

The Top of Each Ripple

Manuel Solano

Exhibition Notes | Large Print | Sat 27 August - Sun 20 November 2022

DCA
Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY
01382 432444
Scottish Charity No. SCO26631

Open Tue - Sun 11:00-18:00
Open late Thu 19:00
Admission free
www.dca.org.uk

INTRODUCTION TO THE EXHIBITION

The Top of Each Ripple is Berlin-based Mexican artist Manuel Solano's first major solo exhibition in the UK.

Solano's work focuses on ideas of identity, considering what constitutes the development of personal attributes, emotions and feelings over the course of a life.

Solano has been making work across different media for many years, but their practice transformed completely in 2014 when they lost their eyesight due to a HIV-related illness. Since this time, they have reimagined their practice and built up an extraordinary body of work in painting, sculpture and film, often using their own memories of the visual world as a foundation to step off from.

In their painting work, Solano often works with a team of studio assistants to create tactile mapping techniques; using materials like pins, string and pipe cleaners to form foundational shapes which they can feel with their hands. They then begin painting by applying layers of acrylic paint directly onto canvas with their fingertips. These processes are constantly shifting and changing, depending on the subject matter or theme the artist is exploring in their work:

“Almost every canvas requires some degree of innovation. There's usually one detail or one texture that we've never painted before that we need to figure out on the go. Like, how do we paint water in a swimming pool?”

Indeed, the title of this exhibition, *The Top of Each Ripple*, has been taken from a recent conversation between the artist and DCA's Head of Exhibitions, Eoin Dara. Solano was describing their topographical approach to painting water for the artwork *El Chapoteadero*:

“We ended up thinking of the water almost like mountain ridges and valleys – so the top of each ripple was mapped out like a ridge I could feel, and then I could follow these and fill in and paint the resulting spaces between them and build up the work from there.”

It is through these collaborative and careful processes that Solano crafts the images they wish to portray in their practice. The resulting artworks are arresting depictions of themselves, loved ones, musicians, actors and celebrities, as well as architectural exteriors and domestic interiors.

Much of their work recalls and celebrates childhood and adolescent moments impacted by formative influences like family, friendships, cinema, television and pop music.

This exhibition offers a glimpse into different bodies of work in both painting and film that Solano has developed since 2014, focusing in a broad sense on

an expanded idea of portraiture as a form of artistic expression that has driven the artist's practice to date and continues to inform much of their newest work.

Within the galleries you will find examples of earlier paintings on paper from the 2014 series *Blind Transgender with AIDS*, which was the first body of work the artist made after losing their sight. Elsewhere on display are more recent works on canvas showing the breadth of Solano's skill and subjects. There are depictions of family members such as their little brother Dany and great aunt Anna; paintings recalling films, actors and musicians such as *Jurassic Park*, *Girl with a Pearl Earring* and Paula Cole's album *This Fire*, which all resonate deeply with the artist; as well as other portraits of spaces and places, both remembered and imagined in Solano's mind.

The exhibition also includes moving image works which offer a glimpse into Solano's filmic and performative practice which they have always developed alongside their painting. These three works can be understood as different forms of self-portraiture – one an intimate and tender compilation of home video footage of the artist as a child, one inviting the viewer to slow down their looking and take in a softly-paced study of the artist's face, and a further projected film work which presents a sumptuous and playful portrait of the artist exploring ideas of masculinity, femininity, music and fashion on the streets of Miami.

Within the pages of this booklet you'll find further notes from the artist on each of the works on display at DCA. This direct commentary speaks to Solano's warmth and generosity as an artist making work in order to connect with others:

“I firmly believe that by addressing myself through the work, I can come through to other people who perhaps see my work and feel similar aspects of their person acknowledged.

I like to make art that is strong-flavoured and fully charged. I have no time for the cryptic and inert and sterile.”

NOTES FROM THE ARTIST ON THE ARTWORKS

The numbers in brackets after each title correspond to the key on the floor plan at the centre of this booklet.

