



THE
ATLANTIC
PROJECT

After The Future

28 September – 21 October 2018

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Artists: Nilbar Güreş, Tommy Stöckel,
Liu Chuang, Yan Wang Preston, Hito Steyerl,
Vermeir & Heiremans, Kiluanji Kia Henda,
Donald Rodney, Shezad Dawood, Postcommodity,
Ryoji Ikeda, Carl Slater, SUPERFLEX,
Uriel Orlow, Jane Grant & John Matthias,
Khadija von Zinnenburg Carroll & Keren Ruki,
Chang Jia, Ursula Biemann, Bryony Gillard,
Kranemann + Emmett

Curated by Tom Trevor

This book is published on the occasion of The Atlantic Project (28 September – 21 October 2018).

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— HORIZON —



New Art and New Ideas

The Atlantic Project is a pilot for a new international festival of contemporary art in the South West of England, taking place in public contexts and outdoor locations across Plymouth, from 28 September 2018.

Led by Tom Trevor (Artistic Director), the project has been developed as a core partnership between The Box (formerly Plymouth City Museum and Art Gallery) and the University of Plymouth, in the lead-up to the Mayflower 400 anniversary in 2020. The Atlantic Project in 2018 is hosted by The Arts Institute, at the University of Plymouth, as part of Horizon, a two-year visual arts development programme across the city (2016-18), led by Plymouth Culture, with support from Arts Council England's 'Ambition for Excellence' fund and Plymouth City Council.

In the build-up to Mayflower 400 in 2020, marking the 400th anniversary of the Pilgrims' voyage from Plymouth to the so-called 'New World' in North America, the aim is to test out the elements that will make up a potential new 'biennial' festival in the UK. As well as trialling an internationally significant event that will raise the critical profile of visual arts in Plymouth and the region, The Atlantic Project aims to be a highly engaging experience for a wide range of audiences that is relevant and distinctive to the locality. Taking place in unconventional contexts across the city, including a number of locations that have been inaccessible to the public for some years, The Atlantic Project has commissioned new site-specific works by artists of international renown, whilst also providing an open platform for artist-led activities.

Horizon

The visual arts in Plymouth are undergoing an exciting period of change, in the lead-up to the Mayflower 400 anniversary in 2020.

Building on a decade of collaboration between exhibition venues, the Horizon programme is a two-year city-wide development programme (2016-18), led by Plymouth Culture, which aims to grow the whole of the visual arts ecology. Developed in close collaboration between Visual Arts Plymouth, KARST, Plymouth Arts Centre, Plymouth College of Art, Plymouth City Council and the University of Plymouth, outcomes include two Plymouth Art Weekenders, the multi-site exhibition, *We The People Are The Work* (2017), a talent development programme led by Visual Arts Plymouth, and a series of community engagement projects. The culmination of the Horizon programme is The Atlantic Project, a pilot for a new international biennial festival of contemporary art in the public realm.

After the Future

Tom Trevor

Plymouth is a city built upon visions of the future. As a deep-water port, facing the Atlantic Ocean, its history is bound up with maritime exploration, in pursuit of the unknown worlds that lie over the horizon. From Francis Drake's circumnavigation of the globe to Charles Darwin's voyage of *The Beagle*, from James Cook's mapping of Australia to the voyage of the *Mayflower Pilgrims*, and the founding of a so-called 'New World', the legacies of such utopian imaginaries have come to define our contemporary world. Just as the barbaric inhumanity of the transatlantic slave trade and the inequities of British colonialism have shaped the precarious conditions that characterize globalization today.

As the largest naval base in Western Europe, Plymouth was bombed extensively in WWII and the subsequent city architecture could be said to reflect a succession of post-war visions of the future, from Soviet-style social housing to European 'Brutalism' to American-style free enterprise. With the acceleration of globalisation, the rapid expansion of the digital network society and the prolonged impact of austerity, however, the century-long obsession with the concept of progress that informed this modernist reconstruction has seemingly ground to a halt. The convergence of multiple worlds that constitute our present times brings together many different currents competing for ascendancy, but with no shared vision of the future.

Simultaneously, the shift from 'the modern' to 'the contemporary' has radically changed the conditions for experimental arts practice too. Whereas modernism required an avant-garde to constantly critique and refresh it, as a key part of its future-oriented progression, the future-less present of the contemporary can no longer support such a utopian rationale. Without a clear vision of the future or a shared belief in the continual transformation of society for the better, the question arises, how will the role of the artist function and change—drifting in the wake of utopian imaginaries—*after the future?*

Sites & Artists

Opening times for sites vary. Please check details for each location on the following pages.

A number of the project sites have not been open to the public for some years and therefore have limited access. Details are included in the following pages.

For further information about opening times and accessibility, please check the website www.theatlantic.org or contact mail@theatlantic.org / +44 (0) 1752 584 980



Multiple locations

Nilbar Güreş

PL1 2HJ

Open all hours

28 September–21 October

Fully accessible

Armada Way

The central pedestrian thoroughfare in Plymouth's post-war city centre, constructed as part of Sir Patrick Abercrombie's 'Plan for Plymouth' (1943), was envisaged as a grand "garden vista – a parkway making use, with terraces, slopes, steps, pools, avenues and other contrasting features, of the varying levels". Today it has become a timeline of different visions of the future, from the 1950s 'Brutalist' architecture of post-war reconstruction to the 21st century global brand stores, along with the empty shops of Austerity Britain.





Armada Way

Opposite the Coach
Station entrance

Place de Brest

House of Fraser

Windows on the corner
of Royal Parade

Nilbar Güreş

Nilbar Güreş (b. 1977, Istanbul), through her often playful and humorous practice, explores female identity, the role of women, the relations between women and their homes, and the public realm, as well as relationships between women.

Güreş also focuses on the image of Muslim women in Europe, racism and what it means to be a migrant today. Her works include painting, collage, video, performance, photography and found objects.



Nilbar Güreş, *Below Elsewhere's Palm Trees*, 2012
c-print, 120 x 180 cm, Edition of 5
Courtesy of Galerie Martin Janda, Vienna

Taking her own background – the Kurdish-Alevi culture – as a starting point, the places where Güreş develops her projects, the personal interaction with the local people and their multifaceted cultures, are always essential to her work. During her time in Plymouth she has built a relationship with Devon & Cornwall Refugee Support (DCRS), an organisation providing a safe environment for asylum seekers in the city (which is one of five 'dispersal' centres for refugees in the UK). She has also developed relations with members of the Kurdish community, which is the second largest minority ethnic group in Plymouth.

Out of these particular relationships, Güreş has produced a series of photographic works made with local participants to be presented as large billboards along Armada Way, playfully exploring the experience of being a displaced person in Plymouth, and everyday 'exoticism' in the city.

*Supported by the SAHA Foundation, Istanbul,
and the Austrian Cultural Forum, London.*

Windows

Yan Wang Preston,
Nilbar Güreş

Fifth Floor

Liu Chuang

40–46 Royal Parade,
Plymouth, PL1 1DY

Opening times

Mon 09.00–17.30

Tues 09.30–17.30

Wed 09.00–17.30

Thurs 09.00–18.00

Fri 09.00–17.30

Sat 09.00–18.00

Sun 10.30–16.30

28 Sept–21 Oct

Fully accessible

House of Fraser

Originally called Dingles, when it moved to its current premises on Royal Parade this was the first new post-war department store anywhere in the UK, opening on 1 September 1951. It was seen as a sign of a new modern Plymouth— even having the city’s first escalator.

A fifth floor was added in 1961 and then a sixth after the fire of 1988 (when it was firebombed by animal activists protesting against the sale of fur).



Yan Wang Preston

Yan Wang Preston (b. 1976, China) originally studied clinical medicine, working as an anaesthetist for three years in Shanghai, but in 2005 she moved to the UK and shifted career to focus on photography. She completed her PhD at the University of Plymouth in 2018.

To date, her artwork has centred around the rapid social and economic transitions taking place in China, specifically as experienced through their impact on the natural environment. In her long-term project, *Forest*, Preston documents the recent phenomenon of transplanting ancient trees into the new cities which are springing up across China.



Yan Wang Preston, *Egongyan Park, Chongqing, China, 2017*.
From *Forest* series (2010-2017)
Courtesy of the artist.

In the small village of Xialiu she photographed a three-hundred-year-old tree, standing at the centre of a community that was being coerced into moving so that a dam could be built in the river valley. Three months later, no trace of the village or the tree could be seen. The residents had moved up the mountain, and the seventy-ton tree had been sold for ten thousand American dollars to a hotel in the nearest large city, Binchuan. Yan found the tree, divested of all its branches and leaves and bandaged in plastic, inside the skeleton of the hotel, which was still under construction.

