



VOLUME 3

06.11 –
02.15

INTRODUCTION

Volume 3 covers a period when Ambika P3 was able to grow its exceptional range – the promise of earlier years, began to be realised. We generated new exhibitions, hosted external exhibitions and musical events, and supported innovative and experimental new work. Student engagement continued with young people and alumni being involved in several events. National and International critical acclaim gave the University a new profile in the London cultural scene, and our external commercial lettings ensured our sustainability.

We hosted large scale musical performances for the first time, curated two exceptional solo artist's exhibitions, and partnered numbers of others of international significance and encouraged numbers of smaller scale high quality exhibitions. Students shows continue to feature in the annual cycle, and the programme as a whole was applauded externally.

We presented three exhibitions in partnership. We partnered Niccolo Sprovieri again in presenting The Happiest Man by Ilya and Emilia Kabakov; we worked closely with Elizabeth Ogilvie in her exhibition and conference, Out of Ice, substantially funded by the Scottish Arts Council, and with Artangel who presented Stiffters Dinge by Heiner Goebbels for the second time and as a continuous show. Each of these constructed spectacular installations that transformed the raw space of Ambika P3 into an extraordinary new environment with memorable impact on all visitors.

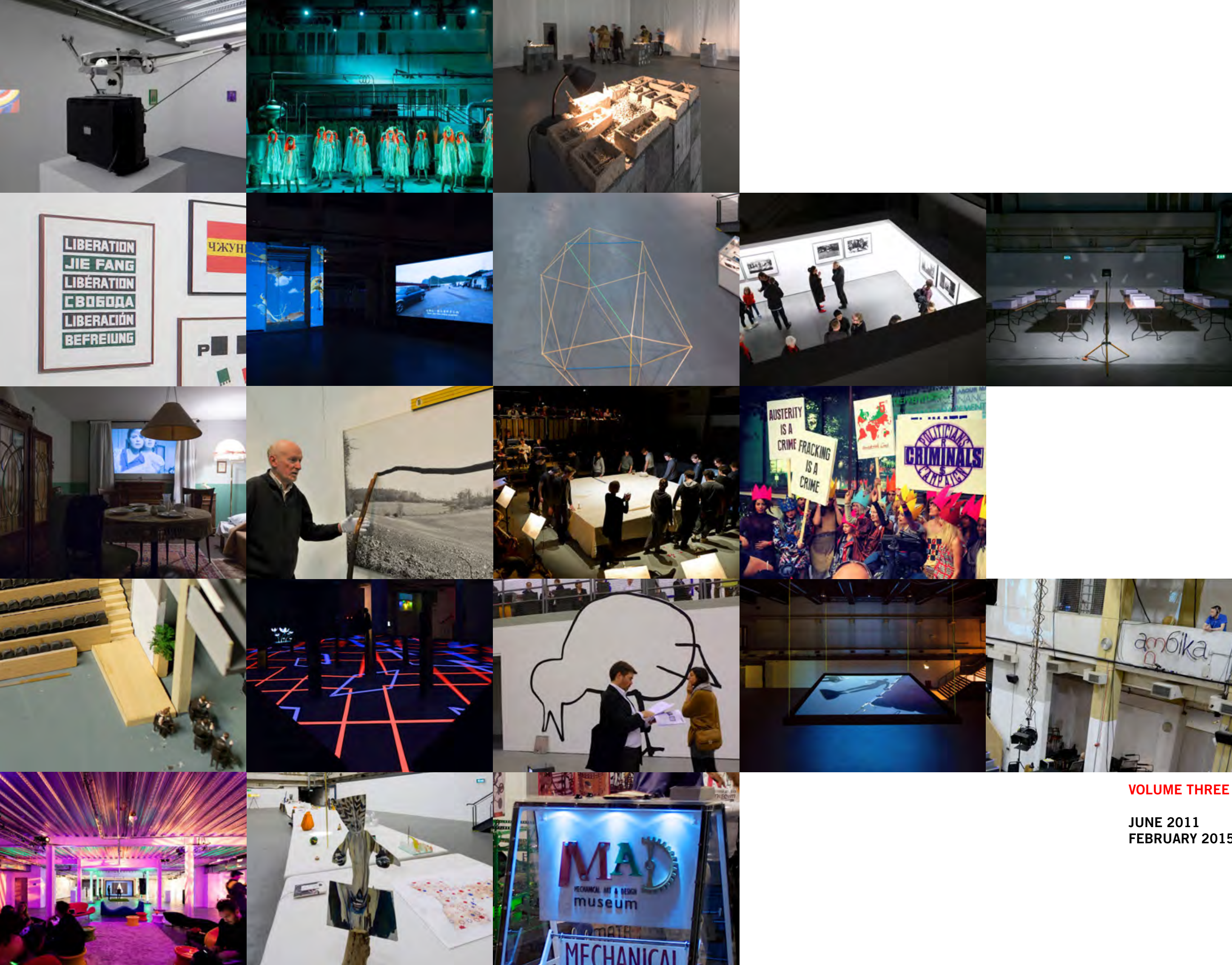
In this period we also hosted four musical events, and in different ways they also transformed the space – two with Vocal Futures and one with the ENO both of which created theatre in the round with seated audiences. They were substantial in scale, enjoyed sell-out audiences and great critical acclaim. The ENO staged Thomas Ades contemporary opera ' Powder Her Face '. Vocal Futures is a charitable organisation set up to bring classical music to new young audiences, and engaging young voices and musicians in their dramatic productions alongside a professional choir and orchestra. The first was JS Bach St Matthew Passion with the great voice of Willard White filling the space, and later in xx Haydn's Creation was equally inventive. As part of an Architecture Foundation initiative known as Sounding Spaces, we hosted small scale experimental electronic music with Empty-Set co-founded by architecture alumnus Paul Purgas.

Two major exhibitions were initiated by Ambika P3, Victor Burgin and David Hall, and curated or co-curated by Michael Mazière working closely with the artists as he has written here, and supported by and contributing to research at Faculty of Media, Arts and Design, Harrow. These were funded from several sources but notably the Arts Council of England and also the Henry Moore Foundation. The installation of the exhibitions were made by the P3 team with Mazière's curation, and were highly inventive with fresh new work included in the context of a retrospective review of work not recently seen in London.

All exhibitions in Ambika P3 have an architectural element or ambition in their presentation, but some are also about architecture and by architects. The exhibition entitled 50 years of London Architecture was initiated by the Architecture Club, and in a simple traditional way provided a photographic survey of those 50 post war years, moving from an architectural predominantly by local authority architects department to an era when globalisation had taken over; the changing shapes of buildings from the hand-drawn to the computer generated. During the London Festival of Architecture we hosted the British Council's International Showcases devised by British Council Director Vicky Richardson, in which they had selected representation from Serbia, Namibia, the Caribbean, South Africa and Taiwan. Inventive and stylistically varying installations filled the space. The Award of the Silver Pigeon was made to Namibia as the best exhibit.

In this period we have developed our mission of working with young people, with the creative industries and the professions who employ our students, to celebrate our alumni, and to enhance the reputation of the university locally and internally. At the heart of this is the engagement with the space itself, with imagination, to use Ambika P3 as a laboratory for innovation and creativity. This is what we do best.

Katharine Heron
Director, Ambika P3



VOLUME THREE

JUNE 2011
FEBRUARY 2015



EXHIBITION AND RESEARCH AT AMBIKA P3



*I would maintain that art spaces have a duty to be demonstrably different from the kinds of public spaces dedicated to consumption that have invaded the centres of our cities. There, the displays take on some of the aspects of visual art in their seductive, tempting and luscious attraction. However, as presentations dedicated to a single end – individual purchase – there is a limit to their possible effect on our imagination and thinking. They are aesthetic devices at the service of a predetermined motivation and therefore at odds with any idea of artistic freedom, however compromised that now may be.*¹

Curation is a broad field, and in the contemporary context has become a catch-all phrase to encompass almost any aspect of life that involves some form of considered organisation. Evolving from the field of museology, curation was characteristically seen as either a scholarly activity and/or an administrative concern. With the development of experimental forms of art, in the post-war period, we see a shift away from museology towards the development of more specialist forms of curatorial practice evolving to account for new forms of art such as performance, site specific installation, public art and media-specific practice.

Examples of the exhibition of these contemporary forms abound at Ambika P3: the video installations of David Hall exploring sculpture, video and broadcast; the installation and performance by Heiner Goebbels, an extraordinary combination of weather and nature, mechanical objects, projections and sounds; the large cinematic installation by international Russian artists Ilya and Emilia Kabakov; the complex display of images, image-texts, sound, films and videos of Victor Burgin and the dramatic and ephemeral environments created with ice and ice melt, constructions and projections in

Elizabeth Oglivie's work were all carefully researched, developed and designed with an attention to site.

