COMMON CULTURE
NOT NECESSARILY IN
THE RIGHT ORDER
NOT NECESSARILY IN THE RIGHT ORDER - COMMON CULTURE

THROUGH WHAT WORD WERE YOU BORN? IN WHAT SENTENCE WERE YOU RAISED? IS THIS YOUR STORY? WHO ARE YOU? SHOW YOUR FACE. REMOVE THE MASK.

(Extract from Not Necessarily in the Right Order)

INTRODUCTION

New Art Exchange (NAE) is proud to present Not Necessarily in the Right Order, a newly commissioned, three-screen video and sound installation by Common Culture. Common Culture is a collaborative artists’ group consisting of David Campbell, Mark Durden and Ian Brown.

Not Necessarily in the Right Order responds to Nottingham’s diverse multi-cultural demographic by exploring the social significance of carnival and festivals as one of the few public opportunities to celebrate cultural diversity, signifying a demand for recognition and re-imagining cultural identity.

Through the development of Not Necessarily in the Right Order, Common Culture has recognised that while a festival is a place where cultural identity is preserved, it is equally powerful as a platform to influence and therefore diversify broader communities. Using these observations of festival as a starting point, the artwork explores what it means to be British in the 21st century. Dismantling the imperial view that cultural identity is singular and fixed, Not Necessarily in the Right Order, explores the perspective that Britishness, like all cultures, has always been hybrid, and our identity will continue to shift.

In the creation of this commission, Common Culture worked with a number of folk musicians, singers and dancers local to NAE. These individuals are amongst the numerous protagonists that appear within the piece and their various musical forms can be heard throughout.

The video intends to depict the process of rehearsal for an imagined festival set in the future and with no specific or rooted cultural focus. The music and performance sequences within the film are interrupted by the narration of a central figure. This single actor adopts three different characters through various accents, and the film builds up to an argument between his multiple personas. This motif of a central figure who combines distinctly different voices and subject positions within a whole, is used by Common Culture to further disrupt stereotypes and our familiar assumptions of identification.

In addition to the three-screen installation, Not Necessarily in the Right Order also comprises of a secondary installation, a single screen video projection. This piece presents a scrolling ironic commentary that intends to feed and raise issues with regards to what was happening in the main installation, creating a dialogue between the two. At NAE, the installation of the single screen piece was perched above the main space, as if assuming the role of a control station. Playful yet serious, abstract yet literal, the addition of the narrative contained within the single screen projection intended to trigger an infinite number of interpretations of the wider installation.

Not Necessarily in the Right Order is both a celebration of Britain’s vibrant multi-ethnic heritage, and a speculation on its potential future.
The sound element of this installation is of equal importance to the imagery. The installation requires an entirely darkened space. At NAE the space was painted black, all windows were covered and light traps were installed. In relation to the three-screen video and sound installation, acoustic treatments are required throughout the space. At NAE carpeting was introduced, acoustic panels were used on the walls and a sound baffle was installed on the ceiling. The amount of sound and lighting control required at the host venue would be discussed at initial site meetings.

The running time of Not Necessarily in the Right Order is 22 minutes.

The installation requires equipment which matches or exceeds the specification of the equipment used at NAE. This included:

TBC

The host venue would be responsible for supplying the equipment not provided by NAE.
Common Culture has consistently produced artworks that seek to question the social dimensions of advertising, stand-up comedians, nightclub bouncers, fast-food, shopping, tribute singers and discos. It is the collision between the elitist assumptions attached to Art and its institutions, and the perceived commonplace and vulgar aspects of popular culture that preoccupy the three members of this artists’ group.

For Common Culture venerated and vernacular forms are unequivocally bound up with issues of taste, class and notions of national identity. From their earlier *Menus* series (1997-2003) to more recent projects such as *Binge* (2008), questions of social interaction, exploitation and excess are unravelled and cajoled, often unflinchingly, through photographs, videos, installation and performance works.

**ABOUT COMMON CULTURE**

*Common Culture* comprises Ian Brown, David Campbell and Mark Durden.

**Ian Brown** is Associate Professor of Fine Art at Staffordshire University and exhibits his practice both independently and as part of *Common Culture*.

**David Campbell** is Professor of Fine Art at the School of Arts and Social Sciences, Northumbria University and exhibits his practice both independently and as part of *Common Culture*.