PAINTINGS

Triceratops, 2014 [1]

This painting is from the series *Blind Transgender with AIDS*, which I completed right after I became blind. *Triceratops* depicts a scene from *Jurassic Park* where the paleontologist Dr Alan Grant (played by Sam Neill) is touching a real dinosaur for the first time. Dinosaurs are something that for a huge amount of people are very important, especially in their early lives, even though nobody has ever seen one and we know relatively little about so many of them. To me they occupy an almost spiritual or religious space, due to the way that they somehow capture our collective imagination.

El Chapoteadero, 2020 [2]

The word ‘chapoteadero’ is what we call a kid’s pool, or the shallow end of a swimming pool, in Mexico. *El Chapoteadero* is a painting of me playing in the pool when I was four or five. My toys were mostly animals and dinosaurs, and I loved bringing them to the pool.

The idea for this work developed because I remembered how tricky it was to paint water, even when I could still see. In the very last painting I made before I became blind, I attempted to capture ripples and light on water, and I wanted to explore this again. My studio assistant and I figured out through trial and error how to capture the texture of water in a pool. We ended up thinking of the water almost like mountain ridges and valleys – so the top of each ripple was mapped out like a ridge I could feel, and then I could follow these and fill in and paint the resulting spaces between them and build up the composition of the work from there.

Liverpool, 2020 [5]

Liverpool is the name of a chain of department stores in Mexico.

Growing up in the suburb of Mexico City where I’m from, there were lots of shopping malls and they were always a big part of my life. I remember being

carried in my mom's arms at the mall. We were standing outside the Liverpool store and there was this huge, tiled mural depicting a sunset with a flock of seagulls. My mom was pointing out these birds to me, but I couldn't make them out because I couldn't see their heads. She explained to me that we couldn't see their heads because we were looking at them from behind and they were flying away from us. Suddenly I could see it properly – I understood that they were receding from the viewer. I think that was the first time I grasped the idea of depth of field within a two-dimensional image.

***Giving the Finger, 2014* [6]**

This is another painting from the series *Blind Transgender with AIDS*. At the time of making this series I felt defeated. I shouldn't have, but I did. I thought I had lost everything as a painter. Obviously, I know now that I was very wrong, but at that point I thought my painting didn't matter anymore so I just resorted to painting whatever I felt like that day. I felt very angry back then and I wanted to give the finger to everybody who would look at this painting, just because they could look at it.

Completing this body of work was really liberating, and I learned a lot from it.

***Bangles, 2020* [7]**

Bangles were a very big thing for me when I was little, I used to love them. My mom had bangles and I remember my mom's best friend Elsa wore many bangles in the early 1990s and I was really into them as a child.

This painting is kind of an experiment because I was trying to figure out if I could paint people who perhaps didn't really exist. The person in this painting isn't necessarily real. At the time, I was developing a body of work that was about decor, architecture and how the appearance of buildings or rooms can communicate identity and personality.

In retrospect, I realise that this is probably a self-portrait.

***Girl With A Pearl Earring, 2020* [8]**

I remember watching the movie *Girl with a Pearl Earring* when I was 18, during my last year in high school. Our art history teacher, Claudia, asked us to watch it and then discuss it in class. We were talking a lot about Scarlett Johansson's eyes and gaze, but my classmates were just focusing on the sexual chemistry between her character and Vermeer (played by Colin Firth). I agreed that she was

attracted to him, but not just sexually. She was mystified by his painting and how he could capture things she hadn't seen before, or make her see familiar things differently. At one point my friend Derek interrupted and said, "What the hell do you know about the gaze of a woman?" I got up and left the classroom. Our teacher went on to say that I was the only one who understood the movie.

This wasn't necessarily a big moment for me back then, but I look back on it now and it speaks a great deal to my relationship with the world around me and the people in it. It speaks to my sense of sight and aesthetic sensibilities, and of course also connects to my conception of sexuality and gender.