These approaches allowed the development of new plastic and installation languages particular to each project. Characteristically this enabled a less object-centred form of exhibition in favour of interpretative itineraries for the work's reception. These prioritised the experimental, reflective and collaborative, many being open to the serendipity of the curatorial process, ad-hoc solutions and the iterative development of ideas. The exhibitions also engaged with and were open to many voices, in particular those of the participating artists, curators and other stakeholders. For example, embedded in many of the projects and exhibitions was a form of critical practice that extended the curatorial into other educational and public platforms which through art touches on social, political and historical issues.

Examples of this engagement with research and critical practice can be seen in the various conferences and symposiums attached to these projects. 'Exhibiting Video' a three-day event



brought together international artists, curators and writers including Stuart Comer, The Museum of Modern Art, NYC; Sean Cubitt, Goldsmiths, University of London; Shezad Dawood, Artist; Catherine Elwes, UAL, London; Solange Oliveira Farkas, Videobrasil, Sao Paulo; Marquard Smith, The Royal College of Art, London; Stephen Partridge, Duncan of Jordanstone College of Art & Design and Lori Zippay, Electronic Arts Intermix, NYC to consider on what terms the rise of video in contemporary arts had taken place, how notions of medium specificity and site specificity shaped the exhibition of video art and how museums and galleries understood video art ?

Ogilvie's Out of Ice exhibition was itself followed by the International Conference 'Reading and Exhibiting Nature' planned in association with the University of Westminster and co-hosted by Universities of Aberdeen and Edinburgh and Anchorage Museum, Alaska. This conference examined how people become attentive to nature in the world around them and how it is being understood in contemporary cultural and artistic production. With a focus both in and beyond the polar regions, it explored how people read nature, find meaning in nature, incorporate nature into social relations, and work with nature through art. Speakers included Tim Ingold, University of Aberdeen; Julie Decker, Anchorage Museum; Ronald Binnie, Edinburgh College of Art; David Dernie, University of Westminster; Dominic Hodgson, British Antarctic Survey; Jeremy Pataky, Anchorage Museum and Geoffrey E Petts, University of Westminster.

In some cases an exhibition at Ambika P3 is one of the many manifestations of a research project. Ceramics in the Expanded Field by artists Christie Brown, Julian Stair and Clare Twomey created an exhibition at Ambika P3 specifically to display the

result of their 3-year AHRC funded research project and provide the background for a major conference. In this instance the research which drew attention to the significance of contemporary ceramic practice within museums was the driving force behind the exhibition which was a part of numerous published outputs in a variety of media.

Ambika P3 encourages a form of research through the rich opportunities for the development of new forms of content creation and this is underpinned and evidenced by the multiple roles assigned to the space, e.g., as a hybrid studio/production, space/exhibition environment, form of architectural screen, immersive environment, space of narrative encounters, site of discourse and site of pedagogy. The affiliations to academic institutions provide further opportunities for the curation of new contexts for the dissemination and explanation of creative practice which other independent or commercial spaces might not be able to. These forms of site specific projects are not just confined to the commissioning of artworks and production but extended by their placement within an academic institution, around which it was possible to develop further networks of collaboration and discourse through conferences, symposia, publications and other public events.

1. Esche, C. (2004) 'What's the point of art centres anyway?' *Possibility, Art and Democratic Deviance*. http://www.republicart.net/disc/institution/esche01_en.htm

Dr Michael Mazière
Curator Ambika P3

VOLUME THREE

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21.07.11



50 YEARS OF LONDON
ARCHITECTURE

PRESENTED BY THE
ARCHITECTURE CLUB



The Architecture Club presented an exhibition which showed a cross section of London's new architecture since 1960. Over 350 large scale photographs gave a unique and thought provoking overview of the city's rich and varied architecture. Visitors were able to reflect on the extraordinary range and creativity on show throughout the exhibition and consider how well British architects have served London over the last fifty one years. Originally exhibited at The Mall Galleries during the 2010 London Festival of Architecture, the exhibition shown a year later at Ambika P3 was expanded to include additional panels which show buildings that had been completed during the subsequent twelve months.

The exhibition included a discussion titled "The Lost Art of Elevation" in which well known author and academic, Alan Powers and John Miller, founding partner of John Miller + Partners Architects, presented their views on how well architects have served our streetscapes. The debate: 'Has Architecture in Britain today has lost its social purpose?' also took place — for the motion were Indy Johar, founder of Zero Zero and Mark Swenarton, Stirling Professor Liverpool. Against were Simon Allford, Partner of Architects AHMM and Deborah Saunt of DSDHA.

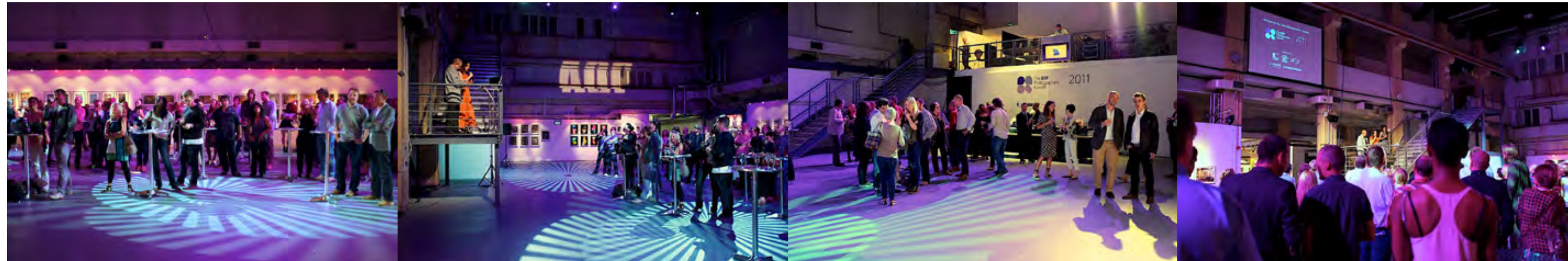


MA PHOTOJOURNALISM HABEAS CORPUS



The 2011 graduates in MA Photojournalism travelled widely and reflected deeply. They framed bodies if they could, showed evidence when it could be found, and sought to document the world in all its beauty and cruelty. Most importantly, each has engaged with what Tim Hetherington identified as the true pursuit for imagemakers today: to aim for 'authentic representation of things outside of ourselves'.

AOP EXPOSURE 2011



The annual event held to select and award the best of Professional Photographers in a number of categories, included the Awards ceremony and party, and exhibition.



SUNDAY ART FAIR

Returning after a successful debut in 2010, SUNDAY art fair was held for the second time in London. SUNDAY is a gallery-led art fair which showed a selection of 20 young international galleries, exhibiting work by artists at the fore of emerging talent. SUNDAY received more than 5,000 visitors in just 3 days. These galleries brought together work by the artists they believed to be 'at the fore of emerging talent', including Ryan Gander, Christian Jankowski, Jessica Warboys, and Sean Edwards.

SUNDAY was organised by three of the participating galleries: Croy Nielsen (Berlin), Limoncello (London) and Tulips and Roses (Brussels) and sponsored by the Zabłudowicz Collection.

KEITH LEMON

A Fosters Promotion for 500 attendees who won VIP tickets to Keith Lemon's Laughter Party, a night of Comedy and laughter held in Ambika P3, Marylebone. The guests entered through an unmarked gate into a night of top comedians, surprise celebrity appearances, DJ's, bang-tidy girls and of course, the host Keith Lemon. 'Pin the Tash on Keith' and a Fosters inspired 'Twistor' game entertained guests between the comedians sets as well as Fosters on tap!



03.11.11



PAUL KHERA

Presenting the work of Paul Khera in an evening of film, music and photography, including projection of photographs of intimate moments of London nightlife and a film screening.

'Being Continued' is part film-noir, part meditation, a cinematic discourse on the journey of wisdom, there's greed, violence, kidnapping; love, tranquility and revelation. This is a film that follows the cycle of human comprehension, gathering knowledge, being perplexed by it, testing wisdom with experience, suffering at the hands of greed, expanding and condensing knowledge, and finding peace. The story is part of the folklore of the himalya, it can be applied to society as a whole, or to an individual.



ST MATTHEW PASSION VOCAL FUTURES

A semi-staged version of JS Bach's sacred oratorio 'St Matthew Passion' was presented by Orchestra of the Age of Enlightenment, The ABRSM Vocal Futures Consort and New London Children's Choir under Suzi Digby, with soloists bass-baritone Willard White (Christus) and Evangelists: Joshua Ellicott (tenor), Samuel Boden (tenor), Jane Howells (soprano), Catherine Hopper (mezzo), Robin Blaze (countertenor), Andrew Tortoise (tenor) and Stephan Loges (bass). Designed and directed by Patrick Kinmouth.

Vocal Futures is a project founded by conductor and choral director Suzi Digby to encourage young people to attend live classical music concerts. To this end, she recruited 300 young people from diverse backgrounds and these Young Ambassadors were involved in the Bach production - they were recorded and their voices and images were projected during the final chorale.





