



Exhibition information

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee DD1 4DY
01382 909900

www.dca.org.uk

Open daily 11:00 - 18:00
Open late Thu until 20:00
Admission free

Reg Charity No. SCO26631

INTRODUCTION

Wheelie bins, agricultural enclosures, old slide projectors, snippets of motivational speeches, and found footage of Dundonian skateboarders are all used by Navid Nuur in RENDERENDER.

Known for his magical mixed media installations, Navid Nuur has transformed the DCA galleries with an inventive and playful array of new and existing work. Nuur has adjusted the entrance of the space to resemble a cave, he has opened up discrete views to outside, and he leads you up a set of stairs to the height of a skateboarder pulling a trick in the days when DCA was a disused warehouse. Shimmering gold emergency blankets and cool blue neon are contrasted with black corridors, cave holes and a dank, soil covered, pig pen. The everyday is transformed into the magical.

Navid Nuur endeavours to make problems for himself and manages to turn them into richly intelligent, playful process-based works of art. These are instinctual, highly subjective experiments. Nuur has gained significant critical and popular acclaim for his exhibitions in recent years and it is our pleasure to work with him in Dundee. Born in 1976 in Tehran, Iran, Nuur is a graduate of Piet Zwart Institute, Rotterdam and Plymouth University. He has been the subject of significant international exhibitions including the Bonnefantenmuseum, Maastricht; Centre Pompidou, Paris; Kunst Halle, St. Gallen and Parasol unit foundation for contemporary art, London. Nuur lives and works in The Hague.

“My works (drawings, sculptures, prints, photos, installations, etc) are best described as modules of thought, which I call ‘interimodules’. They articulate a way of thinking attuned to the temporary, in-between state of things, concerned with their brief existence and interconnectedness.

My often transitory process-based works both represent and evolve out of a series of subjective conditions and rules, which I intuitively establish through careful consideration of a particular space, substance or immaterial phenomenon to orientate myself in this inner journey, I collect matter and material, and then situate it on a map that corresponds to my body as a compass in relation to the outside world.”

Navid Nuur, *My Pre-Interimodule Map II*, 2002-2010

WORKS IN THE EXHIBITION

ENTRANCE AREA

When you end and I begin. 2008-14.

One of Nuur's signature motifs are the Mind Maps he creates (see also the exhibition poster distributed around the city promoting the exhibition). He has installed an eye-catching informational version above the gallery entrance which forms the title of the exhibition.

Also displayed in this area is a phrase that Nuur inserts into the press release and information about the exhibition. It reads **When you end and I begin. 2008-2014** and if any bloggers or reviewers re-use this phrase in an article (positive or negative) then we will incorporate their text into the exhibition.

Coin Press Machine, 2013

Coin Press Machine is on loan from Parasol unit foundation for contemporary art, London, where it serves as a donations box. It is here appropriately located just outside the exhibition space. In return for a modest outlay of £1 and a penny, visitors can use the machine to get their one pence piece transformed with the artist's fingerprint, replacing the traditional markings of currency and providing them with a modest artwork complete with a maker's mark as a signature of authenticity.

A covering of green floor underlay is installed around the entrance as if taking you under the floorboards and into a cave - made emphatic with the cut in the wall through which you enter the show. This material will discolour during the run of the exhibition as it is bleached by the sun. You may then exit through a chamber covered in egg boxes as used in the recording industry as a cheap soundproofing system. The intended effect of this part of the installation is to achieve a hushed isolation in a contained space to decompress as you exit the gallery.

Untitled (No Sell By Date), 2007-14

'No Sell By Date, No Nightlife, Gone Today' are poetic texts chosen by the artist that actually derive from labels on perishable goods in supermarkets. The artist sprays a specially prepared unstretched canvas and colours ooze down from something that originally appeared black; he lists gravity as a material in this work.

What I Call, 2013

What I Call is a subversive video-collage of specific moments in public lectures in the famous TED (Technology, Entertainment, Design) talks series. The shared 'What I Call' expression simultaneously illustrates the speakers' perceptions of their own unique style and the reality of the conformity to techniques of both speakers and broadcasting.