***Camastros*, 2021 [9]**

Camastros sits within my recent body of work thinking about architecture and decor. This painting recalls a sports and social club that my friend Carla's family used to belong to growing up. She would invite us to go there sometimes, and they had these lounge chairs ('camastros') around the pool that were made of a single piece of fibreglass shaped like a smooth curve. I recall thinking about them often throughout my childhood – I was so drawn to the shape of these curves. When developing the painting I found out that these chairs were likely a cheap rip off of a mid-century modern design by Charles Zuhlener from the 1960s.

***Oronda*, 2018 [11]**

Oronda is a portrait of my great aunt Anna. Growing up we weren't close, but I would see her at family gatherings. My interest in her began later in life because I began appreciating how glamorous she was, in her own way. She had this flamboyance about her; she was almost a drag queen without knowing it.

'Oronda' is a word that my dad used sometimes. He said it referred to a vain person, but it can also mean demonstrating great pride or satisfaction in oneself. There was something about Anna that made me think of that word. I remember one time for someone's birthday there was a lunch at my mother's house. Anna arrived fresh from the salon with a haircut that had a cropped undercut at the base of the neck and a large, teased bob on top. Throughout the day she kept turning her head around so we could appreciate her new hairdo. I think she was wearing her big sunglasses, and gold or bronze makeup on her cheekbones.

Dany Jugando con Las Ballenas, 2021 [12]

This is a painting of my little brother when he was still a baby. Whilst I was really into dinosaurs, he was into sharks and whales. When he was very small, he would sit staring at the ceiling and slowly drag these shark and whale toys across his face. At first, we couldn't explain why he did that, but then I remember watching a nature documentary and there was a shot where a shark swam above a camera positioned below it, blocking out the sun and light temporarily. I know now that this is a trope often used in underwater filming. I think this is what Dany was doing with his toys – he was replicating what he was seeing on TV.

This Fire, 2014 [13]

This Fire is about Paula Cole's album of the same name. I'm very much into alternative rock and pop with big female singers. Singers like Paula Cole, Sinéad O'Connor, PJ Harvey and Alanis Morissette are very important to me. I was trying to paint Paula's album cover from memory. Someone told me afterwards that what I actually painted was an image from the inside fold-out booklet. I was really into that landscape. I was really into her, musically. I still am.

Sala de Espera, 2021 [14]

'Sala de Espera' means 'waiting room'. This is from a series of work composed of interiors which I've never seen. They're formed of different elements of things that I remember, but they don't exist in the real world. Maybe this isn't really a waiting room. Maybe it's a reception area. Perhaps it's in an airport or convention centre. There's something eerie about it. I would like to watch a movie that takes place in interiors like this.

VIDEOS

La Patita, 2020 [3]

This is a compilation of moments from videos that my parents captured when me and my brother were little. 'Patita' or 'patito' means 'little duckling.' In this case, 'la patita' is the little duckling in the feminine form.

When I was in kindergarten there was a pageant at the end of term and instead of dancing as part of the boys' routine, I wanted to dance with the girls, who were going to be dressed as ducklings in white leotards, tights and ballet shoes. I can't remember what I did to convince my parents and the school to allow me to do

this, but eventually I was allowed to dance with both the boys and the girls. I kept wearing my duckling costume after the pageant, although my mom would only let me wear it in the house. I wore it so much the tights soon had holes in them, and my mom bought me a second pair.

Masculina, 2018 [4]

The title of this work means ‘masculine’, but it’s the feminine form of the adjective. ‘Masculina’ is a word you might use to describe something female that is seemingly masculine or that has male attributes. I love the contradiction implied in something that is inherently female but has masculine attributes. Personally, I feel much more drawn to the word ‘masculina’ rather than its counterpart, ‘feminino’, which hints at something male that has feminine attributes.

Portrait, 2019 [10]

Portrait is pretty self-explanatory. I made it with the help of a videographer friend called François Nobécourt. It was quite hard for me to know where to look while filming this portrait because I couldn’t see the camera. So François spoke to me the whole time, telling me a story. A viewer needs to spend time with this work in order to notice the shifting details of my facial expression, which changes gradually over six minutes.