MAC

M•A•C and Gareth Pugh were able to enjoy a stylishly subversive evening of bespoke Patron tequila margaritas, gin cocktails and Moscow mules and DJs with sets from Pippa Greenbank, Iwan Halstead, Pippa Brooks, Richard Mortimer and Princess Julia. Guests also got a glimpse of the Gareth Pugh for M•A•C film, directed by Ruth Hogben.



P3 2012

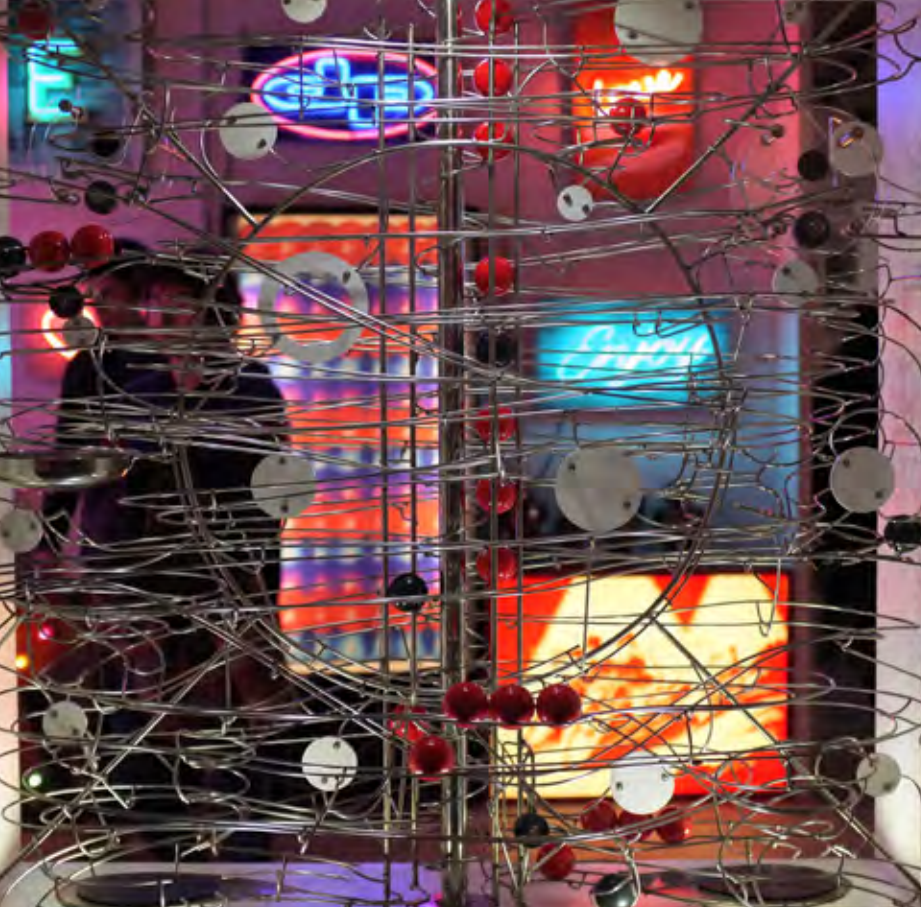
JAN	
08 – 12.02.12	Kinetica Art Fair
FEB	
MAR	
16.03 – 19.04.12	David Hall, End Piece ...
APR	
MAY	
24.05.12	Fashion Design, BA Honours
JUN	
07 – 13.06.12	Contemporary Media Practice BA Honours
18 – 20.06.12	Art and Media Practice MA
JUL	
29.06 – 15.07.12	Architecture Of Change: Four Continents, Five Perspectives 29 July 2012
AUG	
	Elite Model Management
SEP	
10.12	Association of Photographers Awards
OCT	
11 – 14.10.12	Sunday Art Fair
NOV	
11.12	The Other Art Fair
04 – 18.11.12	Heiner Goebbels, Stifter's Dinge, Revisited
29.11.12	Blue Collar Charity Boxing Event
05.12.12	Westphoto Photography Prize Private View And Award Ceremony
DEC	
13.12.12	Emptyset: Sounding Space

11.01.12

EVA CARIDI



NUDE



08.02.12

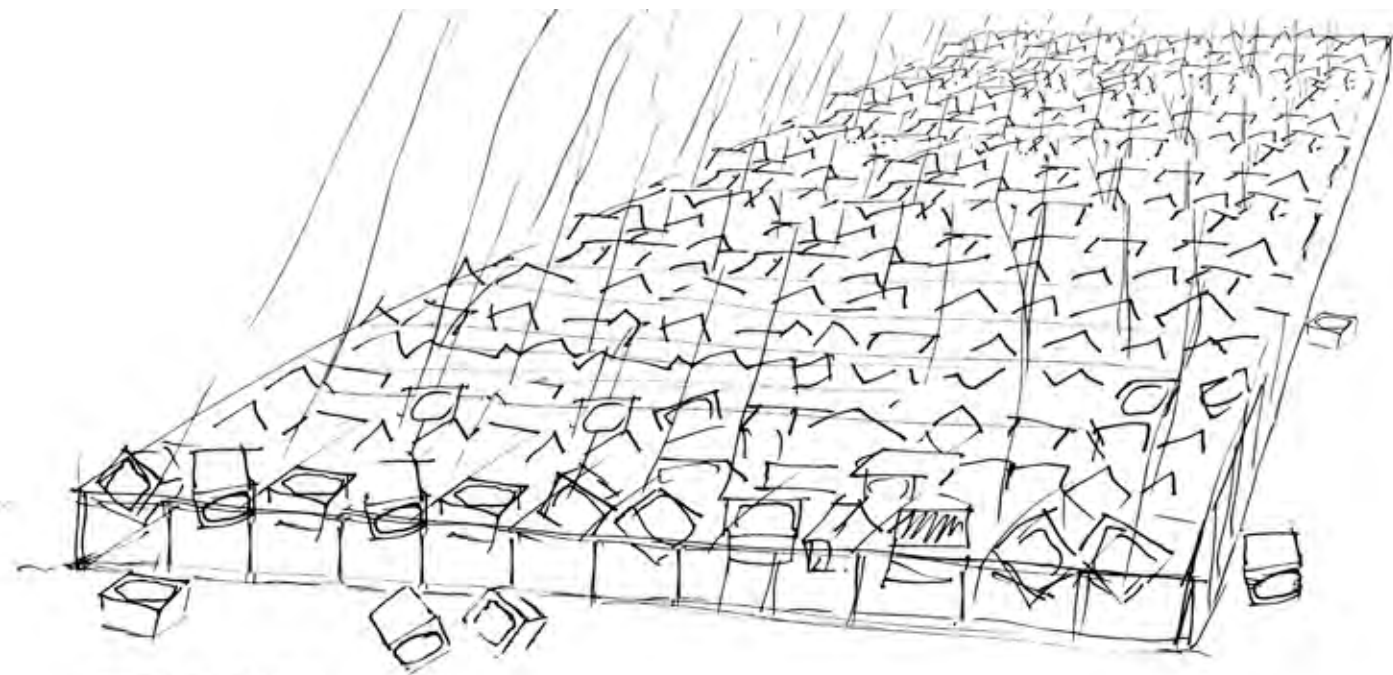
KINETICA 2012

The Kinetica art fair provides an international platform for museums, collectors, curators and the public to view and buy Kinetic artworks. Alongside the fair the events programme entitled “Time, Transformation and Energy” focused on the shifting of time in the light of cosmological, astronomical, environmental and evolving universal events. It featured artist presentations, live performances, talks and screenings.