If a tree traditionally stood for rootedness and longevity, the forests of uprooted trees which now populate an emerging concrete desert of urbanisation stand for the new conditions of rapid change which characterise globalisation today.

Liu Chuang

Liu Chuang (b. 1979, Hubei, China) lived in Shenzhen between 2001-2007, in China's 'Special Economic Zone', and this experience has strongly influenced his work, which reflects upon the personal experience of globalisation, commenting upon the socio-political context of contemporary China.

Liu's project *Buying Everything On You* began in 2005, in a labour market in Shenzhen. He approached people who came looking for a job and explained he would like to purchase their belongings to exhibit in a museum. Whilst most refused, a small number agreed, and the deal was concluded at a workers' clothing store nearby. The transaction had to include every item on their person, including photographs, credit cards, jewellery and personal keepsakes.

He has never performed this project outside China before but, having visited Plymouth in 2016, he feels this would be a perfect context in which to make a new series, to be presented on the fifth floor of House of Fraser as a kind of 'museum of everyday life' in the 'new world' of globalisation.



Liu Chuang, *Buying Everything On You* (Guo Chunli), 2013

Civic Piazza

Tommy Stöckel

1st Floor, North Block

Hito Steyerl,
Vermeir & Heiremans

Basement

Kiluanji Kia Henda

Armada Way, Plymouth, PL1 2AA
(entrance via Civic Centre
Car Park, Princess Street)

Opening times
Mon–Fri, 11.00–18.00
Sat–Sun, 10.30–18.00
Limited accessibility,
via staircase

Civic Centre

As part of the post-war plans to rebuild the city, Plymouth's Civic Centre was designed by city architect Hector Stirling in the International Modernist style, and opened by the Queen on 26 July 1962.

It is a fourteen-storey concrete and glass tower block, with a 'butterfly' roof canopy and an attached two-storey block to the north. The tower housed the offices of the various municipal departments of the city council, as Plymouth's main administrative centre. The top storey was originally the Rooftop Restaurant, which was open to the public, but closed in 1975.

By the 21st century the city council felt it was too expensive to maintain. Plans to demolish the building were scrapped, however, when the building became Grade II Listed in June 2007. It was eventually sold to the developers Urban Splash in 2015 for one pound, who are in the process of refurbishing the building.



Tommy Støckel

Tommy Støckel's (b. 1972, Copenhagen) practice centres around investigations into the medium of sculpture, with a conceptual focus on the trajectories of history and their possible futures.

The works tend to start with three-dimensional objects, but these are often supplemented with other media such as photographs, billboards, books, architecture models, typefaces and, in one case, a digital keyboard for mobile devices.



Tommy Støckel, *3D-scanning the Plymouth Rock*, 2017.
Courtesy of the artist

Taking the Plymouth Rock as the starting point for his new project, Støckel has 3D-scanned the national monument in Massachusetts (recently voted “the second most disappointing visitor attraction in the US”).

The Plymouth Rock today is reputedly a fraction of the size of the ‘original’ first footing of the Pilgrim Fathers, eroded by souvenir-hunters, with a comic history of destruction caused by numerous relocations, and then social reconstruction as a symbol of ‘Western freedom’.

Along with a physical sculpture, cast in concrete, to be installed on Civic Piazza, Støckel has made a virtual version of the Rock, with its possible further fragmentation and erosion process to be determined by the public through a mobile app.

Supported by the Danish Arts Foundation.

Hito Steyerl

Hito Steyerl (b. 1966, Munich), through her video-works, essays and performance lectures, articulates the contemporary status of citizenship, and the changing idea of the civic, in the digital age.



Hito Steyerl, *Is the Museum a Battlefield?*, 2013
Two channel digital video, sound. 39 minutes, 53 seconds.
Installation view from Artists Space, New York, 2015
Image courtesy of the Artist and Andrew Kreps Gallery, New York
Photography by Matthew Septimus

Central to her practice is the notion that global communication technologies, and the mediation of the world through circulating images, have had a dramatic impact on our conception of culture, economics and of subjectivity itself. Through the Internet and an all-pervasive flux of information, communicative capitalism is actively redefining subjectivity and our relationship to reality. Within this electronic space of flows, Steyerl's filmmaking and writing occupies a critical position between the fields of art, philosophy and politics, enacting a deep exploration of accelerated 'cognitive' capitalism's social, cultural and financial imaginaries.

Vermeir & Heiremans

Vermeir & Heiremans (founded in 2006, in Brussels, by Katleen Vermeir and Ronny Heiremans) use their own home – a self-renovated loft apartment in a post-industrial building in Brussels – as source material to examine the dynamic relations between art, architecture and economics.

This ongoing project defines their private habitat as an art work, investigating how to ‘financialise’ their domestic space by producing representations in the public realm, through what they term ‘mediated extensions’, i.e. lectures, exhibitions, faux lifestyle magazines and video works.

In Plymouth this will take a variety of forms, focusing on globalisation, gentrification and the history of finance in relation to this historic maritime port.

Supported by Flanders State of the Art.



Vermeir & Heireman, *The Residence (a wager for the afterlife)*
Photography: Kristien Daem

Kiluanji Kia Henda

Kiluanji Kia Henda's (b. 1979, Luanda) work engages with the colonial past of Angola and the African continent in a humorous and ironic way, challenging notions of identity, politics and the perceptions of post-colonialism and modernism in Africa.



Kiluanji Kia Henda, *Concrete Affection–Zopo Lady*, 2014
single channel video, 12' 30"

All the images are a courtesy of the artist and Galleria Fonti

The project Henda has developed for Plymouth relates to notions of entropy and the gradual process of desertification. He is interested in the context of the Civic Centre, and architect Hector Stirling's original 'utopian' vision for the city's reconstruction.

Henda's experience of architecture in Luanda, and the Soviet vision of the future in Angola that never came to fruition, relates to the post-war civic architecture in Plymouth, and the narrative of a brave new world that it projects but is no more.

Ground Floor, Inner Foyer

Donald Rodney

Armada Way, Plymouth, PL1 2AA

Opening times

Fri 28 Sept, 11.00–17.00

Sat 29 Sept, 10.30–18.00

Sun 30 Sept, 10.30–18.00

1–21 Oct

Mon–Fri, 11.00–17.00

Fully accessible

Council House

Adjoining the Civic Centre, the Council House is the seat of local government, providing a number of assembly rooms such as the Lord Mayor's Parlour and Reception Room as well as the Council Chamber and committee rooms.

Opened by the Queen in 1962, the Council House is a prominent example of 1960's post-war Modernist architecture, built from Portland stone and local Plymouth limestone.



Donald Rodney

Donald Rodney (b. 1961, Birmingham, d.1998) will be present in absentia in the form of an autonomous wheelchair he developed as an artwork, *Psalms* (1997), to attend exhibition openings when he was unable to in person, due to Sickle Cell Anaemia. Incorporating a neural network, the chair would wander through the gallery intent on pursuing its own path, only to be ignored or interrupted by visitors standing in its way.



Donald Rodney, *Psalms*, 1997

Courtesy of the Estate of Donald Rodney

For The Atlantic Project, the artist's estate has kindly agreed for *Psalms* to be brought out of storage so as to enable the artist to be present in Plymouth again, marking his return to the city following his participation in the seminal public art project TSWA Four Cities in 1990.

Presented in collaboration with i-DAT. Supported by i-DAT and the Estate of Donald Rodney.

Basement

Shezad Dawood

Hoe Road, Plymouth, PL1 2NZ

Opening times

Mon–Fri, 11.00–17.00

Sat–Sun, 10.30–17.00

Limited accessibility

The Dome

Plymouth Dome was built in 1988 as a new museum and tourist attraction, with a variety of themed galleries covering the history of Plymouth, as well as two observation galleries overlooking Plymouth Sound. The Queen visited the building on 20 July 1988, unveiling a plaque to commemorate the 400th anniversary of the defeat of the Spanish Armada.

The museum operated from 1989 to 2006, when it was closed by the city council due to falling visitor numbers. It re-opened as a restaurant in 2013.



Shezad Dawood

Shezad Dawood's (b. 1974, London) multi-media works are inspired by his varied cultural heritage, having a Pakistani mother, an Indian father and an Irish stepmother. This is mirrored in his interest in multiple art forms, and the systems which society uses to judge their value.



