

'New Spaces'
Nancy Durrant
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New spaces

Nancy Durrant tips the galleries nurturing the next wave of Brit art

It's 20 years since Britain's most famous bunch of contemporary artists, the YBAs, emerged on to the scene at *Freeze*, an exhibition curated by a chap called Damien Hirst in an empty building in London Docklands. They still dominate the headlines, though they have slipped comfortably into the very arts establishment that they began by subverting. But who will succeed them? And where will these young Turks come from? These are the hottest new galleries in the UK today, nurturing, we hope, the stars of tomorrow.

MARY MARY GLASGOW

"I was a practising artist for about a week," says Hannah Robinson (pictured), the young director of Mary Mary Gallery. "I think I did one show and then I thought, er, no." ▶▶

CHRIS JAMES / EPICSCOTLAND

Museums
Galleries
Events
Kids
Eating out



WHAT TO BUY AND WHY

What should you buy in these new galleries — whether for pleasure or as a gamble? Here are five possibilities. The best rule is to buy something you like — and trust your taste!

Figurative art has made a comeback lately, and **Laura Lancaster** has an oil portrait for sale for £1,600 at the Workplace Gallery. But she is a distinctly contemporary artist, and the figure in this picture is a mysterious woman in a chair, glimpsed through black and blue and pink tints, holding an even more ghostly rabbit or hare with madly long ears. One would often look at her on the wall. A good tip is that Lancaster's work has been bought by UBS and Unilever.

Erica Eyres, at the Rokeby Gallery, is a Canadian who graduated from Glasgow Art School in 2004. She has a drawing for sale for £500 — a dark-marked, sullen face with an awkward arm across the brow, lying by the side of a bland, puffy face in profile. It is all done in a few lines, but it conveys a strong sense of failure and dismay. This is a young artist who knows what she is doing. She has already been bought by the Rubell Family, who keep their collection in a vast warehouse on Miami Beach.

Susan Collis at Seventeen Gallery likes to make us aware of the beauty and interest of commonplace things. In *Made Good* she offers what looks like two rawplugs and a screw that might have been used to hang up a picture. But look closer, and you find that it is made of white gold, coral, black onyx, diamond and silver. It costs £2,000. She has work in the V & A's show *Out of the Ordinary*.

Karla Black is another essentially conceptual artist. Her work *Pleasers Don't Decide* is a hanging Cellophane sheet marked with such liquids as lipstick, hair gel, body moisturiser and Vaseline. As a comment on female beauty and hygiene you have to make of it what you will. It costs £3,600 at Mary, Mary. Black is in the forthcoming *Art Now* show at Tate Britain.

Jack Strange has a colourful, spiky, abstract collage called *Nigel and Chris*, which might represent two heads and what he thinks of them. It costs £1,000 at Moot. He has just graduated from the Slade, and should be watched.

DERWENT MAY

It was a good decision — since packing it in after graduating from the Glasgow School of Art, Robinson's light, airy gallery has garnered attention from all corners of the art world and her stable of nine, mainly female artists ("It wasn't a conscious decision, but I think I was thinking it would be good") is steadily growing in profile.

Mary Mary follows in a line of contemporary, commercial galleries in Glasgow, started by former school of art graduates. The Modern Institute was the first in 1998, followed six years later by Sorcha Dallas then, in April 2006, Mary Mary. Each gallery has its own style and feeds off a fertile, supportive scene. "They both had different styles to the things I was seeing around me, and I thought, no one's showing this," says Robinson, 26. "It wasn't so theory-based. It was more personally led, more rooted in the artist." The sculptor and performer Karla Black, for example, though she filters a great deal of art history through her work, uses very personal materials — including her own body. Or perhaps she will be absent, but the work will be exactly her height, or incorporate her clothes. Black's work will be part of Tate Britain's *Art Now: Strange Solution* group show opening in early February.