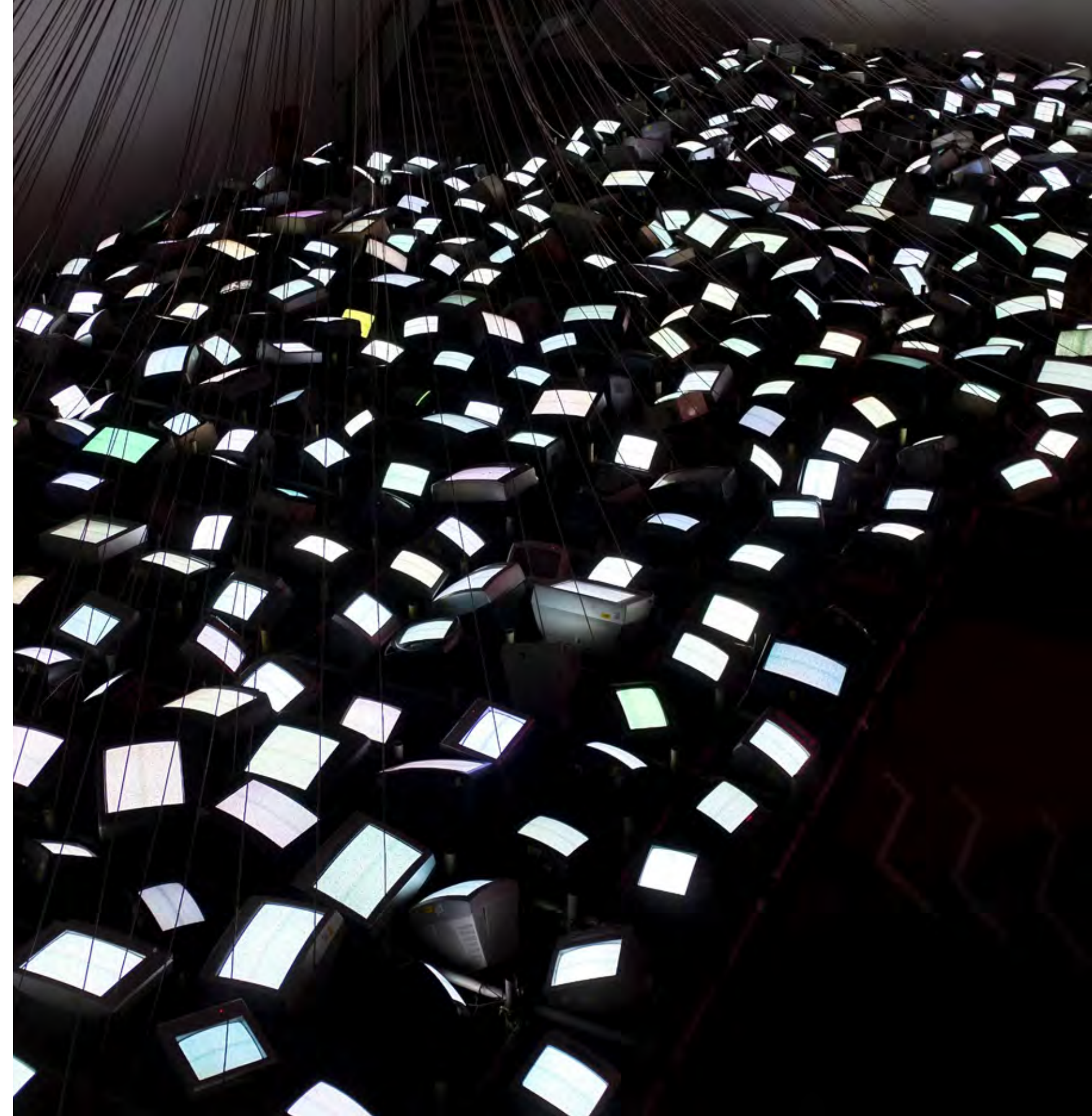


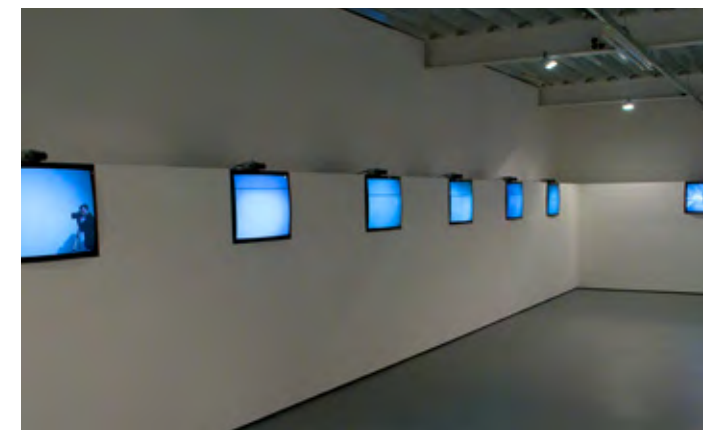
DAVID HALL



1001 TV-Sets (End Piece)

TVs all at approx same level 3 - 4 feet above floor anchored in scaffold modules each containing say 4 sets. Modules sit together (with adequate passage between to allow maintenance). MOST IMPORTANT - TVs are informally located in modules - ie some stand on corner, some face upwards, some face down etc. Where possible the majority of feed cabling comes in a shower down from the ceiling (gantry?).





Ambika P3 presented a major solo exhibition by David Hall, the influential pioneer of video art, featuring a new commission '1001 TV Sets (End Piece)' 1972-2012, as well as a restaging of his two seminal early works, 'Progressive Recession' 1974 and 'TV Interruptions (7 TV Pieces): the Installation' 1971-2006. This timely exhibition heralded the end of analogue TV in the UK as London finally switched to digital in April 2012. The dramatic contemporary reworking of Hall's early work '101 TV sets' formed the centrepiece of the exhibition. '1001' TV Sets (End Piece) featured 1001 cathode ray tube TV sets of all ages and conditions. The TVs were tuned to different analogue stations playing randomly in a cacophony of electronic signals, gradually reducing between 4 April and 18 April, as the final analogue signals were broadcast from London's Crystal Palace.

David Hall's first works for television appeared unannounced on Scottish TV in 1971. The transmissions were a surprise, a mystery, and have been acknowledged as the first artist interventions seen on British television. An installation version of these early 'TV Interruptions' will be exhibited in Ambika P3 alongside 'Progressive Recession' a multi-screen interactive work utilising 9 cameras and 9 monitors as complex analogical mirrors.

Internationally recognised for his groundbreaking work in the field of video art, David Hall (b. 1937) has often been cited as its most influential pioneer in Britain. Hall started his work as a sculptor and was awarded first prize for sculpture at the Biennale de Paris

in 1965 and the following year he took part in the first major exhibition of Minimalist art, Primary Structures, New York (1966) before turning to photography, film and video. He participated in the formation of the Artist Placement Group with John Latham and others in 1966; was a co-organiser of the seminal international Video Show exhibition at the Serpentine Gallery, London in 1975; and was co-curator of the first video installations exhibition at Tate in 1976. In the same year he initiated and was a founding member of the artists' organisation London Video Arts (now part of LUX). His work is in major international collections and has recently featured in exhibitions in Vienna, Berlin, Toronto, Dresden and Santiago de Compostela.

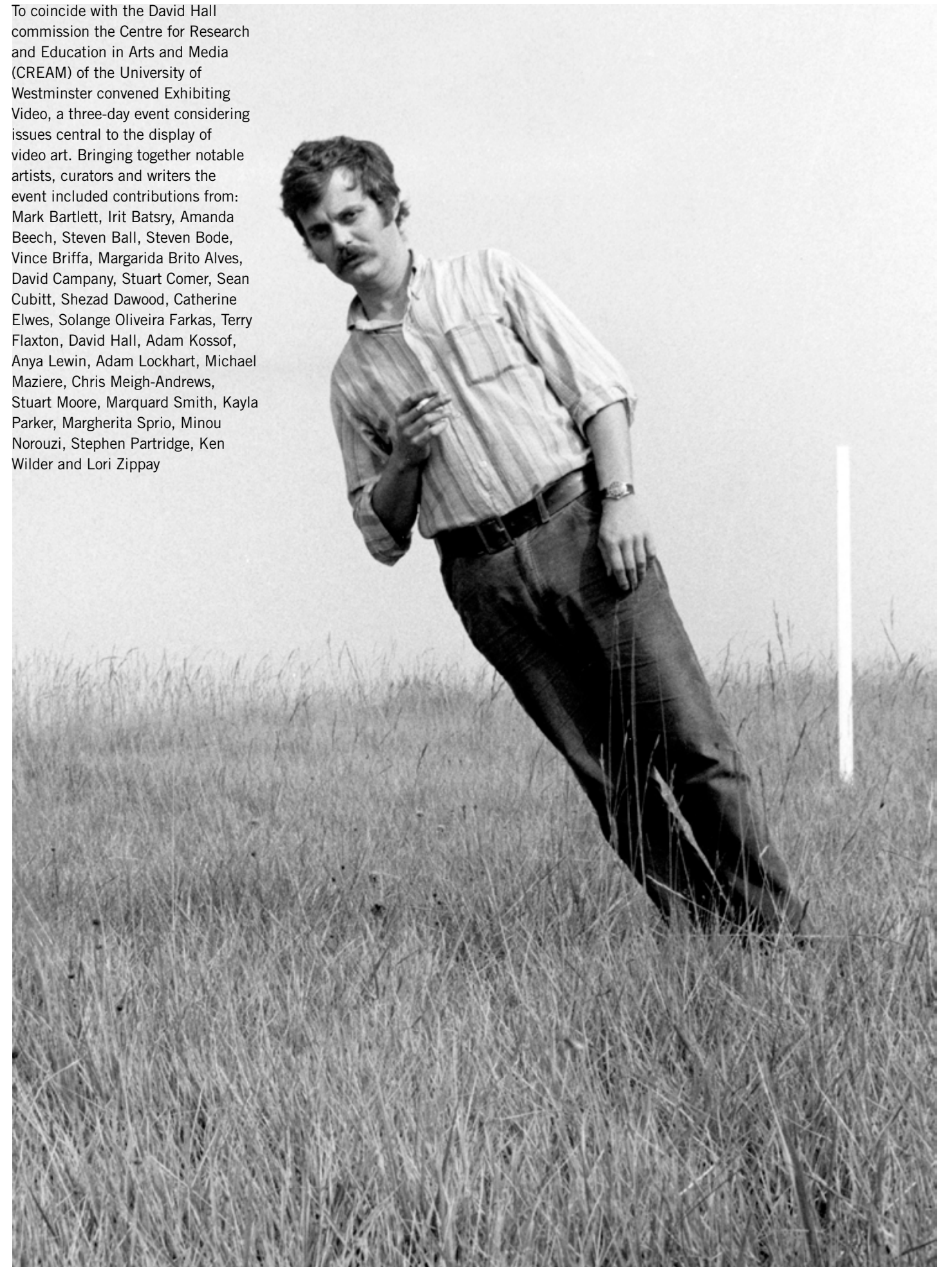
This exhibition was curated by Michael Mazière and supported by the REWIND project, Duncan of Jordanstone College of Art & Design, DHLenvirosolutions, REWIND, SWEEP, North London Waste Authority and VINCI construction.