GLOSSARY

AIDS: Acquired Immunodeficiency Syndrome (AIDS) is a chronic, potentially life-threatening condition caused by the human immunodeficiency virus (HIV). There is no cure for HIV/AIDS, but it can be managed with medication.

Charles Zurlena: Charles Zurlena (1910-1979) was an Italian designer who was best known for his minimalist chair designs.

Depth of field: the distance between the closest and farthest objects in a photograph or other flat image, creating the illusion of depth.

HIV: Human Immunodeficiency Virus (HIV) is an infection that attacks the body's immune system, specifically the white blood cells. HIV destroys these cells, weakening a person's immunity against infection. If HIV is not treated, it can lead to AIDS.

Mid-century modern: a style of design (for example in architecture and furniture) from around the 1930s through to the mid 1960s, characterised by clean lines, organic and streamlined forms, and lack of embellishment.

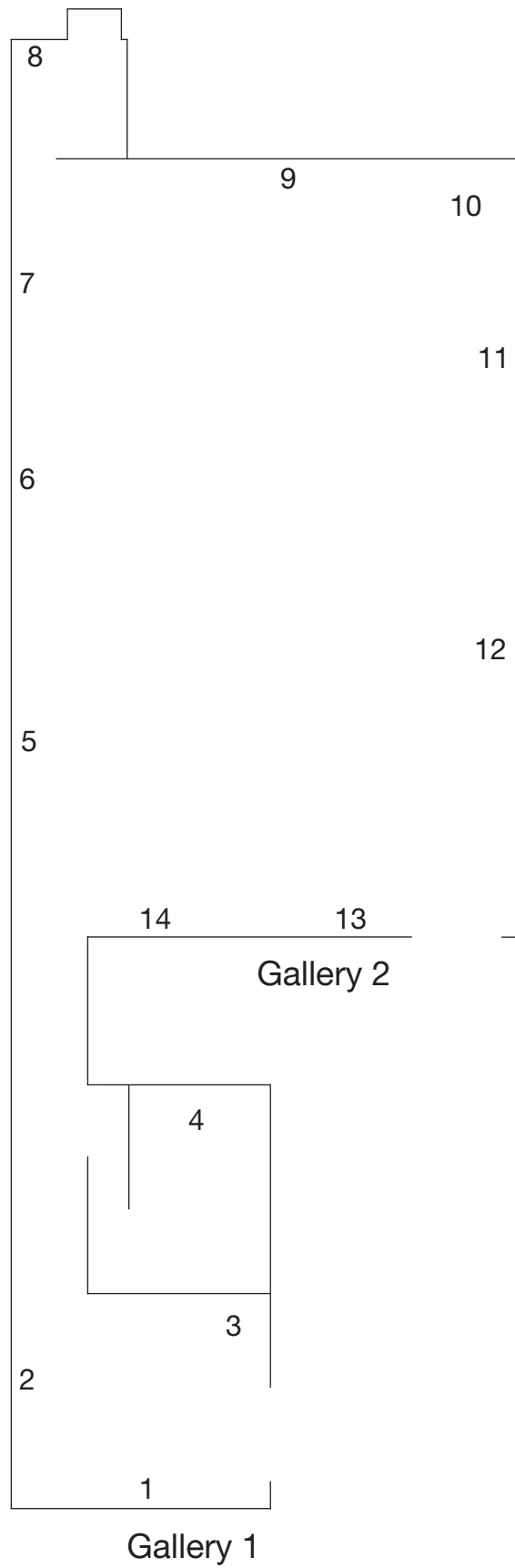
Topographical: refers to the physical structure of a landscape and the position of its natural and man-made features. This is primarily used in map making.

Transgender: an identity where a person does not identify with the gender they were assigned at birth.

Trope: a common or overused theme or device.

Vermeer: Johannes Vermeer (1632-1675) was a Dutch Baroque period painter who specialised in domestic interior scenes of middle-class life. One of his most well known works is *Girl with a Pearl Earring*, painted around 1665.