www.marymarygallery.co.uk

MOOT NOTTINGHAM

"We're artists, we're not gallerists," insists Candice Jacobs, 25, one of the four directors of MOOT in Nottingham. It's confusing when you're standing in their gallery space, but Jacobs and her colleagues, Tristan Hessing, 25, Matthew Jamieson, 25 and Tom Godfrey, 26 (pictured, right, from left behind Jacobs) are adamant. "It's important that we can run the gallery in a way that we can always continue our practice," she says. So how do they look after their artists? Simply by providing them with a platform, Godfrey says, in a part of the country where the contemporary art scene struggles against public apathy. They are self-funded, though next year they are hoping to receive an organisational development grant from the Arts Council.

Since its opening in October 2005, MOOT has made a name for itself as a stepping stone for artists, thanks to the team's knack for identifying interesting work with a sense of humour. Most of the artists whom MOOT has exhibited are now catching the attention of big-name galleries. Jonty Lees's current residency at Tate St Ives followed his 2006 MOOT show, and Mark Harasimowicz recently sold several drawings to Hauser & Wirth Gallery.

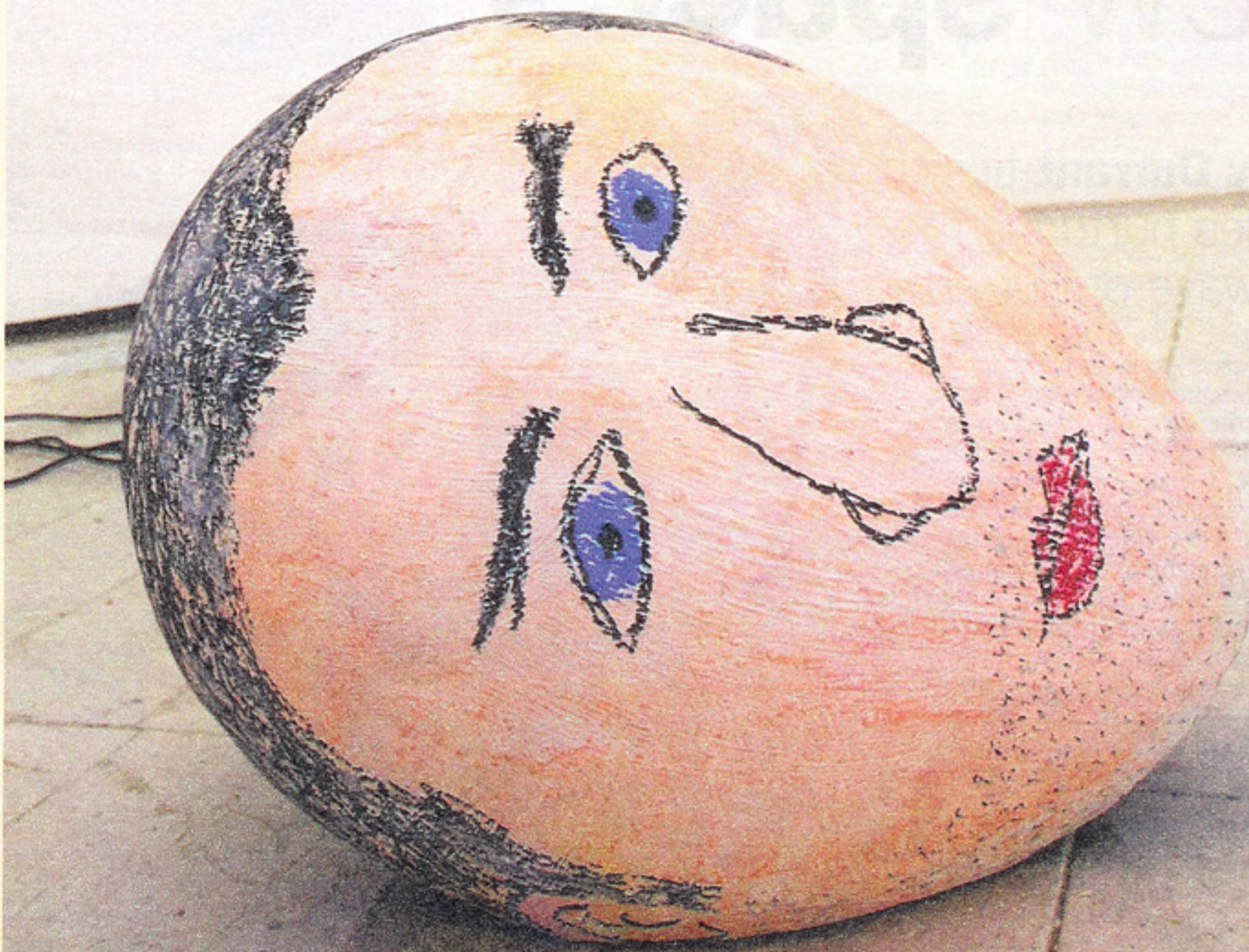
www.mootgallery.org

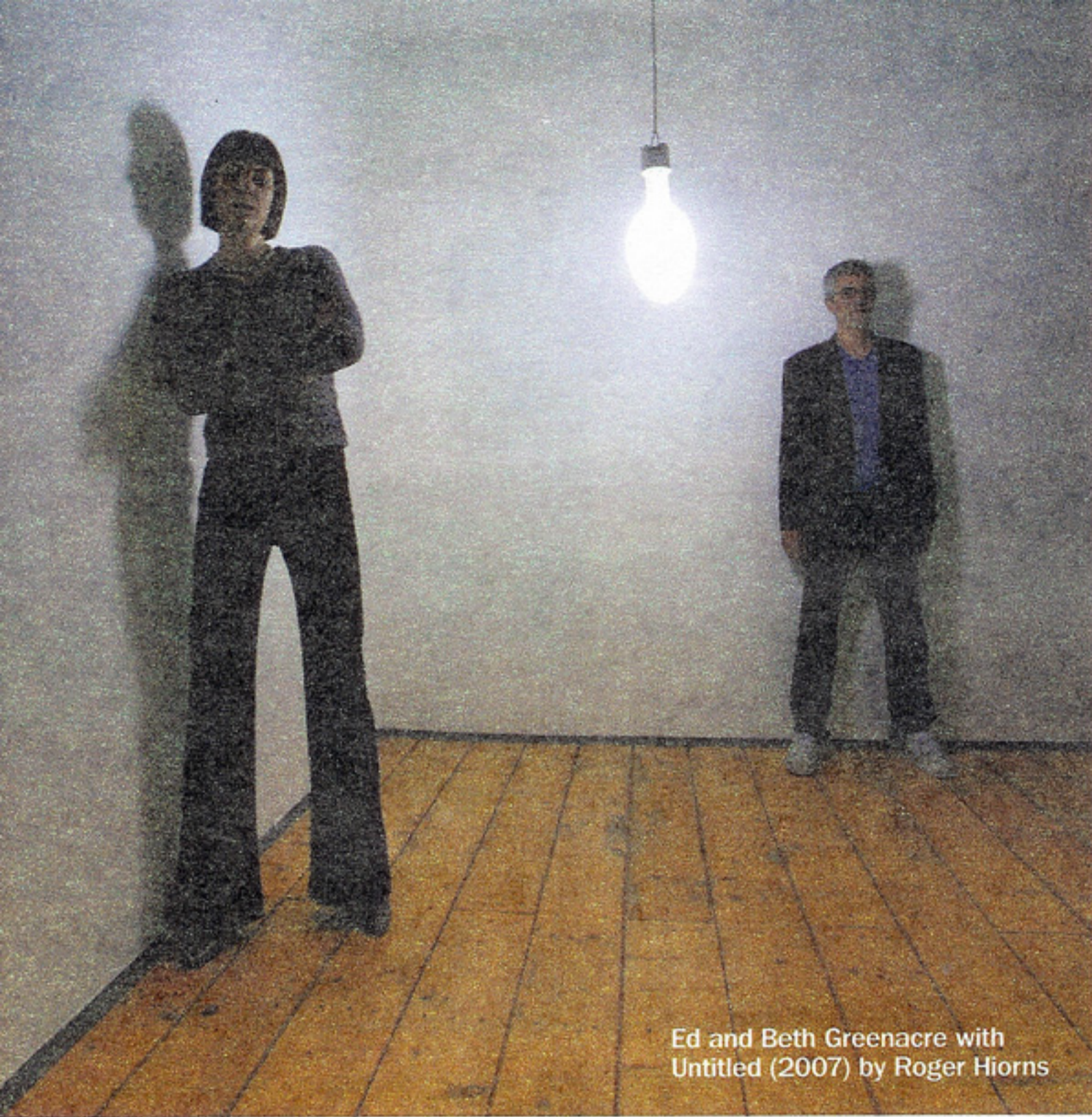


ROKEBY LONDON