EXHIBITING VIDEO

To coincide with the David Hall commission the Centre for Research and Education in Arts and Media (CREAM) of the University of Westminster convened Exhibiting Video, a three-day event considering issues central to the display of video art. Bringing together notable artists, curators and writers the event included contributions from: Mark Bartlett, Irit Batsry, Amanda Beech, Steven Ball, Steven Bode, Vince Briffa, Margarida Brito Alves, David Company, Stuart Comer, Sean Cubitt, Shezad Dawood, Catherine Elwes, Solange Oliveira Farkas, Terry Flaxton, David Hall, Adam Kossof, Anya Lewin, Adam Lockhart, Michael Maziere, Chris Meigh-Andrews, Stuart Moore, Marquard Smith, Kayla Parker, Margherita Sprio, Minou Norouzi, Stephen Partridge, Ken Wilder and Lori Zippay



MADS 2012

Annual BA Degree exhibition
of students from the
Media, Arts and Design
School of the University of
Westminster.

Fashion Design BA Honours
24 May

Mixed Media Fine Art BA
Honours
1–4 June

Graphic Information Design
BA Honours
Illustration BA Honours
7–3 June

Contemporary Media Practice
BA Honours
Art and Media Practice MA
18–20 June





LONDON FESTIVAL OF ARCHITECTURE

INTERNATIONAL ARCHITECTURE AND DESIGN SHOWCASE 2012 ARCHITECTURE OF CHANGE: FOUR CONTINENTS, FIVE PERSPECTIVES

The International Architecture and Design Showcase 2012 was a partnership between the London Festival of Architecture and the London Design Festival and represented within the London 2012 Festival, the culmination of the Cultural Olympiad. Working with over 50 of London's embassies and cultural institutes.

Architecture of Change: Four Continents, Five Perspectives featured a group of award-winning exhibitions from the Caribbean, Namibia, Serbia, South Africa and Taiwan of architecture, cities, sustainable design solutions, structures and ideas that have

undergone radical shifts around the world. Ambika P3 was also the home to a series of talks, debates and events jointly organised by the British Council and the University of Westminster on the theme of Design Diplomacy.

On July 5th, the Silver Pigeon Award, commissioned by the British Council and the 2010 award winners, the Embassy of Japan and designed by Tomoko Azumi was awarded to Namibia during the London Festival of Architecture.



SUNDAY ART FAIR





Five pianos hang motionless above steaming pools of water in a living, breathing subterranean world. As the light recedes, the pianos wake and begin to play themselves, advancing menacingly through fog and rain to the strange disembodied voices of William S Burroughs, Malcolm X and Claude Lévi-Strauss ...

HEINER GOEBBELS

STIFTER'S DINGE, REVISITED

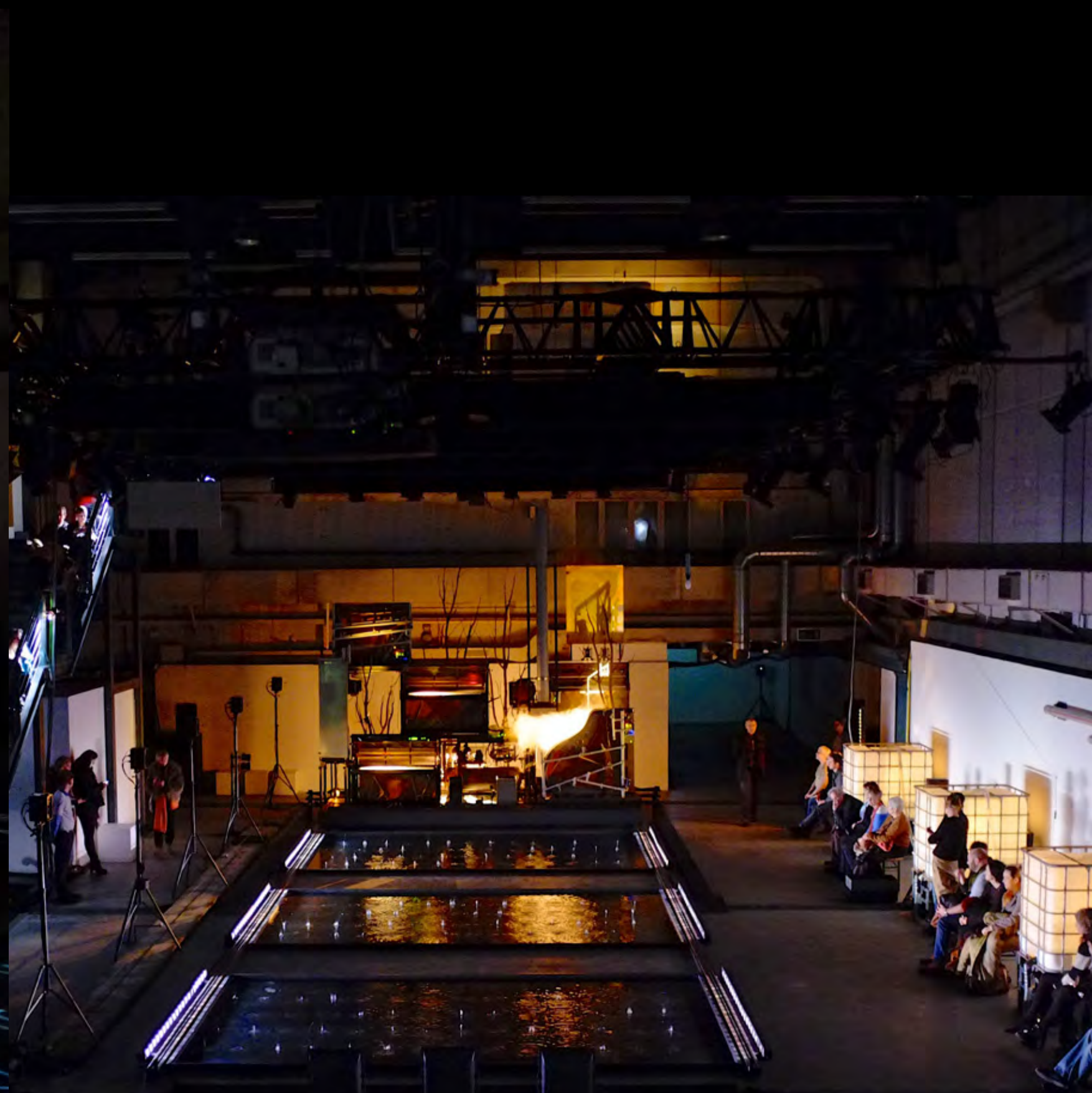


First shown by Artangel in London in 2008, Stifter's Dinge, a commission by German composer and director Heiner Goebbels, is an extraordinary combination of weather and nature, mechanical objects, projections and sounds. Inspired by the work of Adalbert Stifter, a 19th century Austrian writer, poet and painter, celebrated for his rich descriptions of natural landscapes, it is a composition for five pianos with no pianists; a performance without performers.

For two weeks only and for the last time, Stifter's Dinge returned to its original home at Ambika P3, a former concrete testing facility underneath Marylebone Road. It was presented in two versions; a revival of the 2008 seated performance and a new durational version, Stifter's Dinge: The Unguided Tour, created especially for the space, where audiences will be free to fully explore the environment, experiencing the work up close and from multiple viewpoints as a continuously evolving installation.