Shezad Dawood, *Leviathan Cycle, Episode 2: Yasmine* (production still), 2017
HD Video, 22"10"
Courtesy of the artist and UBIK Productions

Dawood's *Leviathan* is a site-specific installation, incorporating films, sculptures and paintings which intertwine themes of migration, mental health and marine welfare. Developed in dialogue with marine biologists, oceanographers, political scientists, neurologists and trauma specialists, one of the films was shot in Plymouth in 2017 and incorporates research from University of Plymouth's Marine Institute, footage from SWFTA, and was shot at a number of locations visible from The Dome.

Produced and curated by Ben Borthwick, in partnership with The Atlantic Project. Supported by Arts Council England and The Box (Plymouth Museums, Galleries and Archives).

Visible from The Hoe

Postcommodity

Plymouth Sound
Visible during daylight hours,
from The Hoe and Devil's Point
28-30 Sept
10.00-18.00
No access to the island

Drake's Island

Situated in Plymouth Sound, this 6.5-acre island has hosted a military fortification since at least the Tudor period. It was from here that Francis Drake set sail in 1577, returning in 1580 having circumnavigated the globe.

In 1583 Drake was made governor of the island. Following WWII Drake's Island remained under the administration of the War Office. Plymouth City Council obtained a lease from the Crown in 1963, establishing a youth adventure training centre which operated until 1989.

In 1995, Drake's Island was put up for sale by the Crown Estate, and it was acquired privately for £384,000, with plans to turn it into a hotel complex. However, planning consent was only finally granted in April 2017, and in the meantime the island has remained out of bounds to the public.



Postcommodity

Postcommodity (founded in 2007 in the southwestern US by Raven Chacon, Cristóbal Martínez, and Kade L. Twist) functions as “a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multi-national, multi-racial and multi-ethnic colonizing force that is defining the 21st Century.”



Postcommodity, *Repellent Fence / Valla Repelente*, 2015
 installation view at U.S. / Mexico Border, Douglas AZ / Agua Pieta SON, 2015.
 Courtesy of Postcommodity and Bockley Gallery

Drake's Island will be the location for a new site-specific work by the artists collective, entitled *Repellent Eye*, connecting 'Old Europe' to indigenous narratives of cultural self-determination in North America. The 6-metre tethered balloon is an enlarged replica of an agricultural 'scare eye' which the artists noticed use indigenous medicine colours and iconography—the same graphic used by indigenous peoples from South America to Canada for thousands of years to repel evil spirits.

Ground Floor

Carl Slater

1st Floor

Ryoji Ikeda

34 Union Street,
Plymouth, PL1 3EY
Opening times
Mon–Fri, 11.00–18.00
Sat–Sun, 10.30–18.00
Limited accessibility,
via staircase

Millennium Building

Originally opened in 1931 as the Gaumont Palace cinema, the building's fluted columns and tiled foyer immediately attracted attention, whilst inside the auditorium a mighty Compton organ had been installed at a cost of over £6,000 which entertained the audiences during intervals. By the 1980s the building was known as The Warehouse nightclub which, along with the notorious nightspots and bars of Union Street, became a mecca for clubbers across the UK. Subsequently renamed the Millennium nightclub, the building finally closed in August 2004 and has remained empty ever since.



Carl Slater

Carl Slater (b. 1981, Cornwall) uses collage and video to re-narrate contested histories.

Sourcing fragments from private and public archives, Slater shifts the authorship of source content by layering and reordering it to create new meanings.

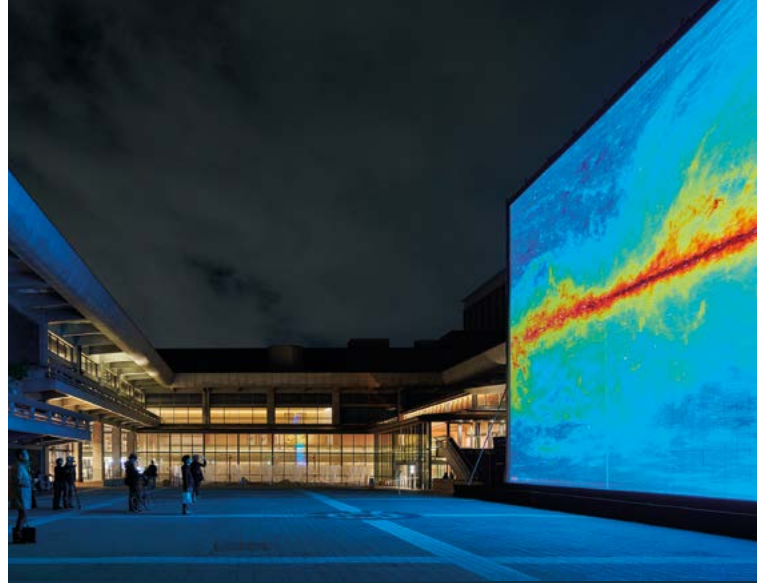


Carl Slater, *Echoic Candy (4 Bar)*, 2018

Referencing the history of a building that was central to Union Street's club culture of the early 1990s, Slater has reinstated a particular time and place within the heart of 'The Warehouse'—drawing upon video archives and hyperreality to evoke a collective experience of counter-culture and mass euphoria.

Ryoji Ikeda

Ryoji Ikeda (b. 1966, Gifu) works with sound, electronic media and digital data, reducing them down to their simplest forms, as sine waves and pixels.



Ryoji Ikeda, *the radar [kyoto]*, 2016
photo: Takeshi Asano, © Ryoji Ikeda

Out of these basic elements, applying the logic of pure mathematics, he then builds up complex audio-visual compositions, which often take the form of large-scale immersive installations, operating at the intersection of contemporary art and experimental music.

For the Atlantic Project, in his first major UK site-specific project outside London, Ikeda presents *The Radar*, mapping the cosmos in a large-scale installation in this vast empty dancehall on Union Street.

Supported by the Japan Foundation.

**The Clipper (and venues
across the city)**
SUPERFLEX

61 Union Street,
Plymouth, PL1 3LU
Open Mon-Sun, 12.00-18.00
Limited accessibility

The Clipper

One of Plymouth's most famous venues and the city's first 24-hour public house, The Clipper opened in 1877. A much-frequented meeting place on Union Street, the pub was finally closed in 2015. It has lain empty until 2018, when the local community in Stonehouse took it over, led by the grass-roots organisation, Nudge Community Builders.

The aim of this social enterprise project is to turn the derelict premises into a covered street market and social housing. As well as providing space for micro-businesses to operate, The Clipper will provide a link between communities – making connections between Stonehouse residents, one of the most deprived communities in the UK, and the multi-million pounds regeneration projects taking place in the city centre, close by.



SUPERFLEX

SUPERFLEX (founded in 1993 in Copenhagen by Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen), as part of The Atlantic Project, are collaborating with the Real Ideas Organisation (RIO), Plymouth City College and Summerskills to develop a community-owned brewery.



SUPERFLEX, collection of FREE BEER bottles, 2017.
Courtesy of the artists.

Building on their long-term open source brewing project, SUPERFLEX have developed FREE BEER version 6.0 (the Atlantic brew), with all profits returned to the community in Devonport.

Playing on the idea of free software, they say “FREE BEER is a beer which is free as in free speech, not in the sense of free beer.” The recipe and branding elements of FREE BEER version 6.0 (the Atlantic brew) are published under a Creative Commons license.

SUPERFLEX will present FREE BEER at The Clipper throughout The Atlantic Project, including as part of the Union Street Party, as well as at venues across the city.

A special FREE BEER event (including an artists’ talk and games, etc.) will take place as part of Social Saturday, hosted by RIO, at Devonport Guildhall on Sat 13 Oct, from 18.00 until late.

Supported by the Danish Arts Foundation. The SUPERFLEX artists’ talk, as part of Social Saturday, is presented in collaboration with RIO and the School of Art, Design & Architecture at University of Plymouth.

I AM MY OWN PRIMAL PARENT

22 George Place,
Plymouth, PL1 3NY
Opening times
Preview, Sat 29th Sept,
19.00–21.00
Sun 30 Sept, 11.00–17.00
Then, Wed–Sat, 11.00–17.00
between 3–20 Oct
Limited accessibility

KARST

KARST is the largest independent contemporary art venue in Plymouth, comprising a free public gallery space and artists' studios.

KARST was founded in 2012 in the industrial Millbay area of the city and aims to be a test-bed for experimentation: from conceptually complex group shows proposed by international curators to projects focussing on individual artists or artistic collaboration.

As a charitable organisation, KARST focuses on working in partnership with cultural organisations, artist groups and creative individuals through curated exhibitions, events and critical dialogue, in order to support the cultural growth of Plymouth and the South West.