"I got told off last night for mentioning [the gallery] in bed," confesses Beth Greenacre, 33, whose husband and business partner, Ed, 32, is grappling with the accounts in Rokeby's basement. The Central London gallery opened in April 2005, a year and two days after the couple married — and their curfew for discussing it has moved inexorably later. "We knew what to expect in terms of our relationship," says Beth, "Ed and I were always very adamant that we'd have very separate roles."

Hi, I'm Matthew Barney (2007) by Jack Strange at MOOT





Ed and Beth Greenacre with Untitled (2007) by Roger Hiorns

TOP FIVE GALLERIES

Rachel Campbell-Johnston



1 BLOOMBERG NEW CONTEMPORARIES

Photography from inside North Korea and sculpture made of TV pictures form part of this year's show. *Cornerhouse, Oxford Street, Manchester* (www.cornerhouse.org 0161-200 1527), until Jan 20, free

2 LITERARY INSPIRATIONS

Prints, drawings and watercolours inspired by images from the Bible, classical mythology, poetry, plays and novels. *Mercer Art Gallery, Swan Road, Harrogate* (01423 556188), until Jan 27, free

3 RAY MUTIMER: POSTMAN PAT

Original published sketchings and paintings from the children's programme. *Preston Hall Museum, Yarm Road, Stockton-on-Tees* (01642 527375), until Feb 3, £1.30

4 JOHN STEZAKER