GALLERY ONE

Remember, 2014

In a sleight of hand trick, the artist pulls a card from an invisible deck of cards. Where the deck should be is a void space cut in the wall to reveal the outside world - listed by the artist as a material in this work.

Untitled, 2014

A larger temporary wall drawing of weather forecasts over the Atlantic Ocean during the artist's installation period at DCA. *Untitled* is made from ash from the contents of the 5000 boxes of matches that are accumulated underneath the work.

Before Before, 2011-12

The Penny Magazine in 1833 depicted various extinct animals, including Megalosaurus (first discovered dinosaur), Ichthyosaurus, Plesiosaurus, Ammonites and 'Bird-like Bats' (Ornithocephali), now known be the Pterodactyl, to illustrate an article written by geologist John Phillips (1800-1874). Nuur purchased an original illustration with the then up-to-date perceptions of what dinosaurs may have looked like and made a number of visual alterations to the image, presenting the two versions side by side to encourage a spot the difference game. Both images are printed using burnt lemon juice. Nuur was intrigued by the speculative approach to history and a sense of our early (pre-human) planet.

Wiki table, 2012-13

The artist was astonished by the proliferation of meanings attributed to the word 'table' on Wikipedia. A vintage locket floats above the marble surface balanced by a powerful magnet. A hot water bottle and vitamin D inside the locket add nurturing qualities to the work. An angled mirror on the underside of the sculpture gives new dimensions and alternative perspectives on other works in the room.

Hyped by History, Hypnotized by Memory, 2014

The alchemical transformation of solid matter into liquid, prior to being shaped and moulded into something else, is alluded to with a work made on site. It refers to the potential of ideas to be manifest in a traditional method. The title suggests the difficulty of the creative process when labouring over past creative legacies running through centuries. The sculpture department at DJCAD have loaned the artist a smelting pot and bronze and lead ingots.

Untitled, 2014

A modest beer coaster is covered in nailpolish and sea water. The work is part of an edition of 50, produced to support the artist-run space 1646 in The Hague.

Broken Concept (2005-2008)

With *Broken Concept*, the artist constructs with thin sections of polystyrene until they break. Presented on a blanket that is used in the transportation of art materials, he displays an exploded diagram of sculpting with basic materials, cutting and assembling the polystyrene to a strict system that is colour coded. The limits of the material hinder his progress but he revels in this likelihood of failure and perseveres with the attempts.

Untitled, 2014

On a wall mounted whirligig usually used for drying clothes, a translucent sheet of Mylar is suspended by clothes pegs with the words **NO** and **ON** visible. The painted area is executed with aluminium rooftop paint and gravity.

Location (study), 2012

In 2012 the artist travelled by plane to an unspecified location and has turned a soft drink can into a pin-hole camera and used it to generate a Solargraphic print. Solargraphy is a photographic method for recording the paths of the Sun.

Somewhere at night, black got stabbed, 2012

This sculpture is made from baked fimo clay - a material associated with hobbycraft, used for creating sculptural forms. Nuur has worked a spectrum of colours inside a black blob and cut into it with a white knife. All these colours are found inside black. The work is situated on a roll of black backdrop paper.

CORRIDOR

When Black and I Interact I Ask, 2010

visiting, 1980-2010

When Black and I Interact I Ask is an interview between the artist and the colour black that appears in his publication *The Value of Void*. It is a call and response from Nuur analysing himself and his motivations for being creative. On an adjacent wall, the artist creates a black abyss with his hands in a photographic work, *visiting*.

GALLERY TWO

Untitled (broken ellipse), 2014

Untitled, 2006-14

In *Untitled (broken ellipse)*, Nuur takes a circular form and imagines it from an elliptical perspective. He then disorientates the circle further by breaking it and instating the broken glass inside the unit. Realised in a cool blue neon, it radiates in the space and remains visible through the golden curtain of emergency blankets that have been previously utilised by the artist on a number of occasions as wall based works with text inscribed on them. *Untitled* shimmers and reflects light; the gold and silver faces giving it a precious quality. As viewers pass by, the displaced air causes the curtain to move, activating the work. Nuur sees this interaction as an integral part of the work. His interest in the heat-retaining technology used in the blankets further adds to a human presence.