I AM MY OWN PRIMAL PARENT

I AM MY OWN PRIMAL PARENT,
curated by **Katie Cercone**, with
artists, **Narcissister, Tommy Lanigan
Schmidt, Greem Jellyfish, Melanie
Bonajo, Rebecca Goyette, Faith
Holland, Adehla Lee, Chris Carr,
Sol Sax, Go! Push Pops, Laura
Kimmel, UNDAKOVA, Lotte Karlsen,
Jasmine Murrell, Jaguar Mary.**



I AM MY OWN PRIMAL PARENT

Jasmine Murrell, *Moon Children Web*, 2014

A group exhibition exploring the inter-dynamic relationship human beings share with the Earth and Cosmos.

In an age when we are only beginning to retrieve the lost mythological archetypes in their fullest expression, where spirituality has become a veritable battleground, *I AM MY OWN PRIMAL PARENT* is a mantra for total healing expressed through the genital poetry of primal power with and beyond the self.

A KARST exhibition, curated by Katie Cercone.

The Melville, West Wing

Khadija von Zinnenburg
Carroll & Keren Ruki,
Chang Jia,
Uriel Orlow

Royal William Yard
Plymouth PL1 3RP
Opening times on artist's pages

Devil's Point Reservoir

Jane Grant & John Matthias

Royal William Yard

Opened in 1835, occupying 16 acres of purpose-designed buildings at Devil's Point, where the River Tamar meets Plymouth Sound on the Stonehouse peninsula, this was the main victualling yard for the Royal Navy for more than 150 years, until its closure in 1992.

In recent times, in what is the largest collection of Grade 1-listed former military buildings in Europe, the Royal William Yard has been regenerated by Urban Splash.

The Melville is the centrepiece of the whole estate, and one of the last buildings to be redeveloped.

On the southern tip of the peninsula, Devils Point Reservoir offers views across the Hamoaze to Mount Edgcumbe and across Plymouth Sound to Drake's Island and the Atlantic beyond.



Royal William Yard

The Melville, West Wing
(ground floor)

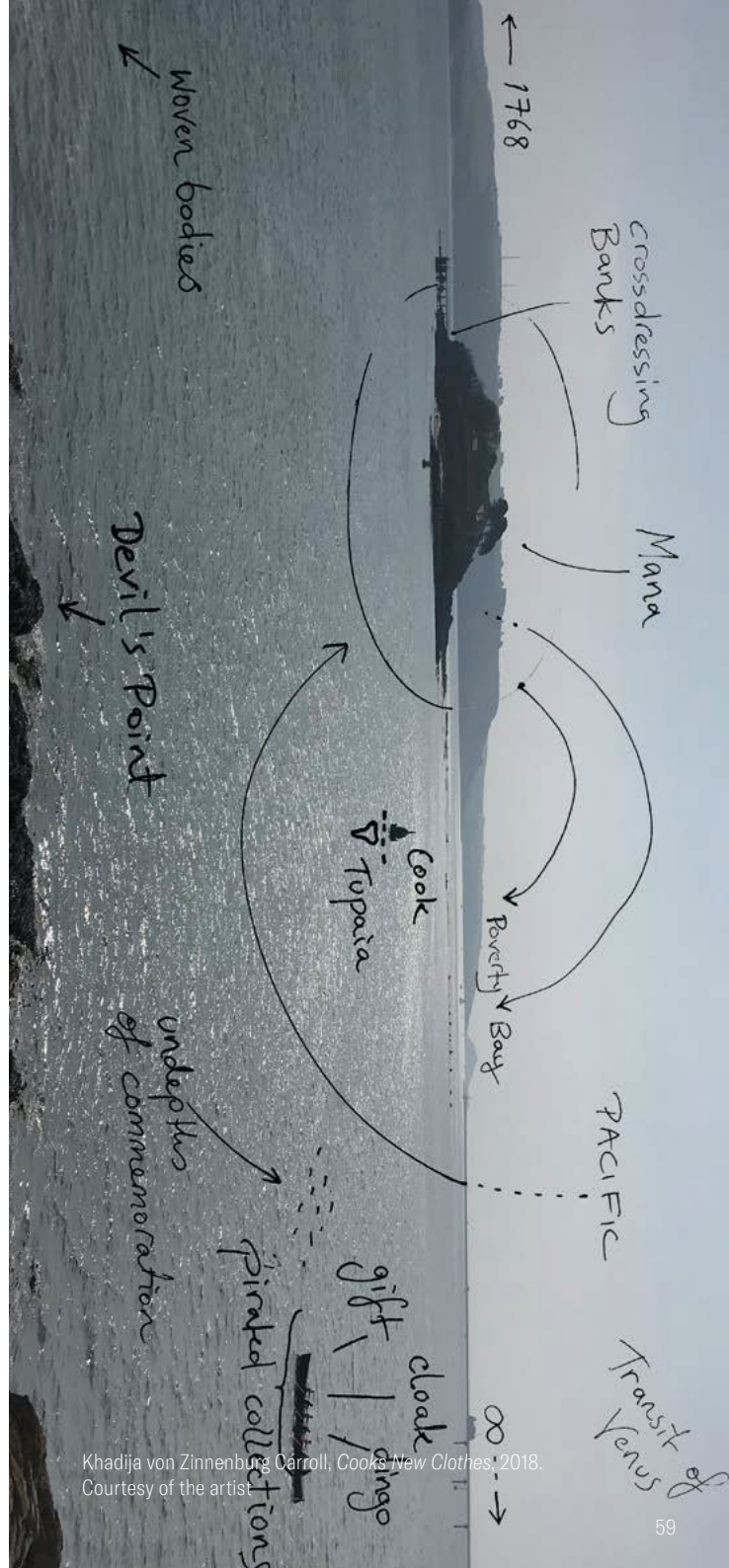
Mon-Fri 11.00–18.00
Sat-Sun 10.30–18.00
Entrance on West side
of the clocktower
Limited accessibility,
via staircase

Khadija von Zinnenburg Carroll & Keren Ruki

Cook's New Clothes is a collaboration between Khadija von Zinnenburg Carroll (b. 1980, Melbourne, Australia) and Keren Ruki (b. 1972, Christchurch, NZ).

250 years after the 'First Voyage' of James Cook to the Pacific, Cook's New Clothes marks the occasion in 1768 when Joseph Banks and Daniel Solander (the voyage artist) boarded the Endeavour ship in Plymouth, prior to the invasion and colonisation of Australia.

The installation will coincide with a procession on the banks of the River Tamar (see Events), including a naval uniform made out of dog furs and a Maori cloak woven from plastics, gathered from the Pacific Ocean.



Khadija von Zinnenburg Carroll, *Cook's New Clothes*, 2018.
Courtesy of the artist

Royal William Yard

The Melville, West Wing
(1st floor)

Mon–Fri 11.00–18.00
Sat–Sun 10.30–18.00
Entrance on West side
of the clocktower
Limited accessibility,
via staircase

Uriel Orlow

Uriel Orlow's (b. 1973, Zurich) video works explore how places are haunted by past histories of conflict, territorial disputes and nationality.

Orlow's video, *The Mussels' Perspective* uses his research into the history of mining in the Tamar Valley and its continued impact on local people and the landscape.



Uriel Orlow, *The Mussels' Perspective*, 2014
Courtesy of the artist

Taking us deep below the surface of the Tamar Valley, Orlow's camera follows the river, and the mineral effluent that flows with it, in a reverse journey from the sea back to its source in the caves and mines upstream.

Encompassing the chemistry labs of University of Plymouth, the naval dockyards and the beautiful rural landscape en route, we encounter a bubbling crucible of mussels undergoing scientific tests juxtaposed with lyrical images of the river banks, revealing the chalky blue substances which ring the paths of its tributaries.

Supported by Pro Helvetia, Zurich. Commissioned by the River Tamar Project (precursor to The Atlantic Project).

Royal William Yard

The Melville, West Wing
(2nd floor)

Mon-Fri 11.00–18.00
Sat-Sun 10.30–18.00
Entrance on West side
of the clocktower
Limited accessibility,
via staircase

Chang Jia

Chang Jia's (b. 1973, Seoul) new commission, *Heavenly, Corrupted Landscapes* (2018) consists of a video and photographic installation, referencing the Four Major Rivers Project in South Korea and the pollution of the waterways that resulted.

Chang draws parallels between the corruption of the landscape and of the human body (in relation to her earlier work), referencing traditional Chinese landscape painting of the Ming Dynasty, but using microscopic photography of bacteria gathered by the artist from the polluted rivers.