Heiner Goebbels is one of the most important exponents of the contemporary music and theatre scene. His compositions for ensembles and big orchestras, including Max Black, Hashirigaki, Schwarz auf Weiss, Eislermaterial and I went to the house but did not enter are currently performed worldwide. Goebbels works as a professor at the Institute for Applied Theatre Studies of the Justus Liebig University in Giessen (Germany) and is President of the Theatre Academy Hessen. From 2012 to 2014 he is the artistic director of Ruhrtriennale - International Festival of the Arts.

Stifter's Dinge was originally commissioned by Artangel and Théâtre Vidy-Lausanne in 2008, with support from the Goethe-Institut and in partnership with P3, University of Westminster. In 2012, Stifter's Dinge: The Unguided Tour is co-commissioned by Artangel, co-produced by Ruhrtriennale – International Festival of the Arts, executive produced by Théâtre Vidy-Lausanne and presented in partnership with Ambika P3, University of Westminster.



29.11.12

THE PRIDE OF LONDON



WESTPHOTO 6



Winners of the University of Westminster's 6th annual WESTPHOTO photography prize were announced at a private viewing on Wednesday 5 December 2012 at the Ambika P3 Gallery, the University's contemporary art and architecture space, in central London.

In this, its sixth year, WESTPHOTO invited students and alumni from the University of Ulster, Edinburgh Napier University and University of Wales Newport to take part in the competition. This year's theme was titled 'State of the Nation' and it focused on depicting the current state of affairs and explored the development and progression of our world.

Established in 2007, WESTPHOTO is a picture agency, library, and provider of a full range of professional photographic services which is run by students from the Photography Department at the University of Westminster, one of Europe's leading schools of photography which offers a diverse and wide range of photographic courses at undergraduate and postgraduate level. The photography prize was set up in 2007 to celebrate the high quality of critical work produced by young and emerging photographic artists.

Acclaimed professionals from the British Journal of Photography, The Photographers Gallery and Simon Roberts, an internationally recognised British photographer, were amongst the judges who selected three winners for the single image category and project work category. The judges also chose twenty shortlisted photographers whose works will be exhibited in London, Belfast, Newport and Edinburgh. Apart from being exhibited, the winners received prizes sponsored by Manfrotto, Moo Cards, Bob Books, ONIMAGE and Epson.

www.westphoto.co.uk/competition.

EMPTY SET

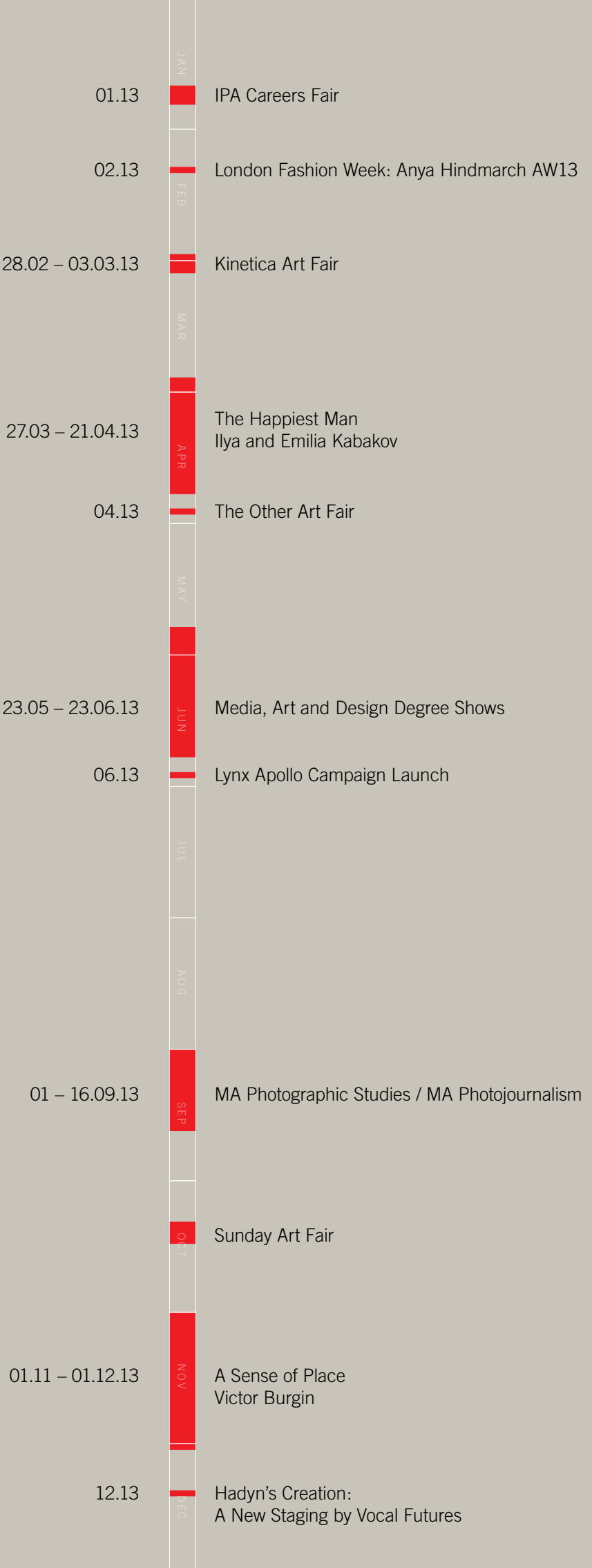
SOUNDING SPACE

Emptyset is the experimental electronic music project of James Ginzburg and Paul Purgas. Paul is an alumnus of the Architecture School at Westminster. In this piece, they developed work for the project Sounding Spaces, and continued the exploration of the resonant ways in which architecture can both shape and be captured by sound. In a method developed through their acclaimed album *Medium* (Subtext, 2012) Emptyset created a unique sonic portrait of architectural space, translating and recording the space's acoustic response to the frequencies they pushed through it, creating an original composition and site-specific sound installation for one night only.

Emptyset tackled the cavernous Ambika P3 for the Architecture Foundation Sounding Space commission. The sound of the space itself was amplified by microphones and subjected to sine waves and noise, to create a unique sonic portrait of the space imprinted with the characteristic qualities of its architecture.

Using an array of speakers and microphones the project examined sonic translations of space whilst simultaneously exploring the dialogue between an individual structure and its invisible interactions with the ambient sound of the city. The piece documented the specifics of P3's architecture by recording and interacting with the specifics of its acoustics, and transformed the buildings' walls into audio receivers for the sounds of the city outside.

P3 2013



19.02.13



ANYA
HINDMARCH



27.03.13



ILYA & EMILIA KABAKOV
THE HAPPIEST MAN

The work is a poignant yet ironic metaphor of the search for a way to flee from reality; happiness is drawn from fictional films made in some of Russia's darkest years.

The 'Happiest Man' has found a permanent escape from reality — watching beautiful images — but the utopia of this continuous escape also illuminates the disenchantment of daily life.







ILYA & EMILIA KABAKOV

THE HAPPIEST MAN

SPROVIERI GALLERY

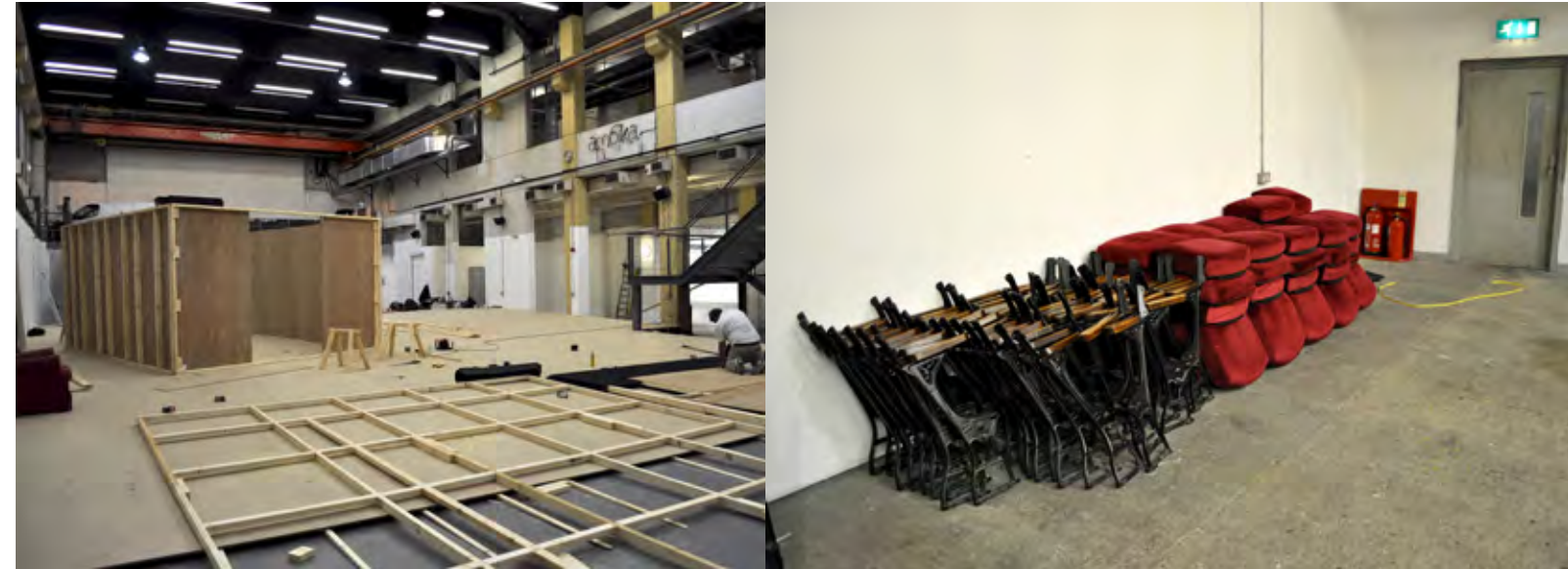
A major installation by Russian artists Ilya and Emilia Kabakov, influential pioneers of installation art, *The Happiest Man* explored the fragile boundaries between reality and imagination, fact and fiction, life and art. Made for the Ambika P3 space presented in partnership with the Sprovieri Gallery.