Recaptured from the Collective, 2006-2014

At almost four metres tall this ink blot is rendered as a structure and also as 85 sections presented as individual drawings on the wall. The artist holds a marker pen against a stack of paper to transfer a thought process into a mark that is, in turn, rendered as a 3D structure. The porous nature of the paper is contrasted with the insulating roofing material employed in the sculpture.

City Soil, 2009-2014

City Soil utilises a large street bin filled with the ashes of the rubbish generated during the creation of the exhibition. As this process culminated, the artist set fire to the contents of the bin and made the subsequent projection with ash from the fire. An inset screen covered with glow-in-the-dark paint begins to take on the memories of the previous slides and the composition develops with each successive slide projection.

Encore, 2014

In this new work developed in Dundee, Nuur harnesses video footage of skateboarders in the DCA space prior to it becoming an arts centre. His own roots and DCA's former use in underground culture collide. *Encore* celebrates what came before and utilises a structure built for a 2009 exhibition by the Dundee art collective GANGHUT. The video is only viewable by ascending the staircase, with the intention of being like a skateboarder on a quarter-pipe. The staircase also affords an alternative point of view in the large gallery.

Untitled, 2014

Nuur has produced a limited edition with DCA Print Studio. A screenprint onto air-dried clay is based on a photograph of tree roots reaching for water down a waterhole. This work is currently in production and will be available for sale via DCA Print Studio and DCA Shop. Contact Britta Funck at britta.funck@dca.org.uk for more information.

Rocked, 2014

Rocked is a polystyrene and glue construction simulating a large rock that has been cut in half to locate an agate geode. The luminosity of the semi-precious stone is emulated by the light shining from a slide projector functioning as a magic lantern.

Never Mind the Map Never Map the Mind, 2009-2013

Four mirrored sheets with areas scraped off by hand reveal the phrase of the title of the work. The resulting piece is a spatially intriguing layering and repetition of the words.

Ours, 2013

Nuur shows us what his teardrop looks like up close by placing one directly into a slide and projecting it onto a roll of white backdrop paper.

When doubt turns into destiny, 1993-2011

In the ancillary space is *When doubt turns into destiny*, a cat and mouse surveillance video in which the artist attempts to evade the security lights installed in Berlin's alleyways and courtyards. The tightness of the projection in the space means the viewer casts a shadow on part of the projected area they themselves are monitoring.

Hitherto, 2010-2014

Another sensor within a large pig pen powers up a glow-in-the-dark scene, which counter-intuitively switches off when the visitor comes into range. Peer inside the structure and you will see a glowing recreation of the universe.

99-96 (from the Eyecodex of the Monochrome), 1988-2014

A slit in the wall allows the visitor to see into a room that is otherwise blocked off. Suspended from the back wall is a reflecting panelled work that radiates light.

Moisty Meanings, 2014

The artist has designed this double-sided poster to be picked up and taken away by visitors to the exhibition. The allegory of Plato's Cave is told on one side, whilst the motif of the card trick is mirrored on the other.

ACKNOWLEDGEMENTS

The artist and DCA would like to thank:

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Joost Nieuwenburg

Arash Tagarian

Studio Navid Nuur

DCA Print Studio

TALKS & EVENTS

Book your place on **01382 909 900**
For more info visit **www.dca.org.uk**

Meet the Artist

Fri 28 March, 18:30

Galleries

Free, but please book in advance.

Join Navid Nuur and Graham Domke, DCA Exhibitions Curator, for a special introductory conversation and sneak preview of the exhibition.

Uncanny Ideologies in the Art of Navid Nuur: Art as Stealthy Revolt

Thu 17 April 19:00

Meeting Room

Free, but please book in advance.

James Williams, Professor of Philosophy at the University of Dundee will use the philosophy of time and Navid Nuur's work to discuss how objects are not simply inert and subject to our will. A fascinating talk for those who wish to delve deeper into the subject of the exhibition.

BSL Signed Tour

Tue 22 April, 13:30

Free but please phone 01382 909 900 or email community.education@dca.org.uk to book your place.

Join us for an informal, BSL signed tour of the exhibition followed by a cup of tea and a chat. You can take your time exploring the exhibition, ask questions and share ideas supported by experienced sign language interpreter Jennifer Ramsay.

(((Echo)))

Thu 1 May, 19:00

Galleries

Free, drop-in.