Supported by ARKO, Seoul, and the Korean Cultural Centre UK, London.



Chang Jia, *Heavenly, corrupted landscapes*, 2018.
Digital print, 120 X 240cm
Courtesy of the artist

Royal William Yard
Devil's Point Reservoir

28–30 Sept
Entrance from Devil's
Point car park
Limited accessibility

Jane Grant and John Matthias

Jane Grant and John Matthias (working together since 1999, in Plymouth) present a new version of their large-scale sound installation, entitled *Fathom* (Atlantic), at the Devil's Point Reservoir.



Jane Grant & John Matthias, *Fathom*, 2013
Courtesy of Guy Harris

Using an experimental technique called 'phase cancellation' to produce a 'sonic surface', the project mixes pre-recorded underwater sound with live acoustic transmissions from the River Tamar, enabling the audience to 'climb through the fathom', 6 feet above the ground.

Produced in collaboration with Simon Honywill. Supported by Arts Council England, dBs Music and University of Plymouth.

Top Floor

Ursula Biemann

Cinema

Bryony Gillard

Rope Walk, Coxside,

Plymouth, PL4 0LF

Opening times

Mon–Sun 10.00–17.00

(last entrance 16.00)

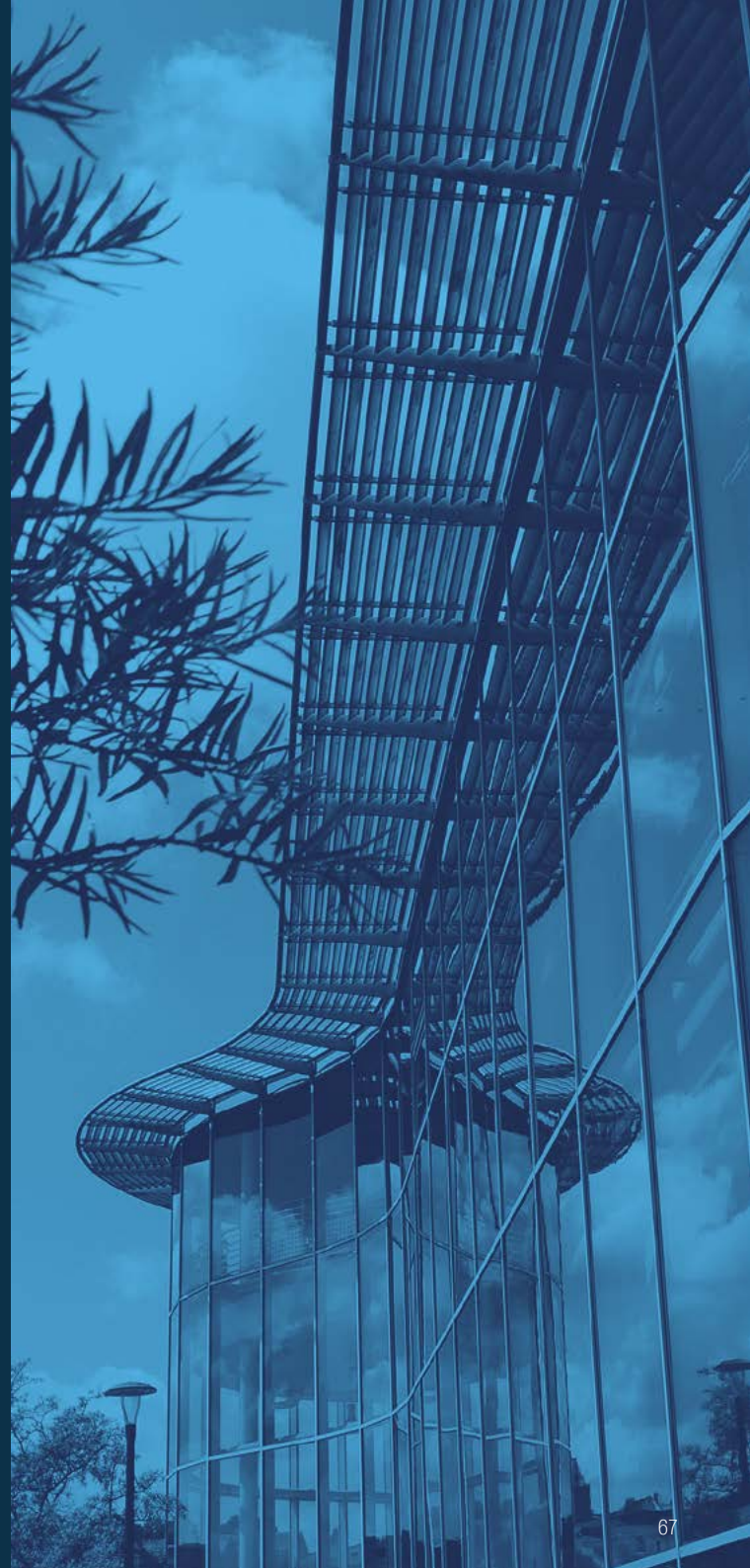
Fully accessible

National Marine Aquarium

Opened in May 1998, with the charitable aims of research, education and conservation, the National Marine Aquarium is the largest aquarium in the UK, driving marine conservation through engagement. Built on reclaimed land in Sutton Harbour, next to the Barbican and Plymouth's historic fish market, the NMA is divided into four main zones: Plymouth Sound, British Coasts, Atlantic Ocean and Blue Planet. A visit to the aquarium goes from the local waters of Plymouth to the Great Barrier Reef of Australia.

A 10% discount on the standard Aquarium ticket will apply on presentation of The Atlantic Project Guide at the front desk (valid for up to 4 people per Guide).

Free guided visits, for access to The Atlantic Project installations only, will take place at 15:00 on the 29th and 30th September, and 3rd, 5th, 7th, 10th, 12th, 14th, 17th, 19th and 21st October. Places are limited to a maximum of 30 per visit, so please sign up via The Arts Institute: +44 (0) 1752 58 50 50 / theartsinstitute@plymouth.ac.uk / www.plymouth.ac.uk/arts-institute



Ursula Biemann

Ursula Biemann (b. 1955, Zurich) is an artist, writer and video essayist. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil, ice and water.



Ursula Biemann, *Acoustic Ocean*, 2018

Her new video-work, *Acoustic Ocean*, commissioned by The Atlantic Project, was filmed on the Lofoten Islands in Northern Norway and sets out to explore the sonic ecology of marine life in the cold North Atlantic.

Describing the film, Biemann says, “The scientist as an explorer and important mediator of the contemporary understanding of our planetary ecosystems is a central figure. She makes her appearance in the person of a Sami (indigenous to Scandinavia) biologist-diver who is using a submersible vehicle equipped with hydrophones and recording devices. Her task is to sense the submarine space for acoustic and other biological forms of expression. It is a science fictional quest into an amphibian life.”

Supported by Pro Helvetia, Zurich.

Bryony Gillard

Bryony Gillard (b. Penzance, 1984) describes her practice, situated between writing, performance, video and exhibition making, as drawing on the notion of ‘constant revision’ – “states of being in which structures or ideas can be subverted, dissolved or questioned”.



Bryony Gillard, *A cap like water, fluid yet with definite body*, 2018

Often investigating marginalized ‘Herstories’ and practices, her work reflects upon events, approaches and ideas that refuse to be pinned down or categorized, creating a space for genealogies of Feminist practice that are allusive, messy and entangled in contemporary concerns.

Her new video-work, *A cap like water, fluid yet with definite body*, takes the work of female Modernist poet, H.D., as a starting point to explore relationships between landscape, women’s writing, jellyfish and subjective experience.

In 1919, following a period of severe trauma, H.D. withdrew to the Isles of Scilly, where she had what she referred to as her “jellyfish experience”—an awakening or transformation, a coming together of erotic body and mind, rational and irrational thought.

Kranemann + Emmett

Plymouth University,
Drake Circus, PL4 8AA
Screenings shown at
12.00 and 15.00 on 28th,
29th and 30th Sept,
then every Mon, Wed and Fri
between 1-19 Oct
Fully accessible

Immersive Vision Theatre

The University of Plymouth's IVT facility was originally founded as the William Day Planetarium, opening its doors in 1967, but was transformed through HEFCE's Centres for Excellence in Teaching and Learning (CETL) programme.

After an internal refurbishment, it was reopened by scientist and broadcaster Adam Hart Davis in 2008, around the same time as its management was taken on by i-DAT (Institute of Digital Art & Technology). Once inside, audiences of up to 40 can be exposed to 'full-dome architecture' with images generated digitally through a high-resolution projector, fitted with a fisheye lens and connected to customised powerful computers. A ten-speaker audio system completes the immersive experience, also allowing the venue to be used for sophisticated musical performances.