EXHIBITION FLOOR PLAN



GALLERY 1

1. *Triceratops* from the series *Blind Transgender With AIDS*, 2014
Acrylic on paper in two parts

2. *El Chapoteadero*, 2020
Acrylic on canvas
Collection of Lee Yeoh

3. *La Patita*, 2021
Video, 3 minutes 46 seconds

4. *Masculina*, 2018
Video, 15 minutes 30 seconds

GALLERY 2

5. *Liverpool*, 2020
Acrylic on canvas

6. *Giving the Finger* from the series *Blind Transgender With AIDS*, 2014
Acrylic on paper

7. *Bangles*, 2020
Acrylic on canvas
Collection of Wilson Lai and Anita Wong, Australia

8. *Girl With A Pearl Earring*, 2020
Acrylic on canvas

9. *Camastros*, 2021
Acrylic on canvas

10. *Portrait*, 2019
Video, 6 minutes 21 seconds

11. *Oronda*, 2018
Acrylic on canvas in two parts

12. *Dany Jugando con Las Ballenas*, 2021
Acrylic on canvas
Collection of Zuzeum Art Centre, Riga, Latvia

13. *This Fire* from the series *Blind Transgender With AIDS*, 2014
Acrylic on paper

14. *Sala de Espera*, 2021
Acrylic on canvas
Private Collection, Korea

All works courtesy of the artist and Peres Projects, Berlin, Seoul, Milan

ABOUT THE ARTIST

Manuel Solano (b.1987, Mexico City) completed their BFA at La Esmeralda, the National School of Painting, Sculpture, and Printmaking, Mexico City, in 2012. Solano's work appeared in the 2018 Triennial: *Songs for Sabotage*, New Museum, New York, and the group exhibition *El Chivo: Expiatorio: Sida + Violencia + Acción*, Museo de la Ciudad de México. Their work has also been included in solo and group exhibitions at Kunsthalle Lissabon, Lisbon (2021); Palais de Tokyo, Paris (2019), the Institute of Contemporary Art, Miami (2019); the Portland Institute for Contemporary Art, Oregon (2017); and Museo de Arte Carrillo Gil, Mexico City (2016).

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find a video interview with the artist, alongside the reading materials listed below that have been influential to their thinking.

Recordings of excerpts from some of these texts can be accessed via DCA's SoundCloud channel.

READING LIST

Daphne Du Maurier: *Rebecca*, 1938

William Gibson: *The Sprawl Trilogy: Neuromancer*, 1984; *Count Zero*, 1986; *Mona Lisa Overdrive*, 1988

William Gibson: *Blue Ant Trilogy: Pattern Recognition*, 2003; *Spook Country*, 2007; *Zero History*, 2010

Nag Hammadi: *On The Origin of The World*, circa end 3rd century CE

Vladimir Nabokov: *Lolita*, 1955

Sei Shōnagon: *The Pillow Book*, circa 990–1002

JD Salinger: *Nine Stories*, 1953

Virginia Woolf: *Orlando*, 1928

WATCH AND LISTEN

In addition to their reading list, Solano has also provided the following lists of films and musical artists that have been important to them, both personally and to their practice.

FILMS

Alien, Dir. Ridley Scott, 1979

Bladerunner, Dir. Ridley Scott, 1982

Jurassic Park, Dir. Steven Spielberg, 1993

The Craft, Dir. Andrew Fleming, 1996

Solaris, Dir. Steven Soderbergh, 2002

Mean Girls, Dir. Mark Waters, 2004

Inland Empire, Dir. David Lynch, 2006

Death Proof, Dir. Quentin Tarantino, 2007

Rachel Getting Married, Dir. Jonathan Demme, 2008

Nymphomaniac, Dir. Lars von Trier, 2013

The Witch, Dir. Robert Eggers, 2015

MUSICIANS

Sinéad O'Connor: in particular, her performance at *Pinkpop Festival* in 1988

PJ Harvey: in particular, her 1993 album *Rid of Me* and 1995 album *To Bring You My Love*