Ilya and Emilia Kabakov have collaborated over many years to make extraordinary installations — whole environments that fuse elements of the everyday with those of the imagination. With a light touch, they combine references to history, art, literature and philosophy, and often leave the spectator poised between utopia and disenchantment, nostalgia and marvel.

In *The Happiest Man*, the audience enters a large constructed cinema, with classic cinema chairs where clips are projected featuring rare Russian colour films of rural idyll from the 30's, 40's and 50's — scenes of happy people running, dancing and singing. Unexpectedly, within the cinema space, there is also a room, perfect in every detail, where in the mind of the artists lives 'the happiest man' who continually watches the projected films on the screen through his window. The spectator can choose to sit in the main cinema, or enter the room and become 'The Happiest Man' — immersed in the illusion, magic and distraction of the scenes that more than fill the domestic environment.

The work is a poignant yet ironic metaphor of the search for a way to flee from reality; happiness is drawn from fictional films made in some of Russia's darkest years. The 'Happiest Man' has found a permanent escape from reality — watching beautiful images — but the utopia of this continuous escape also illuminates the disenchantment of daily life.

While the Kabakovs' work is deeply rooted in the Soviet social and cultural context in which they came of age, it still attains a universal significance. Highly influential, the Kabakovs' have created large-scale projects and ambitious installations throughout the world including the Venice Biennial (1993, 1995, 2003, 2007), the São Paulo Biennial (2010) and the Singapore Biennial (2008). They were the first living artists to show at the State Hermitage Museum, St Petersburg and also presented the first exhibition at the Garage Center for Contemporary Culture, Moscow.



Ilya & Emilia Kabakov

Ilya Kabakov was born in Dnepropetrovsk, Soviet Union, in 1933. He studied at the VA Surikov Art Academy in Moscow, and began his career as a children's book illustrator during the 1950's. He has been making paintings since 1956 and was one of the main figures of the Moscow Conceptual group who worked outside the official Soviet art system. In 1985 he received his first solo show exhibition in Paris, and he moved to the West two years later. In 1988 Kabakov began working with his future wife Emilia. Emilia Kabakov (née Lekach) was born in Dnepropetrovsk, Soviet Union, in 1945. She graduated from the conservatory in Dnepropetrovsk in addition to studying Spanish language and literature at the Moscow University. She immigrated to Israel in 1973, and moved to New York in 1975, where she worked as a curator and art dealer. Since 1988 Ilya and Emilia have collaborated on scores of installations and public projects.



MAPS

01.11.13



VICTOR BURGIN



A SENSE OF PLACE

Victor Burgin: A Sense of Place, curated by David Company and Michael Mazière presented five recent digital projection pieces complemented by earlier photo-text works exploring relations between place, memory and image.

Victor Burgin first came to prominence in the late 1960s as an originator of Conceptual Art, when his work appeared in such key exhibitions as *When Attitudes Become Form* (1969) and *Information* (1970). He has since remained one of the most consistently influential artists and art theorists of his generation.

Burgin's earlier work offered solutions to formal problems in the Minimalism he inherited from such teachers as Robert Morris and Donald Judd. It subsequently came to engage issues of class, gender and sexuality. The central concern of the work is with the ways real objects in actual space are mediated through memory and fantasy—the way 'space' becomes *place*. To this end he explores relationships between words and images—which he sees not as separate entities but rather as a hybrid form producing a 'virtual', psychological, image.

The built environment—as a theatre of wishes and fears about past, present and future—is at the forefront of these works, which move through promenades and panoramas. The image-text pieces progress along the gallery wall, or wrap around an entire space, while later projection pieces exploit tracking and pan movements familiar from film. These later works answer our frenetic media environment with a contemplative conception of the hybrid virtual image—moving in permanently closed loops, but generating perpetually open spirals of time and memory.

Victor Burgin's new work for this exhibition, *Mirror Lake*, is a response to the Seth Peterson Cottage, designed by Frank Lloyd Wright and built in 1958 in what is now Mirror Lake State Park, Wisconsin.

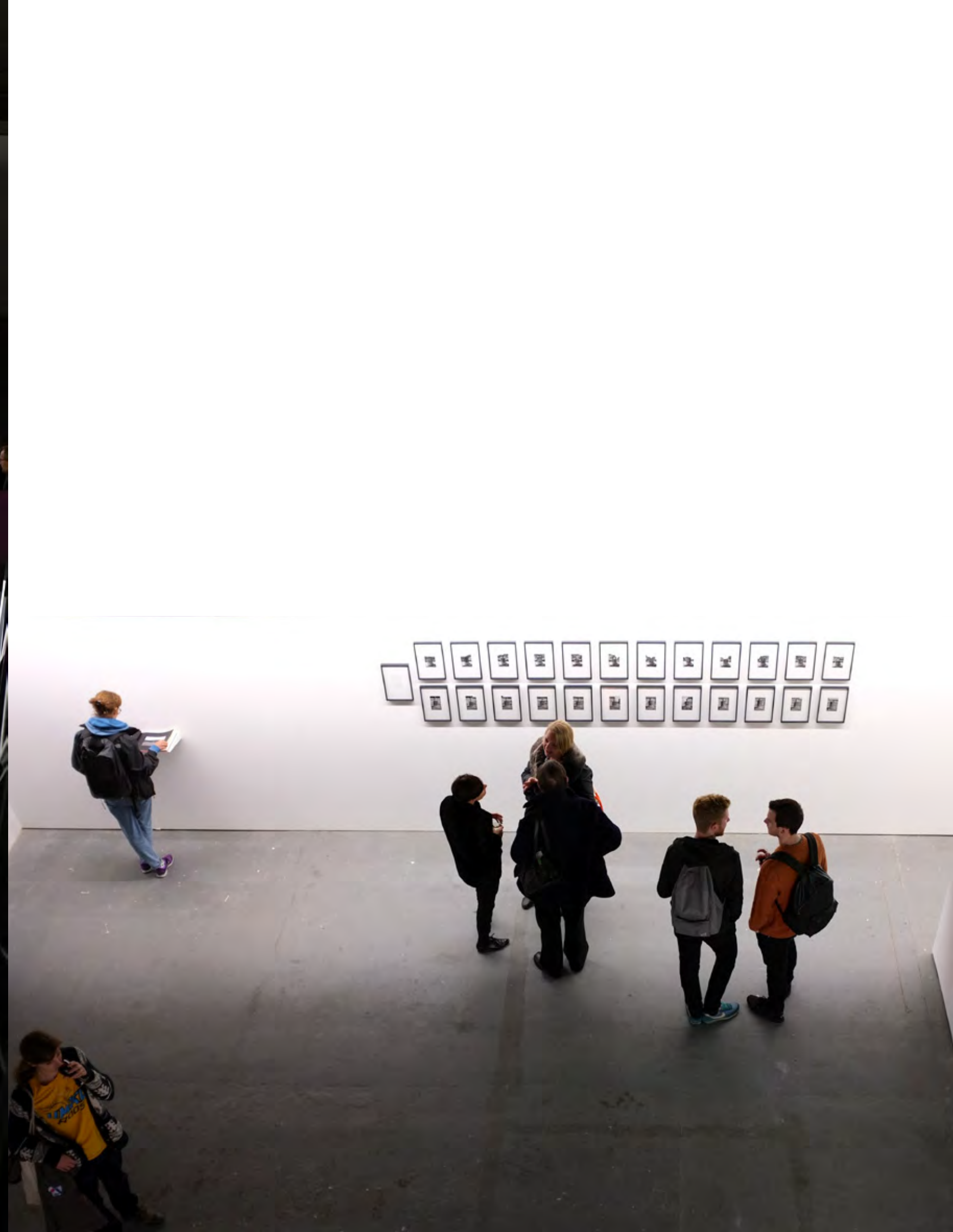
Exhibited Works:

Mirror Lake, 2013 *Solito Posto*, 2008
A Place to Read, 2010 *Voyage to Italy*, 2006 *The Little House*, 2005 *Portia*, 1984
Gradya, 1982
Hôtel Latône, 1982
In Grenoble, 1982 *Olympia*, 1982
Zoo78, 1978
UK76, 1976

Victor Burgin:

Victor Burgin taught at the Polytechnic of Central London (now the University of Westminster) from 1973 to 1988. He was nominated for the Turner Prize in 1986. He is Professor Emeritus of History of Consciousness at the University of California, Santa Cruz; and Emeritus Millard Chair of Fine Art at Goldsmiths College, University of London. Burgin's work is represented in public collections that include the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; The Corcoran Gallery of Art, Washington; Los Angeles County Museum of Art, Los Angeles Museum of Contemporary Art, Los Angeles San Francisco Museum of Modern Art; The Walker Art Center, Minneapolis; The Tate Modern, London; Museum Ludwig, Cologne, and the Centre Georges Pompidou, Paris.