Surreal hybrid images created through manual cut-and-paste techniques and photographs salvaged from forgotten film archives and old magazines. *Open Eye Gallery, Wood Street, Liverpool* (www.openeye.org.uk 0151-709 9460), until Jan 19, free

5 TURNER PRIZE 2007

See this year's cache of contemporary talent, along with the display of works from the shortlisted artists, including the winner Mark Wallinger. *Tate Liverpool, Albert Dock, Liverpool* (www.tate.org.uk/liverpool 0151-702 7400), until Jan 13, free

T For more art in your area, timesonline.co.uk/visualarts

So Ed runs the business side of things while Beth, who formerly ran an art consultancy, as well as David Bowie's Bowieart website, which pioneered the online viewing of artworks, curates Rokeby's shows and looks after their ten artists — including the installation artist Graham Hudson, who has a commission at Camden Arts Centre this month, and Erica Eyres, several of whose video works and drawings were recently acquired by the powerful Rubell Family Collection in Miami. The gallery itself is named after the famous Velázquez painting known as the Rokeby Venus.

"We don't really have a house style," Beth says, "I think that's kind of dangerous, but it's got to be quality. It has to be somebody who is aware of recent aesthetic and conceptual concerns; aware of their immediate art historical lineage. All our artists use their materials with skill and expertise. But really I think it's more of a conceptual thing."