Alanis Morissette: in particular, her 1995 album *Jagged Little Pill* and *Jagged Little Pill Live* on DVD

Paula Cole's 1996 album *This Fire*

Björk's music and artistry, particularly pre-2002

TALKS AND EVENTS

For more information and to book tickets visit www.dca.org.uk

In the Evening There is Feeling: Reading Virginia Woolf

Thu 29 September, 18:00–19:30

Create Space

Free, but ticketed

Please book in advance

Led by DCA's Head of Exhibitions, Eoin Dara, *In the Evening There is Feeling* is DCA's reading group. It takes its name from Gertrude Stein's 1914 book *Tender Buttons* and focuses, in an informal and welcoming way, on feminist and queer texts from the worlds of art and literature.

In this session we will be considering one of Manuel Solano's favourite books - Virginia Woolf's *Orlando*. This short novel written in 1928 is a masterpiece of modernist queer fiction. Chronicling the life of the titular protagonist, who shifts gender back and forth and lives for over 400 years, the novel is both a satire of formal English history (and its refusal to chronicle the lives of women and queer people) and a love letter to Woolf's lover, friend and muse at the time, Vita Sackville-West.

Sackville-West was a writer, gardener, and fellow member of the London group of writers and artists known as the Bloomsbury Group. She and Woolf were lovers for over ten years. It was this relationship which inspired *Orlando*, which Sackville-West's son later described as 'the longest and most charming love letter in literature.'

As a work of early feminist fantasy, *Orlando* laid some groundwork for much of today's cultural landscape, in which the boundaries of things like gender and literary genre are more porous than ever.

Digital copies of selected excerpts from the book will be sent out to all participants upon booking a place.

In the Evening There is Feeling: Listening to Sinéad O'Connor

Thu 20 October, 18:00–19:30

Create Space

Free, but ticketed

Please book in advance

As part Solano's exhibition, instead of just thinking about writers and poets, we will be also considering musicians who have been deeply influential to the artist. We will be listening instead of reading.

This session will focus on the incredible Irish singer and songwriter Sinéad O'Connor – in particular her performance as part of the *Pinkpop Festival* in 1988 (which is Solano's favourite live set by O'Connor). You can listen to this performance online on YouTube.

Over the course of this event, we will spend some time listening closely together to excerpts from this concert and discussing elements of her extraordinary set including songs like *Troy*, *Mandinka* and *I Want Your Hands on Me*.

In the Evening There is Feeling: Listening to Paula Cole

Thu 27 October, 18:00–19:30

Create Space

Free, but ticketed

Please book in advance

This session will focus on the sometimes overlooked talent of American singer and songwriter Paula Cole – in particular her second album from 1996 *This Fire* which she wrote and produced herself, recording it all in just two weeks in a small studio in New York. This album was very influential to Solano as a teenager, and you can see a painting of the album cover on display as part of the exhibition. You can listen to excerpts from the album on albumism.com, and stream it in full on platforms such as Spotify, Apple Music and YouTube.

Over the course of this event, we will spend some time listening closely together to excerpts from this album and discussing the legacy of songs such as *I Don't Want to Wait* and *Where Have All the Cowboys Gone?*

Live Described Exhibition Tour with Juliana Capes

Thu 3 November, 18:00–19:30

Galleries

Free, but ticketed

Please book in advance

Join artist and visual describer Juliana Capes for a live described tour of the exhibition. With more than 15 years' experience providing audio descriptions and interpretation for galleries across Scotland, Capes has developed a poetic and emotional

describing style which expands on and illuminates artworks in new ways, particularly for audiences who are blind, have low vision, or sensory impairments.

The tour will move through the galleries, offering up visual descriptions of a selection of the paintings on display, interspersed with some personal stories from Solano about their life and work.

This event is open to all visitors wishing to experience our galleries in a new light. Guide dogs are always welcome in our galleries. If you require any further assistance, please contact our visitor services team.