Kranemann + Emmett

The interdisciplinary project, *Space Interface* by Kranemann + Emmett brings together electronic sound artist and multi-instrumentalist Eberhard Kranemann (founding member of Kraftwerk) with experimental 'neo-noir' architect, Mathew Emmett.



Kranemann+Emmett, *Space Interface*, 2018

Through a process of collaboration and hybridisation, *Space Interface* crosses the lines between contemporary art, sound, performance and architecture, evoking the sensation of travelling to unknown dimensions, where participants are invited to mediate dramatic, abstracted gravity-free structures.

This approach inverts architecture from the point of its production to the site of its reception, re-considering the experience of a building as a kind of psychological prosthesis, and the role of architecture as the means by which to affect a participants' mental re-ordering of spatial experience.

Atlantic Platform

The Atlantic Platform is an open platform for artist-led initiatives across Plymouth, lasting for the three-week period of the festival.



Being at Sea by Eila Goldham

6 Lipson Terrace,
Plymouth, PL4 7PR
Mon–Sat 16.00–17.00

*Note: Register via Eventbrite,
search Being at Sea*

**Call and Response,
our Art Weekender**

Plymouth Athenaeum,
Derrys Cross, PL1 2SW
28 Sept–5 Oct
Mon–Fri 11.00–18.00

Deluge by Karen Ingham

A Fotonow project
Ocean Studios,
Royal William Yard, PL1 3RP
25 Sept–19 Oct
Tues–Wed 09.00–16.00
Thurs–Sat 09.00–17.00
Sun–10.00–16.00

**Exhibition of paintings
by Martin Bush**

Martin Bush Gallery and Studio,
Unit 4 The Guard House, Royal
William Yard, Plymouth, PL1 3RP
Tues–Sun 10.30–17.00

Julie Griffiths

The Boathouse Cafe,
Commercial Wharf,
Barbican, PL1 2NX
28 Sept–21 Oct
Mon–Thurs 08.00–17.00
Fri 09.00–24.00
Sat 09.00–21.00
Sun 09.00–19.00

Mayflower to Mars

Coffee Plus, Plymouth Railway
Station, North Road East,
PL1 6AB
20 Sept–26 Nov
Mon–Sat 07.00–19.00
Sun 08.00–15.00

Neil Mawdsley

St Budeaux, 4 Buckingham Place
4–6 Oct 10.30–15.30
Paint pouring demonstrations
11.00–23.30

**Open Studio (Drawn
to the Valley)**

96 Cotehele Avenue,
Keyham, PL2 1LX
22 Sept–21 Oct
*Note: Times vary, please phone
before visiting 01752 294163*

Pearls and Latex

Victoria Sewart Contemporary
Jewellery Gallery, 39 Southside
Street, The Barbican, PL1 2LE
21 Sept–22 Oct
Mon–Fri 10.30–17.00
Sat 10.00–18.00
Sun 11.00–16.00

Phthaloed Ground

Print Room windows, Scott
Building, University of Plymouth,
Drakes Circus main campus,
PL4 8AA
28 Sept–21 Oct
Open all hours

Plymouth Paint Jam

Martin St. Plymouth, PL1 3NE
Open all hours

Wakeful by Charlotte Squire

6 Caroline Place, PL1 3PR
28–30 Sept
Mon–Sun 11.00–18.00
6 Oct 3pm Screening & Talk

Radiance

Red Pod Arts, The Clay Factory,
Ivybridge, PL21 0EZ
Days and times vary

Raku Exhibition

45 Southside Gallery,
Southside Street, PL1 2LD
22 Sept–30 Oct
Mon–Sun 10.00–17.30

**The only way is up (or down)
baby, for you and me**

House of Fraser (Customer
Staircase), 40–46 Royal Parade,
Plymouth, PL1 1DY
28 Sept–21 Oct
Mon–Fri 09.30–17.30
Sat 09.00–18.00
Sun 10.30–16.30

The White Gallery

White Lane, The Barbican,
PL1 2LP
Days and times vary

Words for Wellbeing

Discovery Cafe, Methodist
Central Hall, Eastlake Street,
Drake Circus, PL1 1BA
29 Sept 14.00–16.00

**Sonic Sharks by
Laura Denning**

National Marine Aquarium, Rope
Walk, Coxside, Plymouth, PL4 0LF
Mon–Sun 10.00–17.00
(last entrance 16.00)

Soapbox Art & Science

Armada Way, PL1 1LB
30 September
Sun 13:00–16:00

**CORPUS and Futurecards:
Plymouth Futures**

Various art venues across the city

Events

For further details of events and information about bookings, please check The Atlantic Project website: www.theatlantic.org

To book tickets, please contact The Arts Institute at the University of Plymouth:

T: +44 (0) 1752 58 50 50

E: theartsinstitute@plymouth.ac.uk

W: www.plymouth.ac.uk/arts-institute

Buy tickets online:

www.plymouth.ac.uk/arts-institute



Performance

Fri 28 September, 19.00-22.30,
Plymouth Guildhall

Café Concrete

Plymouth Guildhall Project

Plymouth-based experimental sound and film collective, Café Concrete, curated by Matthew Coombe, will present a series of site-specific sound and video-works which respond to Plymouth Guildhall's architectural form, exploring the notion of adding new layers to old structures within architecture, music and sound.

Performance

Fri 28 September, 21.30-22.20,
Plymouth Guildhall

Ryoji Ikeda

Supercodex [live set]

Described as Japan's leading electronic music composer and visual artist, Ryoji Ikeda will perform Supercodex [live set], a powerful audio-visual concert, using raw data and mathematical models to generate music and projections.

What at first sounds like a battle of digital noise (blips and bass drones) gradually coalesces from a minimalist soundscape, engaging the listener with elements of techno and dance music, along with stark visual projections, to form an immersive spectacle. Ikeda has described this composition as using different and continuous fragments to construct one flux; creating a union between visual and auditory dimensions which reveals, between codes and calculations, a beating heart as well as the arithmetical and computational essence of sound.



Engagement Project

A family event for all ages

Sat 29 Sept, 10.00–17.00,
Sunday 30 Sept,
10.00–17.00,
Armada Way

Devon Rocks and Stones

What's that rock?

There is a famous rock in America called The Plymouth Rock. It is believed to be the first spot that sailors stepped onto when they arrived in the 'New World', in what is now called New Plymouth, USA.

Devon Rocks and Stones invites you to think about this rock, and its story, and to paint your own rocks and stones using nautical themes or anything that sparks your imagination. By hiding your painted stones along Armada Way, collectively we will create the opportunity for people to seek them out or to discover them by accident.

Engagement Project

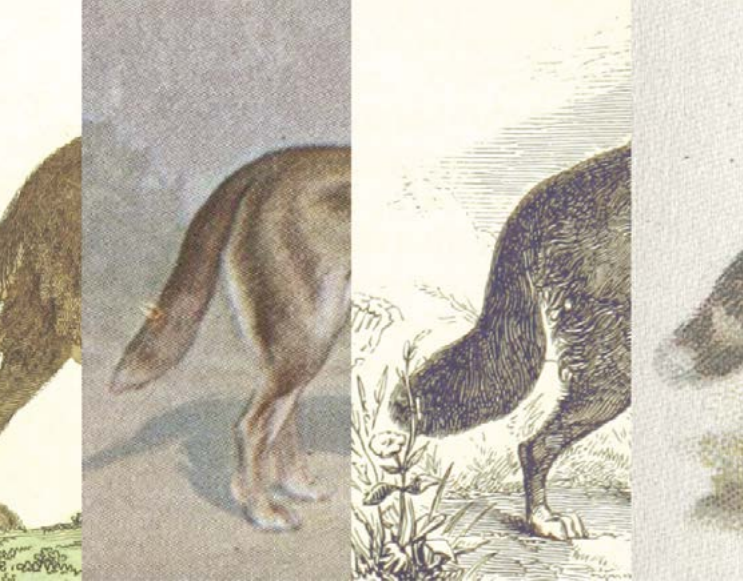
Sun 30 Sept, 12.00–14.00,
The Hoe

Shannon Watson and Imperfect Orchestra

Immersive Orchestra / Plymphony No.1 in Sea

A live performance devised by Shannon Watson with the Imperfect Orchestra that will see dozens of participants enter Plymouth Sound to swim, whilst being sound-tracked by the Imperfect Orchestra's mass participation piece, Plymphony No.1, in Sea. The wild swimmers will 'conduct' the performance of the Guitar Orchestra as their strokes in the water informs the pace of the music, and the number of swimmers effects the playing dynamics. Anyone who feels that they are a capable swimmer is invited to take part.