Come along and contribute to this popular event designed to provoke discussions about the current exhibition through a series of presentations by local artists.

Senior Citizen Kane Tour

Tue 13 May, 10:30 – 12:00

Free, but please book in advance.

For our visitors aged 60 and over This event is especially for our visitors aged 60 and over. Explore the exhibition with one of our friendly Gallery Assistants, then share your thoughts and chat over a cup of tea.

FOR YOUNGER VISITORS & FAMILY GROUPS

Art in Action: Transform the Ordinary

Sat 10 May, 13:00 - 15:00

Tickets £3

Suitable for 8 - 11 year olds. Children do not need to be accompanied, but parents/carers are welcome to stay.

Come and play by the rules of exciting exhibiting artist, Navid Nuur. Our expert team will be on hand to help you transform ordinary household items into extraordinary, expressive works of art. Bring your imagination.

Look, Listen and Tell: Every Picture Tells a Story...

Sat 29 March, 14:00 - 15:00

Free and open to all families but most suitable for those with children aged 3 to 7 years.

Relax in the gallery and listen to a story that will transport you to another world. Be inspired to write your own story or doodle a drawing in our Activity Room afterwards.

Art Cart Adventures

Sat 12 April & Sat 31 May,
13:00 - 15:00

Free, drop in.

Fun for all ages and family groups in particular, Art Cart offers active ways to discover the exhibition via drawing, making your own badge and exploring the ways in which artists view the world.

NEW Family Art Labs: Space and Time for the Family to Make Together

Sat 26 April & Sat 7 June,
13:00 - 15:00

Free, but please book in advance. Suitable for children aged 5 -11 and their family members. Children under 8 must be accompanied by an adult.

Drop in to join our artists for some fun and have time to explore artworks in the gallery. Talk about what you see, make creative responses and try out new techniques. Each session lasts two hours but you don't have to stay the whole time.

ACTIVITY ROOM DIY

Open daily unless being used for a workshop.

Free, drop in

DCA Activity Room is a comfortable and imaginative space designed for younger visitors and family groups to have a go at DIY activities, browse the wee art library and make connections with the exhibition.

This Spring you can expect to find activities about unusual materials for making and being a better artist!

JUST ASK

Our friendly Gallery Assistants are always happy to help with any exhibition related queries and questions. Keep up to date with the very latest news and information from DCA by visiting our website, www.dca.org.uk, or by following us on Twitter or Facebook.

LIVE MUSIC

Golden Teacher and Whilst

Fri 28 March, 21.00

Redd Venue, Session Street

Tickets £5

Golden Teacher create music that is equal parts playful, experimental and danceable, taking cues from leftfield disco, acid house, electronic body music and various forms of African dance music. Support comes from Whilst, who jump seamlessly between free jazz, dub electronics, post-punk and North African music underpinning their sound with a strong punk ethos.

The Space Lady and Rhian Thompson

Sat 5 April, 19:30

Centrespace, DCA

Tickets £8/£6

The Space Lady brings her electronic, Casio crafted musical gems and re-works of classics to DCA in a one off and highly anticipated show. Support will come from Edinburgh based Rhian Thompson, the experimentalist member of girl noise duo Hockyfrilla, whose music makes a buzz, hum and screech of everyday life.

ARTIST'S CHOICE SCREENING

NAKED

Tue 20 May, 20:30

Cinema

After a sexual encounter with a married woman in Manchester turns into a rape, Johnny (David Thewlis) steals a car and flees south, initiating a series of strange encounters on the streets of London. Awarded best film and best actor at the Cannes Film Festival 1993, Mike Leigh's *NAKED* is a controversial and compelling examination of masculinity at the turn of the century.

Dir: Mike Leigh

UK 1993 / 2h 11m / Digital / 18

NEXT EXHIBITION

Continue Without Losing Consciousness

Sat 28 June – Sun 24 August 2014

Three solo exhibitions by Rob Churm, Raydale Dower and Tony Swain as part of GENERATION, a landmark series of exhibitions tracing the remarkable development of contemporary art in Scotland over the last 25 years.

DCA

Dundee Contemporary Arts

DUNDEE
ONE CITY, MANY DISCOVERIES



ALBA | CHRUTHACHAIL