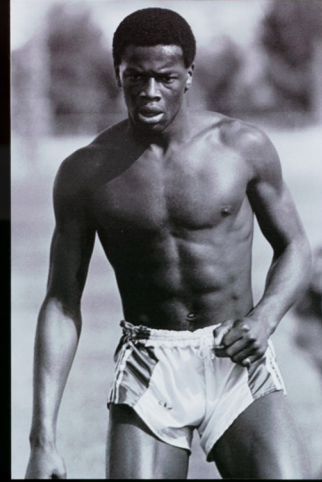




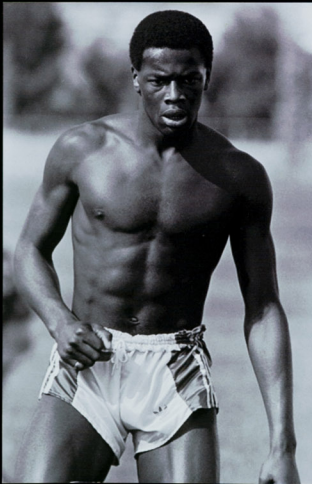








## TARTS





*swamp rat*





HOUSE OF ST PIERRE

A cartoon illustration of a character with a yellow pom-pom on its head, large circular ears, and a long, pink tongue sticking out. The character is wearing an orange long-sleeved shirt, black shorts, and white sneakers with black socks. It is standing with its hands on its hips, looking slightly to the left. The background is a solid light blue.





Isabella is my Muse, Fash broke all the Rules  
2014  
Aluminium, black acrylic, adhesive vinyl  
119 × 90 × 2.5cm

An Arrangement on Blue (swamp rat skank)  
2015  
Aluminium, blue acrylic, adhesive vinyl  
176 × 118 × 2.5cm

Plug Static, HSP001  
-2015  
Aluminium, vinyl on Foamex  
119 × 90 × 2.7cm

I Walk On The Road Because Frankly I Don't Care For Foxes (Mighty Sparrow V Lord Kitchener)  
2014  
Bronze, broom handle, bright gold spray paint  
Dimensions variable

All Works produced by Simeon Barclay  
Work presented for the  
Liverpool Biennial Associate Artists  
India Buildings, Liverpool, UK  
2016

## Northface

By Adam Carr

The *Liverpool Biennial Associate Artists Programme* could be best defined by its involvement of a particular geographical region: that it invites, selects and supports artists from Northern England. It is tempting to begin this text with a variety of descriptions about 'the North', in order to describe what constitutes its makeup and gives it individuality – historically, socially, economically or otherwise.

Streamlining the conversation in relation to the art world might seem more appropriate here, at least how it has been dealt on the level of presentation and representation. How, so far, has the local in relation to the global, the provincial versus the national and the periphery and the center been addressed, especially since globalisation and budget airlines? There have been, however, numerous exhibitions, books, and texts, even panel discussions that have already covered the subject. I cannot help but offer a personal account as a way of offering a viewpoint that might be more pertinent to the framework of the programme and to its particular regional focus. I am from the North, though I do not feel particularly northern. At the moment I do not feel particularly British – especially in the light of Brexit – but in general, I have always felt slightly incongruous in relation to my surroundings. I was born in Chester, and as a keen follower of art from an early age, there was no place in the city where my interests could even partially be met. As I travelled with my parents and experienced more and more exhibitions, mainly in the North, I gleaned a greater understanding about the world, as it was being presented to me in the work of artists.

For the past decade, I have been fortunate that my work as a Curator has allowed me to travel the globe, and to visit not only some of the places that I had seen in the exhibitions I encountered in my earlier years, but also to meet and work with some of those artists. The sense of collision between international experience and an upbringing in the north introduces a particular sense of otherness that remains a personal fascination and a curiosity. It inspires me as much as it motivates me to take further action. It has formed a certain tendency for thinking and working, and I have addressed it directly in some of the exhibitions I have curated, which featured work by a few of the artists involved in *Liverpool Biennial Associate Artists Programme*. And having worked with some of the artists in the programme, and conversed with some of the others, I know that this attitude and approach to thinking and making is shared. 'The North' can keep one grounded, complacent, yet seems to have a particular way of fuelling longings, passions and dreams, as well as a desire to explore and reach further. The artworld has been an enabler, though there is still so much more to achieve.

'The North' and the artists' placement within it is indeed a lens through which the programme could be viewed and interpreted, and one way in which it could be read and understood. The platform of support that it offers, however, also allows it to move beyond that, both conceptually and geographically. All of the artists participating in the programme were selected via a submission process, chosen by a number of international curators. Liverpool Biennial, together with Independent Curators International, has paired each of the artists with a curator based abroad. Working with their respective artist, each curator will introduce them to their own networks. The artists will also travel to meet the curators, supported by the programme, thereby gaining further insight in each artist's practice, helping everyone to enter new destinations.

In the context of Liverpool Biennial a presentation takes place at India Buildings featuring the selected artists and developed by artist Joe Orr, a northerner himself. Purpose built, the exhibition space functions as a 'Green Room', a space commonly associated with the backstage of theatre that is synonymous with a flurry of activity that takes place before and after a show. As it draws a parallel with the workings of the programme – a yearlong duration whose life after Liverpool Biennial's 2016 exhibition has an equal importance to the time of the public presentation – it also breaks from the tradition of exhibition presentation, which is typically static, unchanged: the result of activity performed beforehand. Artists may not choose to present a final presentation and decide instead to use it as a working space, a studio for production or as a place for contemplation. The presentation in the exhibition space provides opportunities that are somewhat unconventional, introducing risk by encouraging activity to unfold through time. And it mirrors, in a way, the sense of preparation, continuation and commitment that is central to the programme overall. That the Biennial has committed to development of work, practices and careers, and in the manner that has done so, is rarely seen elsewhere in the context of large-scale exhibitions. It is a welcomed process, especially when considering the output of the art world today – a forum primarily for the display of final results rather than process or experimentation. What is left is how the artists utilise this platform of support – how they bring 'the North' to the rest of the world, and to what extent they let the world affect their own north.

Adam Carr (b. Chester) is a curator and writer, currently living in Liverpool. Since 2013 he has been Curator at MOSTYN | Wales, Wales' (UK) largest and most forerunning contemporary visual arts center, and continues to curate exhibitions elsewhere. Over the past 10 years, he has curated a large number of exhibitions worldwide, including those for Castello di Rivoli, Museum of Contemporary Art, Turin; Kadist Art Foundation, Paris; Nomas Foundation, Rome; ICA, London; Arezzo City Arts Festival; josegarcia, mx, Mexico City; Andreas Huber, Vienna; t293, Naples, among many others. He has contributed to catalogues and monographs, which, among them, have been published by ICA London; Whitechapel Gallery, London; Centre Pompidou, Paris; Singapore Tyler Print Institute, Singapore; Rennie Collection, Vancouver; and Gamec, Bergamo. He is a regular contributing writer for a number of art magazines and publications, including Mousse magazine and Cura.

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