"When we're looking at artists or going to degree shows we want to see progression of work," adds Ed. "We don't have to see exactly where it's going, but that it's going to be exciting. As a gallery you have the opportunity to do something exciting with these people in the long term, which is very rare."

www.rokebygallery.com



Light and Balance, by Graham Hudson at Rokeby

TOP FIVE EVENTS

Nancy Durrant



1 LIVERPOOL 2008

The city celebrates its forthcoming 12 months as European Capital of Culture with a wide variety of events throughout the year, starting with the People's Opening on Friday. *Various venues, Liverpool* (www.liverpool08.com 0151-233 2008), from Fri

2 IN TOUCH

A chance for visitors to get close to a range of objects from the museum's collections. *The Manchester Museum, University of Manchester, Oxford Road, Manchester* (www.museum.man.ac.uk 0161-275 2648), until New Year's Eve

3 KIRKSTALL ABBEY: GUIDED TOUR

A closer look at the conservation work on the church, refectory and infirmary. Booking essential. *Kirkstall Abbey, Armley Mills, Canal Road, Armley, Leeds* (www.leeds.gov.uk/kirkstallabbey 0113-230 5492), Thur (10am, 1pm)

4 THE RINK AT THE PIECE HALL

A chance to ice skate in a unique setting at the spectacular 18th-century hall in the centre of Halifax. *Piece Hall, Halifax* (www.piecehall.info 01422 351158), Sat & Sun

5 CRUSTY DEMONS: UNLEASH HELL TOUR

Audacious freestyle motocross stunts on a state-of-the-art FMX set, with a show of pyrotechnics and spectacular light and sound effects. *National Indoor Arena, King Edward's Road, Birmingham* (www.necgroup.co.uk 0870 7300196), Tues

T For more events in your area, timesonline.co.uk/events

TOP FIVE MUSEUMS

Tim Teeman



1 BAUHAUS: 1919-1933

Architectural models, design and furniture, alongside paintings by Paul Klee, Wassily Kandinsky and Josef Albers and film works by Laszlo Moholy-Nagy. *MIMA, Centre Square, Middlesbrough* (www.visitmima.com 01642 726720), until Feb 17, free

2 EYE FOR COLOUR

Interactive displays and installations exploring the many ways in which colour shapes the world. *World Museum Liverpool, William Brown Street, Liverpool* (www.liverpoolmuseums.org.uk 0151-478 4393), until Feb 24, free

3 HOUSE PROUD

A look at housework through the ages and the impact of labour-saving devices, including rarely seen objects. *Portland Basin Museum, Portland Place, Ashton-under-Lyne* (www.tameside.gov.uk 0161-343 2878), until Apr 10, free

4 THE SWORD AND THE BOOK: THE HISTORY OF THE BIBLE IN ENGLISH

A selection of illustrated English Renaissance Bible translations and revisions. *The John Rylands Library, Deansgate, Manchester* (www.manchester.ac.uk/library 0161-306 0555), until Jan 13, free

5 TOP OF THE BILL

Historic posters and handbills, including letterheads, tickets and receipts. *National Fairground Archive, Sheffield University, Western Bank, Sheffield* (www.nfa.dept.shef.ac.uk 0114-222 7200), until Feb 7, free

For more exhibitions in your area, timesonline.co.uk/visualarts

SEVENTEEN LONDON

There is a certain perfectionism — anally retentive is a phrase that comes up more than once — about the way Seventeen works. All the artists represented by the East London gallery of Nick Letchford and Dave Hoyland (pictured right, from left), share a specific sensibility that reflects their custodians' love of precision.

"It makes the viewer work hard," explains Hoyland, 29, whose own artistic background is in performance. "One of the things that we're trying to do is show work that has a really solid conceptual framework, but also has all these elements of skill or craft or beauty going on." The idea is embodied in artists like Susan Collis, several of whose works are currently on display in *Out of the Ordinary: Spectacular Craft* at the V&A. *Better Days* is, at first glance, a discarded dust sheet, out of place in a gallery setting — but look closely and you see that the paint splatters and stains have been painstakingly stitched on with embroidery thread. It jumbles up our ideas of value, of what is worth looking at and celebrating.