The soundtrack, composed by Imperfect Orchestra, will be played by a 'Guitar Orchestra' of 100 guitar (or other stringed instrument) players. The piece will be a minimalist composition taking inspiration from wild swimming. It will rely on rhythm, repetition, ebbs and flows, swells and calms, and open C tunings. Imperfect Orchestra welcomes participants of all skill levels, from complete beginner to professional musician, to take part in the performance.



Performance Lecture

Sun 30 Sept, 14.30–15.00,
Royal William Yard

Jessyca Hutchens and Tamara Murdock Stubbs' Dingo

In their performance lecture, Stubbs' Dingo, art historian Jessyca Hutchens and human geographer Tamara Murdock will address the 'dingo' in George Stubbs' Portrait of a Large Dog (1772), commissioned after Cook's first voyage, presenting multiple iterations of the dingo that both pre-date and follow the invasion and colonisation of Australia.

Tamara Murdock graduated from an MPhil in Geography from Oxford University in 2016. She is interested in deconstructing the ways in which scientific epistemology, environmental legislation, and modes of communication are used to moderate Indigenous peoples and their ways of knowing from efforts to care for their traditional lands and waters.

Jessyca Hutchens is currently finishing a doctoral thesis in art theory at the University of Oxford. Her current research addresses artistic research and postcolonial museum practice. She is an editor at OAR Platform and was recently a lecturer in Global Art History at the University of Birmingham.

Performance

Sun 30 Sept, 15.00–16.30,
Royal William Yard

Khadija von Zinnenburg Carroll and Keren Ruki Cook's New Clothes

Following Jessyca Hutchens and Tamara Murdock's performance lecture, experience an outdoor procession performed on the banks of the River Tamar, led by Khadija von Zinnenburg Carroll and Keren Ruki, with Simon Layton, Ruby Hoette, Ludovica Fales, Nikolaus Gansterer, Kirill Burlov, Mo'ong and friends.

Assemble to critically reimagine and reconfigure the departure of Captain Cook's Endeavour 250 years ago in new colours and with new stories. Music, regalia, dance, drawings and spoken words carry the participatory performance from the Royal William Yard to Devil's Point, including a naval uniform made out of dog furs and a Maori cloak woven from plastics, gathered from the Pacific Ocean.

The processional walk from Royal William Yard to Devil's Point is a participatory performance in which an orchestra of trash instruments (Limbah Berbunyi, composed by Mo'ong) accompanies the carrying of objects, walking and playing sounds with the artists.



Performance Lecture

Places limited, booking essential,
via The Arts Institute, University
of Plymouth

Fri 5 Oct, 18.30–20.00,
Council House

Ayesha Hameed

Black Atlantis: Retrograde Futurism

On April 29, 2006, a twenty-foot boat was spotted off the south-eastern coast of Barbados. On board, eleven bodies were found by the coastguards, preserved and desiccated by the sun and salt water. The ghost ship was adrift for four months on the Atlantic Ocean. It set sail on Christmas day in Praia in the Cape Verde Islands, full of migrants from Senegal, Guinea Bissau, and Gambia, en route to the Canary Islands. Each of these men paid £890 for their place on the boat. Four months later the boat was found off the coast of Barbados.

This is an inadequate telling of this story that draws on the materials and tools at hand to make sense of the complicity of weather, ocean currents and state violence in the journey of this ship. Hovering between the film and the essay form is a questioning of the adequacy of the measuring of histories and affects connected to crossing, languages to make evident the materiality of the sea, and the both measurable and immeasurable horror contained in the figure of the ghost ship.

*Presented in collaboration with the School of Art,
Design & Architecture at University of Plymouth.*

Engagement Project

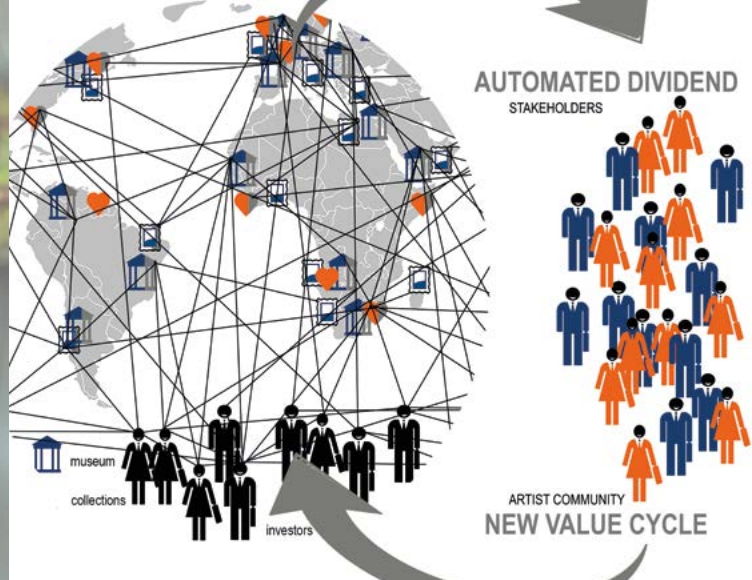
Sat 6 Oct, Saturday 13 Oct,
13.00–17.00, Armada Way

SpinDrift Dance

Delicately Placed: Towards The Horizon

SpinDrift Dance will be joined by youth dance groups, schools and the local community to present a movement installation inspired by the idea of 'horizons'. Based on archive images of the Armada and new art works, their bodies will be used to interpret the space, balancing on benches, hanging upside down in green spaces, frozen still on pavements and delicately placed on walls, all facing towards the horizon.

Body paint and art work on clothing will mix the archived art work with new ideas and questions about the Armada such as; What is on the horizon for Plymouth? What would you like to see on the horizon? What are the people of Plymouth waiting for? The human sculptures will change position every 5 minutes, slowly traversing along Armada Way towards the Atlantic horizon on The Hoe.



Performance Lecture
Places limited, booking essential,
via The Arts Institute, University
of Plymouth

Fri 12 Oct, 18.30–20.00,
Council House

Khadija von Zinnenburg Carroll

Museopiracy

This performance lecture reflects on strategies of ‘museopiracy’, as formulated by a group of pirates in the Greenwich Maritime Museum and at Royal William Yard.

It will show the video of a processional performance and reflect on the research for Cook’s New Clothes, a subversive celebration/mourning ceremony of the 250th anniversary of James Cook’s departure on the Endeavour from Plymouth.

*Presented in collaboration with the School of Art,
Design & Architecture at University of Plymouth.*

Performance Lecture
Places limited, booking essential,
via The Arts Institute, University
of Plymouth

Fri 19 Oct, 18.30–20.00,
Council House

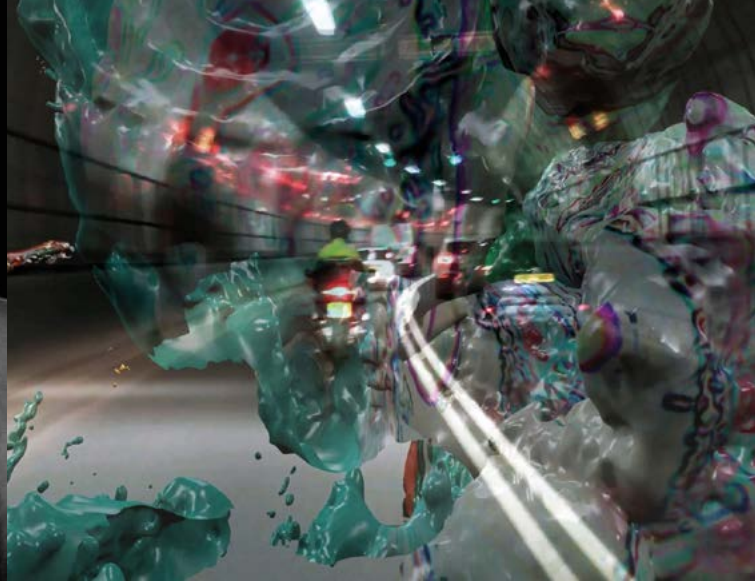
Vermeir & Heiremans

A MODEST PROPOSAL _Lecture

In their latest work A MODEST PROPOSAL (in a Black Box) Vermeir & Heiremans investigate how current modes of financialisation can be redirected towards a more equitable model. Their proposal suggests that by financialising public art collections and/or museum real estate and/or their symbolic capital, a cycle of wealth can be created that will also benefit its original stakeholders, the artists and art workers.