Juliana Capes is a visual artist with a rich multidisciplinary practice. She exhibits regularly, recently including the Alchemy Film Festival, Edinburgh Art Festival, Royal Scottish Academy, Edinburgh Sculpture Workshop and Fruitmarket Gallery.

Capes is also Visual Describer who specialises in visual art, and has trained and consulted many of Scotland's leading art organisations. Capes has been Lead Artist on the National Galleries of Scotland's Visual Impairment Programme since 2002, where she rethinks access to visual art. As well as 20 years of professional experience in the field of participatory practise, disability and arts accessibility, Capes has lived experience of neurodiversity and disability, as a dyspraxic artist and the parent carer of two children who also have dyspraxia and learning disabilities.

Curator's Tour: The Top of Each Ripple

Thu 17 November, 18:00–19:00

Galleries

Free, but ticketed

Please book in advance

Join our Head of Exhibitions, Eoin Dara, on the last week of the exhibition for a guided walk through the galleries where he will talk about working closely with Solano over the last year to develop the exhibition.

ARTIST'S CHOICE SCREENINGS

These three films have been chosen by Manuel Solano to accompany their exhibition in the galleries at DCA this autumn. Their work often references cinema, television and pop music, and harks back to teenage memories and connections to moments in popular culture in the early 2000s.

Girl with a Pearl Earring

Wed 7 September, 18:15

Cinema

Please see website for prices and to book tickets

Girl with a Pearl Earring is based on Tracy Chevalier's 1999 novel of the same name, itself inspired by the famous painting by Vermeer. A beguiling film which melds historical fact with speculative fiction and classical art, it was a box office and critical hit when it was released in 2003.

Set in 1665 in the Dutch Republic, Colin Firth plays the brooding

Johannes Vermeer, with Scarlett Johansson playing Griet, the titular Girl, who begins working for Vermeer as a maid. Although Vermeer is married, there is an instant connection, a relationship grows between them, and he is commissioned to paint a portrait of her for a wealthy benefactor.

The film's visual palette was modelled after Vermeer's paintings, and cinematographer Eduardo Serra was Oscar-nominated for his efforts, with the film also earning Oscar nominations for Art Direction and Costume Design. But as a speculative work about one of the most famous paintings in history, this is a film with substance as well as style.

Dir: Peter Webber

UK / Luxembourg / France / Belgium / USA 2003 / 1h 40m / 12A

Mean Girls

Mon 3 October, 20:30

Cinema

Please see website for prices and to book tickets

For a certain generation, *Mean Girls* is the ultimate high-school film; bitingly funny and filled with quotable dialogue (courtesy of Tina Fey on screenwriting duties), it has become a film whose DNA can be felt across a massive swathe of pop culture that sprung up in its wake.

Lindsay Lohan plays Cady, who arrives at North Shore High School having previously been homeschooled in Africa. Here, she quickly learns

about the school's different tribes; the jocks, the theatre kids, and the most elite, cruel and exclusive sub-faction the Plastics. The Plastics are led by Regina George (Rachel McAdams), a rich girl who single-handedly decides what passes for cool, and she is invariably accompanied by her lackies: ditsy Karen, played by Amanda Seyfried making her acting debut, and Gretchen, played by Lacey Chabert.

The Guardian called *Mean Girls* "the perfect teen movie" and beneath its constantly hilarious surface, there lies a subversively sweet core, using its coming of age narrative to frame a story of self-acceptance, community and friendship. It is one of the most essential, and most entertaining, tributes to the turbulence of teenage life.

Dir: Mark Waters
USA/Canada 2004/ 1h 37m / 12

Inland Empire

Tue 8 November, 20:00

Cinema

Please see website for prices and to book tickets

Inland Empire sees David Lynch's mesmeric and surreal vision of America rendered in shades perhaps darker and more obtuse than ever before or since. Shot entirely on handheld Sony camcorder, the images are captured in purposefully low-resolution video, and it is also his longest film, using every moment to present us with a vision both

disorienting and strangely spellbinding.