Solo shows for Collis and her fellow Seventeen artist Graham Dolphin are highlights of 2008, along with what promises to be a spectacular multi-location show in the summer from the shadowy artists collective, CutUp — whose interventionist work, slicing up and rearranging advertising posters into new and often disturbing images, shows that even agit-prop can be beautiful. www.seventeengallery.com



Untitled (2006) by CutUp at Seventeen (above); 100 Ways to Change the World (right) by Marcus Coates

WORKPLACE NEWCASTLE

Big ambitions define the attitude of Paul Moss and Miles Thurlow (both 32), the artist-directors of Workplace Gallery in Newcastle. Historically, the area has long had a young art scene, but without being part of it, you'd never know it was there. Moss and Thurlow founded Workplace in 2004 for artists like themselves who were reluctant to up sticks to the crowded London art arena.

"No artists [here] were represented by galleries in the way that you'd understand that in London," Moss explains. "Nobody was really being collected either nationally or internationally. So, though some good artists had come out of the place they tended to move away. We were very interested to see whether we could add to the infrastructure by creating something that meant that people could live and work



here and take part in the art world in a very real sense."

They have succeeded. Despite currently looking for a new permanent space, Workplace is already one of only six UK galleries invited to become a member of Nada (New Art Dealers Alliance), an exclusive network to which most young galleries would give their eyeteeth to belong. Its 22 artists, from fresh art school graduates to more established names such as Marcus Coates and Eric Bainbridge, do well at the many international art fairs that Moss and Thurlow tirelessly attend throughout the year — as well as being practising artists themselves. It's baffling how they find the time. www.workplacegallery.co.uk

Booking ahead Nancy Durrant puts the best shows of the year ahead in the frame

FROM RUSSIA: FRENCH AND RUSSIAN MASTER PAINTINGS 1870-1925

The year's most controversial show — if it isn't cancelled. Again. *Royal Academy, Burlington House, Piccadilly, W1* (www.royalacademy.org.uk 020-7300 8000), Jan 26-Apr 18

ALEXANDER RODCHENKO

Work by an important figure of the early 20th-century avant-garde. *Hayward Gallery, Belvedere Road, SE1* (www.southbankcentre.co.uk 0871 663 2501), Feb 7-Apr 27

NIKI DE SAINT PHALLE

The French artist's first UK

exhibition, and not before time. *Tate Liverpool, Albert Dock* (www.tate.org.uk 0151-702 7400), Feb 1-May 5

MODERN PAINTERS: THE CAMDEN TOWN GROUP

All urban life is here, in paintings by Walter Sickert and his peers. *Tate Britain, Millbank, SW1* (www.tate.org.uk 020-7887 8888), Feb 13-May 4

VANITY FAIR PORTRAITS: 1913-2008

Photographs from the famous mag. *National Portrait Gallery, St Martin's Place, WC1* (www.npg.org.uk 020-7306 0055), Feb 14-May 25

POMPEO BATONI

Huge survey of "Italy's last old master". *National Gallery, Trafalgar Square, WC2* (www.nationalgallery.org.uk 020-7747 2885), Feb 20-May 18

DUCHAMP, MAN RAY & PICABIA

A survey of the work of the men who changed the face of art. *Tate Modern, Bankside, SE1* (www.tate.org.uk 020-7887 8888), Feb 21-May 26

CHINA DESIGN NOW

Architecture, fashion and more. *V&A, Cromwell Road, SW7* (www.vam.ac.uk

020-7942 2000), Mar 15-Jul 13

MARTIAN MUSEUM OF TERRESTRIAL ART

How would an alien curate an exhibition for his peers? *Barbican, Silk Street, EC1* (www.barbican.org.uk 020-7638 4141), Mar 6-May 18

RICHARD ROGERS + ARCHITECTS

Survey of work by the man behind the Pompidou Centre and, um, the Millennium Dome. *Design Museum, Shad Thames, SE1* (www.designmuseum.org 0870 9099009), Apr 24-Aug 10