In their performance lecture, A MODEST PROPOSAL, Vermeir & Heiremans will elaborate on their financial concept relating it to the Cottonian Collection, named after William Cotton III who gifted his art collection to the city of Plymouth, and which is now preserved at The Box.

*Presented in collaboration with the School of Art,
Design & Architecture at University of Plymouth.*



Performance

Sun 21 Oct, 18.30-20.00,
Millennium Building

Imperfect Cinema Cinaesthesia

Imperfect Cinema (2010-present) is a social-participatory artists collective which explores film, sound and the moving image. The Plymouth-based group make films and organise DIY micro-cinema events, workshops, writing and zine making events, live screen/music performance, documentary-interactive projects, symposia and get-togethers.

This event is the start of the *Cinaesthesia* project, featuring new work by Allister Gall and Dan Paolantonio as Imperfect Cinema, responding to the thematic concerns of The Atlantic Project, and reflecting on lost histories, cinemas and the future of the Union Street area, alongside short films from workshops and open access call outs.

Performance

Sun 21 Oct, 20.00-21.00,
Millennium Building

Kranemann + Emmett Charles Darwin

The German-English collaboration of Eberhard Kranemann and Mathew Emmett calls to attention a conceptualisation of space conveyed at the intersection of affect and schism, triggering deep immersion in future worlds. Their projects are ongoing artwork-events evolving hybrid visions through new media and electronic soundscapes, comprised of digital sampling, 3D scanning, interaction and feedback.

Kranemann + Emmett's new work is named after Charles Darwin, who started his exploration into the important science of evolution on board the HMS Beagle, setting sail on 27th December 1831 from Plymouth. In 1968, Kranemann performed *Pissoff/Handaktion* with Joseph Beuys at Creamcheese in Düsseldorf where another reality came into being.

September

Friday 28

12.00-16.00

Liu Chuang Buying
Everything On You
Armada Way

14:30-16:00

Yan Wang Preston
in-conversation
and book signing
House of Fraser

17.30-22.30

SUPERFLEX
FREE BEER
Plymouth Guildhall

18.00

Opening Speeches
Plymouth Guildhall

18.30

Laura Denning
Hydrosapien
(PAW Commission)
Plymouth Guildhall

19.00-22.30

Café Concrete
Plymouth
Guildhall Project
Plymouth Guildhall

21.30

Ryoji Ikeda
Supercodex
[live set]
Plymouth Guildhall

22.00-late

**Afterparty/
DJ Verdi** Vista
The Dome

Saturday 29

10.00-17.00

**Devon Rocks
& Stones**
What's that Rock?
Armada Way

12.00-16.00

Liu Chuang Buying
Everything On You
Armada Way

19.00-21.00

**I AM MY OWN
PRIMAL PARENT**
Opening
KARST

Sunday 30

10.00-17.00

**Devon Rocks
& Stones**
What's That Rock?
Armada Way

12.00-14.00

**Imperfect
Orchestra**
Plymphony
No. 1 in Sea
The Hoe

12.30-16.30

**SUPERFLEX/
Union Street Party**
The Clipper

14.30-15:00

**Jessyca Hutchens
and Tamara
Murdock**
Stubb's Dingo
Royal William Yard

15.00-16.30

**Khadija von
Zinnenburg Carroll
& Keren Ruki**
Cook's New Clothes
Royal William Yard/Devils Point

October

Friday 5

18.30-20.00

Ayesha Hameed
Black Atlantis:
Retrograde
Futurism
Council Chamber

Saturday 6

13.00-15.00

Spindrift Dance
Delicately
Placed: Towards
The Horizon
Armada Way

Friday 12

18.30-20.00

**Khadija von
Zinnenburg Carroll**
Museopiracy
Council Chamber

Saturday 13

13.00-15.00

Spindrift Dance
Delicately
Placed: Towards
The Horizon
Armada Way

18.00-late

**SUPERFLEX /
Social Saturday**
FREE BEER, etc.
Devonport Guildhall

Friday 19

18.30-20.00

**Vermeir &
Heiremans**
A Modest Proposal
Council Chamber

Sunday 21

18.30-20.00

Imperfect Cinema
Cinaesthesia
Millennium Building

20:10-21.00

**Kranemann+
Emmett**
Charles Darwin
Millennium Building

The Atlantic Project team

Tom Trevor, Artistic Director
Phil Rushworth, Producer
Tim Mills, Producer
Lucy Stella Rollins, Producer
Padouk Fielding, Administrator
Charlotte McGuinness, Marketing Coordinator
Kat Peberdy, Marketing Coordinator
Eva Szwarc, Marketing Coordinator
Nick Duxbury, Technical Manager

Technical team:

Andy Cluer
Ryan Curtis
Jon Lilly
Steve Mitchell
Ben Sanderson
amongst others

Lead Stewards team:

Rosie Bowery
Ryan Curtis
Emily Barrett
Peter Kingston
Lorna Rose
Elizabeth Bricknell

Thanks also go to our team of volunteer Stewards

Gemma Smith, Horizon Community Engagement Officer

Design by **Intercity**

About The Curator

Tom Trevor is Artistic Director of The Atlantic Project. He was previously Guest Curator at the Whitechapel Gallery in London (2015-16), Artistic Director of the 4th Dojima River Biennale in Osaka, Japan (2014-15), curatorial consultant to the 1st ARoS Triennial in Aarhus, Denmark (2014-15), Guest Curator at the Devi Art Foundation in Delhi, India (2013-14), Director of Arnolfini in Bristol (2005-13), Associate Curator of the Art Fund International collection (2007-12) and Director of Spacex in Exeter (1999-2005).

Trevor's recent curated projects include Music for Museums (a series of performances, film screenings and sound interventions) throughout the Whitechapel Gallery (2015-16); the 4th Dojima River Biennale in Osaka (2015), entitled Take Me To The River (with artists from eight countries showing alongside emerging and established practitioners from Japan) and Black Sun at the Devi Art Foundation in Delhi (2013) (including leading artists from the South Asian diaspora).

Major commissions in 2015 he worked on include John Akomfrah's Vertigo Sea for the 56th Venice Biennale (Associate Producer) and New York City Apartment / Bristol by Do Ho Suh for the Art Fund International collection (Associate Curator) at Bristol Museum.

Partners



Funders



Thanks

The Atlantic Project would like to thank the following individuals:

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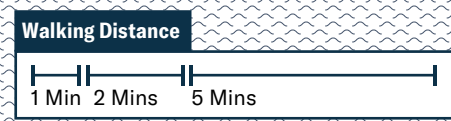
Simon Ruscoe, Heather Sabel, Fergus Scarfe, Mary Schwarz, Phil Shephard, Hannah Sloggett, Victoria Spurdle, Eugenia Stamboliev, Billy Tang, Kevin Tapper, Tomonaga Tokuyama, Gemma Ward, Ed Whitelaw, Rebecca Wickes, Adam Willetts, Chelsea Orme-Williams, Richard Wood, Ben Woodhouse, James Yarde, Shanyu Zhong

Thanks go to the following organisations:

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- 1**
Armada Way
Nilbar Güreş
- 2**
Place de Brest
Nilbar Güreş
- 3**
House Of Fraser
Windows: Yan Wang
Preston, Nilbar Güreş
Fifth Floor: Liu Chuang.
- 4**
Civic Piazza
Piazza: Tommy Stöckel
- 5**
Civic Centre
North Block: Hito Steyerl,
Vermeir & Heiremans.
Basement: Kiluanji Kia Henda
- 6**
Council House
Donald Rodney
- 7**
The Dome (The Hoe)
Shezad Dawood
- 8**
Drake's Island
(visible from The Hoe)
Postcommodity
- 9**
Millennium Building
(Union Street)
Ground Floor: Carl Slater
First Floor: Ryoji Ikeda
- 10**
The Clipper
(Union Street)
SUPERFLEX
- 11**
KARST
I AM MY OWN PRIMAL PARENT
- 12**
Royal William Yard
The Melville, Ground Floor:
Khadija von Zinnenburg
Carroll & Keren Ruki
The Melville, First Floor:
Uriel Orlow
The Melville, Second Floor:
Chang Jia
Devil's Point Reservoir:
Jane Grant & John Matthias
- 13**
National Marine Aquarium
Top Floor: Ursula Biemann
Cinema: Bryony Gillard
- 14**
Immersive Vision Theatre
(University of Plymouth)
Kranemann + Emmett



Key

Atlantic Location	Bus Station
Water	Ferry Port
Green Space	Train Station
Road	Car Park
Viewing Point	Public Toilet



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