**Mark Durden** is Professor of Photography at University of South Wales and, as well as being part of *Common Culture*, writes on aspects of contemporary photographic theory and practice.

Founded in Liverpool in 1996 Common Culture have exhibited extensively in the UK and abroad including solo exhibitions in New York, London, Athens, Porto, Manchester and Derry and have participated in numerous group shows including *Shopping* (Tate Liverpool, 2002-3), the Shanghai Biennale in 2006 and *Manifesta 8*, Spain 2010.
NOT NECESSARILY IN THE RIGHT ORDER HIRE DETAILS

Available: From May 2014

Contents:
- Digital files for the two film installations that comprise of Not Necessarily in the Right Order
- Access to interpretative text produced by NAE
- Stock of the exhibition guide
- Stock of limited edition prints
- AV equipment as specified on page 3 of this document (TBC).

Space:
When installed at NAE, Not Necessarily in the Right Order was presented within two galleries with total display area of approx. 240 sq metres. However NAE and the artists would be open to reinterpreting the presentation of the piece at other venues to suit the format of their space(s). This would be discussed at initial site meetings.

Hire Duration:
The exhibition can be hired for up to 12 weeks (inclusive of installation, takedown and transport time).

Hire Fee:
TBC

The Hire Fee covers the following costs:
- Not Necessarily in the Right Order video piece, supplied as digital movie files.
- Curation and administration by NAE.
- Advice from NAE regarding the layout, design, installation and de-installation of the exhibition including a site visit from NAE’s Curator and Technical Manager. To include their travel and subsistence expenses.
- An initial site visit from the Artist.
- An exhibition fee in relation to the Artist’s loaning their work for the exhibition and their time in preparing for the installation and attending the exhibition installation for 1-2 key days.
- One member of NAE Technical Staff to overseas syncing of sound and image (1 day) to include travel, accommodation and subsistence expenses.
- Graphic pack to include detailed exhibition layouts.
- Digital copies of media pack for reproduction including high resolution images with rights cleared for promotion.
- Provision of stock of the exhibition guide and exhibition merchandise.
- Provision of AV equipment as specified on page 3 of this document (TBC).

The host Venue shall bear all other costs relating to its presentation of the Exhibition including the following:
- All costs associated with exhibition installation (including acoustic treatments and light control), promotion, launch event and public programme.
- Travel, accommodation and subsistence costs for the artists relating to site visits, meetings, the installation and any other engagements.
- Any fees payable to the Artist outside what is payable by NAE (i.e. fees for talks and other public engagements).
- Both ways transport of the exhibition.
- Provision of AV equipment not supplied by NAE.
- Nail-to-Nail gallery insurance (for display and transport).
OTHER EXHIBITION CONTENTS

Interpretation:
Free stock (to a limited amount) of the illustrated exhibition guide is available for host venues. The guide contains a newly commissioned essay by Grant Pooke ‘Imaging Carnival, Translating Diaspora’

Digital files of the exhibition texts are available for reproduction by the host venue to suit their needs.

A short film is also available to be shown within an interpretive area or resource area:

Common Culture in Conversation. Duration: 50 minutes.
This video documents the conversation held between NAE and Common Culture on the opening night of the exhibition at NAE. The conversation provides a detailed introduction to Not Necessarily in the Right Order and the practice of Common Culture.
NEW ART EXCHANGE

‘Culturally Diverse Arts for All’

Launched in September 2008, New Art Exchange is a contemporary visual arts space in Nottingham, UK, dedicated to stimulating new perspectives on the value of diversity within art and society. Recent exhibitors have included: John Akomfrah, Rashid Rana, Zineb Sedira, Hurvin Anderson, Nari Ward, Christian Marclay and Elizabeth Price (as part of British Art Show 7), Max Kandhola, Yara El-Sherbini, Leo Asemota, Basel Abbas and Ruanne Abou-Rahme, Raghu Rai, Hetain Patel, and Harminder Singh Judge.

The venue is a landmark arts facility that celebrates the region’s cultural richness and diversity, placing contemporary arts practice at the centre of an international community. Its location, at the heart of Nottingham’s “International Square Mile”, proves fundamental to the support of the economic and social regeneration of the area.