"A Woman in Trouble" was the amusingly vague tagline. This could quite easily have been repurposed for many of Lynch's other works but reflects the soul of *Inland Empire* beautifully. The wonderful Laura Dern is our woman in this case, playing an actress who begins to take on the personality of one of her characters. From this set-up is conjured a suitably Lynchian nightmare, full of intense, disturbing visitations, narrative loops, and fragmentary realities.

Lynch's films have often been described as following a dream logic; that the way the unforgettable images and sounds make you feel are just as important, if not more so, than what they mean in a didactic sense, and this is absolutely true of *Inland Empire*. It remains Lynch's last film work to date (although he has cheekily referred to his 18-part *Twin Peaks* revival as one vast film) and time will tell if *Inland Empire* remains his last feature. For now though, it is a film which, like the best of Lynch's works, offers what feels like an entire world to get lost in, a world which will continue to occupy the minds of its viewers long after the credits have rolled.

Dir: David Lynch
France / Poland / USA 2006 / 3h / 15

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

Free, drop in

Children must be accompanied by an adult at all times

We are still encouraging visitors to wear a mask

Create Space is located between Gallery 1 and the Information Space and is a flexible, comfortable and imaginative environment; a space in which people of all ages can see, think, make and do together. Here you can find displays, child-safe materials and art activity sheets linked to and inspired by the exhibition.

DIY art making activities include creating portraits of loved ones, sharing places we hold dear and thinking about found memories. Our children's art library is back on display, and we also have a new Play Box area for our younger visitors to try out.

Family Art Labs

Saturdays: 10 September, 8 October and 12 November, 11:00–13:00

Create Space

Free, but ticketed

Please book a separate ticket for each person who is attending
Suitable for all ages 3+

Family Art Labs offer relaxed time and space to get making as a family, with creative activities and techniques introduced by local artists.

You can stay as long as you like or leave when you need to, these sessions are completely flexible. Each Family Art Lab will have a new theme or technique to explore.

Inspired by the exhibition, we will explore portraits of people and places, painting with our fingers and making artwork that is bigger than we are. We look forward to sharing and making with you.

Messy Play for 0-3s

Tuesdays: 13 September, 4 October, 15 November and 13 December, 10:00–11:00 or 11:30–12:30 (this will be a repeat of the first session)

Fridays: 16 September, 7 October, 18 November and 16 December, 13:00–14:00 (these sessions will be a repeat of Tuesday's activity)

Create Space

Free, but ticketed

Please book for both the wee one and the carer who is attending
Suitable for babies, toddlers and pre-schoolers accompanied by an adult

Join our Art at the Start team for messy, sensory and creative sessions for little ones in response to the exhibition, with activities designed to engage our youngest visitors together with their big people.

You can expect an art activity, a sensory play activity and lots of ideas for things to do at home or out and about. Each session will be led by an art therapist and an artist tutor as part of our Art at the Start programme.

Soundplay Projects Drop In

Sat 17 September, 14:00–16:00

Create Space

Free, drop in

Children must be accompanied

by an adult at all times

Suitable for all ages 3+

Join Soundplay Projects for some hands-on experimenting with digital tools for creative music-making.

For this session, they'll be bringing along their new work, *Signwave*, an interactive sculpture that plays with texture, light and vibration.

Soundplay Projects are a team who create multi-sensory, audio-visual playgrounds where sound, animation and interactive technology collide.

They design for people of all backgrounds and abilities, so their work is accessible to everyone.

DCA Makes for the October Holidays

Free, online

Please check our website for details

Keep the creativity flowing through the school holidays and be inspired by our free online art ideas for both indoors and outdoors artworks.

DCA Makes are step by step photo-guides or videos created by artists on our team and inspired by the exhibition themes or techniques used by the artist.

Our Art Activity Sheets are quicker, fun ideas and templates to copy or download and make at home. Show us what you make with **#DCAmakes**

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

LARGE PRINT, AUDIO & BRAILLE

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