NAE is a versatile state-of-the-art venue for a diverse range of activities, from critically acclaimed exhibitions, seminars and conferences to social and commercial events, informal meetings and support for numerous artists and creative business developments. It features three dedicated exhibition galleries, performance and rehearsal spaces, an artist studio, workshops, meeting rooms, retail facilities and a café lounge.

NAE has won several prestigious awards for the innovative and imaginative design of the building by Hawkins/Brown. Accolades include: RIBA National and East Midlands Awards, Lord Mayor’s Award for Urban Design - New Build and Overall Awards, and the Civic Trust Award.

For further information, please contact:

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APPENDIX: COMMON CULTURE CV

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Current members:
David Campbell, 1996 – present.
Mark Durden, 1997 – present.
Ian Brown, 2006 – present.

Solo Exhibitions
2010  *Black & Common Culture*, Verge Art Fair, Miami, USA.
2009  *Tales From The Trophy Room*, Solar Galeria de Arte Cinemática, Vila do Conde, Portugal.
2006/07  *Common Culture*, The Third Space, Belfast.
2006  *Pop Trauma*, The Void, Derry.
2005  *‘Tribute Singer and Bouncers’* Common Culture, Focal Point Gallery, Southend on Sea.
2004/05  *‘English Homes’* Peloura Da Cultura, Camara Municipal de Anadia, Portugal.
2001  *This is Common Culture!* Pleiades Gallery, Athens.
1999  *Common Culture: Counter Culture*, Comerhouse Gallery.
1997  *New Menus* The Real Gallery, New York.

Group Exhibitions
2012  *Artists At Work*, Gallery North, Newcastle.
2012  *If you look like your passport photo you’re too ill to travel*, Sheffield Institute of the Arts Gallery, Sheffield. Curated by Hand and Morley Special Projects.
2010  *In View*, Golden Thread Gallery, Belfast.
2009  *Covet*, Plan 9, Bristol.
2009  *The Biennial Cervierra*, Portugal, curated by Fatima Lambert.
2008  *Different Dimension. The 2nd Novosibirsk International Festival of Contemporary Photography*, Novosibirsk State Art Museum, Novosibirsk, Russia; Metenkov Photographic Museum, Ekaterinburg; The Living Perm Project, Perm Cinematheca, Perm, Russia.
2012  If you look like your passport photo you’re too ill to travel. Sheffield Institute of the Arts Gallery, Sheffield. Curated by Hand and Morley Special Projects.
Curated by Artemis Potamianou, Giorgos Papadatos.
2011  The FACE: evolution of portrait in photography, State Novosibirsk Historical Museum, Novosibirsk, Russia.
2010  In View. Golden Thread Gallery, Belfast.
2009  Covet. Plan 9, Bristol.
2009  The Biennial Cerveira. Portugal, curated by Fatima Lambert.
2008  Different Dimension. The 2nd Novosibirsk International Festival of Contemporary Photography. Novosibirsk State Art Museum, Novosibirsk, Russia; Metenkov Photographic Museum, Ekaterinburg; The Living Perim Project, Perm Cinematheca, Perm, Russia.
2008  Variable Capital. The Bluecoat, Liverpool
2007  Joking Aside. Bury St Edmunds Art Gallery
2006  Pavilion 8. Published by Artphoto asc. Bucharest. ISSN 1841-7337.
2005  Lost in Translation; 14 European artists explore the boundaries between the public and the private. The Hellenic American Union, Athens. Greece.
2003  ‘Primary Colours’ The City Gallery, Leicester.
2002 - 03  Shopping – A Century of Art and Consumer Culture. Schirn Kunsthalle Frankfurt & The Tate Gallery Liverpool.
2002  English Homes. SITE 6, Dusseldorf, Germany.
2001  Cultural Corridor. Potteries Museum, Hanley, Stoke on Trent.
1998 - 99  Eight Cities : Temple Bar International Print Show. Dublin, Temple Bar Gallery; Belfast, Ormeau Baths Gallery, Cork; Crawford Art Gallery, Stoke on Trent; Hanley City Art Gallery.
1998  Code Names. The Three Month Gallery, Liverpool

Group Exhibitions
Leamington Spa Art Gallery & Museum.
Arts Council of England
Merseyside Arts.
Metropolitan Borough of St.Helens.
Victoria Pallin. Manchester. (Common Culture).