This exhibition is supported by Arts Council England, Ambika P3, Catsou Roberts and Paul Fineberg ,The University of Westminster, The Henry Moore Foundation, The Elephant Trust and Galerie Thomas Zander, Cologne.



CREATION VOCAL FUTURES



Vocal Futures is a new foundation that sets out to inspire young people to engage with classical music. They returned to Ambika P3, after the success of staging the Messiah, with a new production of Haydn's The Creation directed by Patrick Kinmonth and conducted by Suzy Digby founder of Vocal Futures. In an extraordinary and dramatic staging, professional musicians were supported by groups of school children and music students in the production and presentation. Vocal Futures made full use of the space of Ambika P3, building a set of scaffolding in this raw setting, enabling a 'theatre in the round'. Vocal Futures great achievement in reaching beyond traditional audiences, and enthusing a new generation of musicians, is exemplified in these two comments: Sir Leszek Borysiewicz, Vice-Chancellor of the University of Cambridge said "The performance of The Creation was truly fantastic! It brought Haydn to life instrumentally, vocally and visually in a novel and exciting performance by amazing young artists, using the stark architectural setting to its fullest potential".

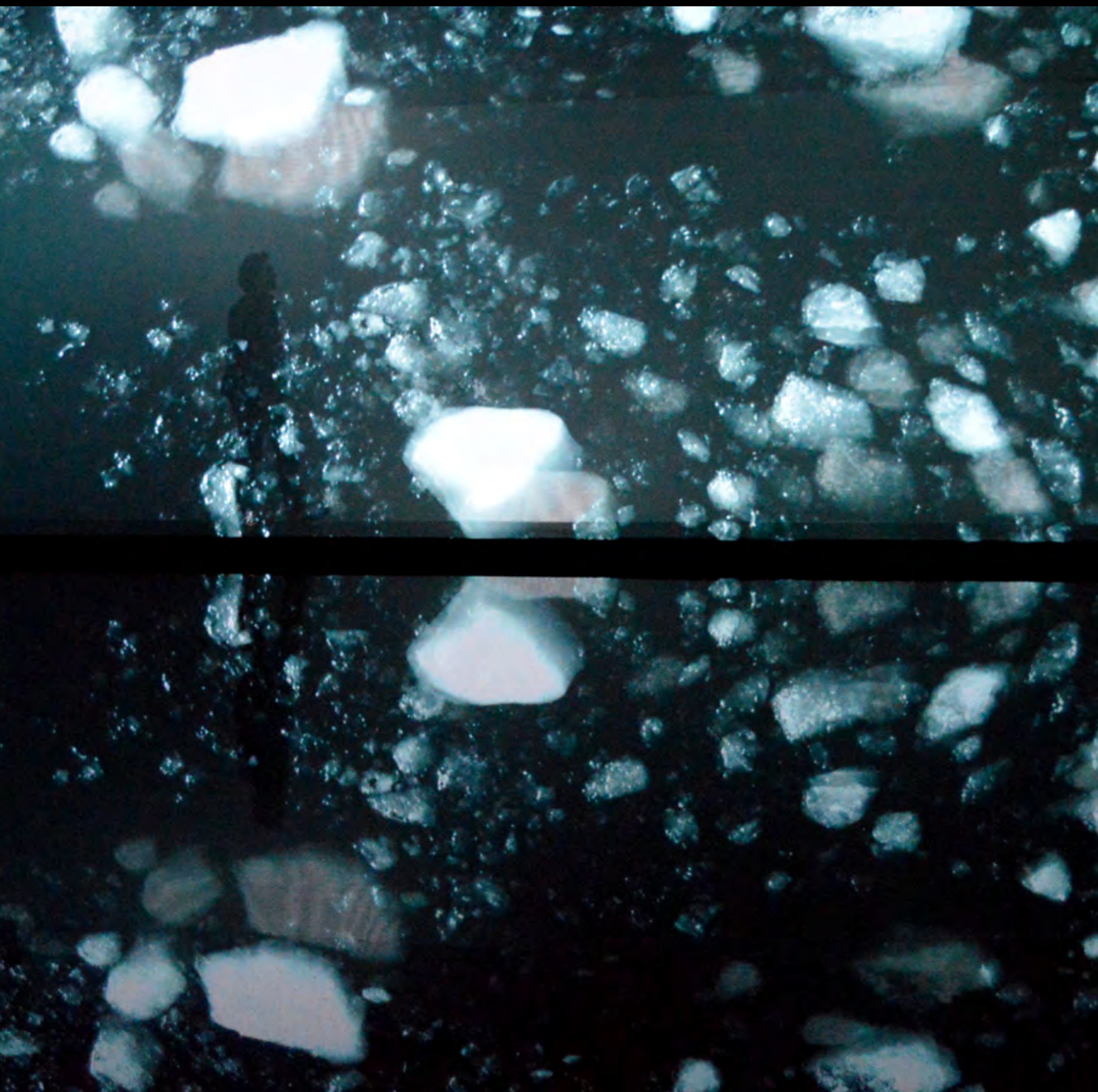
John Taylor of Duran Duran said "I recently went to see Vocal Futures perform Haydn's Creation in London. Being a pop musician steeped in the music of the late-Twentieth Century I was expecting a work of antiquity, somewhat dusty and dated. What I got was an exhilarating performance combined with cutting edge visual presentation."

P3 2014

17.01 – 19.02.14	JAN	Out of Ice Elizabeth Ogilvie in association with British Antarctic Survey
	FEB	
02.14		London Fashion Week: Hunter Original AW14
02.14		National Student Pride 2014
	MAR	
02 – 19.04.14	APR	English National Opera Powder Her Face by Thomas Adès
04.14		The Other Art Fair
	MAY	
23.05 – 23.06.14	JUN	Media, Art and Design Degree Shows
17.07.14	JUL	Ceramics in the Expanded Field Christie Brown, Julian Stair and Clare Twomey
	AUG	
17.09.14	SEP	London Fashion Week: Anya Hindmarch SS15
15 –18.10.14	OCT	Sunday Art Fair
28.10.14		Schizophrenia Taiwan 2
	NOV	
12.14	DEC	Primark Spring / Summer Press Launch

16.01.14

OUT OF ICE



OUT OF ICE ELIZABETH OGILVIE IN ASSOCIATION WITH BRITISH ANTARCTIC SURVEY

Out of Ice by Scottish artist Elizabeth Ogilvie is a dramatic new exhibition comprising environments created with ice and ice melt, constructions, films and projections of ice systems. It is an exploration of the poetics of ice with much of it created through collaborations with Inuit in Northern Greenland, reflecting on their deep and sustaining relationship with ice. It also presents film from the scientific expedition from Antarctica, the Lake Ellsworth Consortium led by Martin Siegert and supported by the British Antarctic Survey.

The use and knowledge of the ice-covered sea remains the pillar of the Inuit's identity and resilience and their most prized intellectual treasure. Immersive and contemplative, the exhibition seeks to portray the psychological, physical and poetic dimensions of ice and water whilst drawing attention to ice processes. It suggests that absence of ice poses a real danger to our planet. Describing the presence of ice in the world from a human perspective, it reveals the observational traditions of fieldwork, combined with visual splendour.

Described as one of the most significant artists of her generation in Scotland, Elizabeth Ogilvie has a strong track record in realising large scale projects which challenge conventions. Her work is a fusion of art, architecture and science, with water and ice as the main focus for her practice.

previous page: *Out of Ice*, detail, 2014, melting ice blocks, water, theatre lights, pool of water formed with pvc and timber, decking, wooden bench, screens formed with cloth-lined timber boards, 383.2 x 148.5 m

opposite: *Out of Ice*, detail, 2014, series of film projections depicting ice melt, projected on theatre gauze and through to rear walkway wall

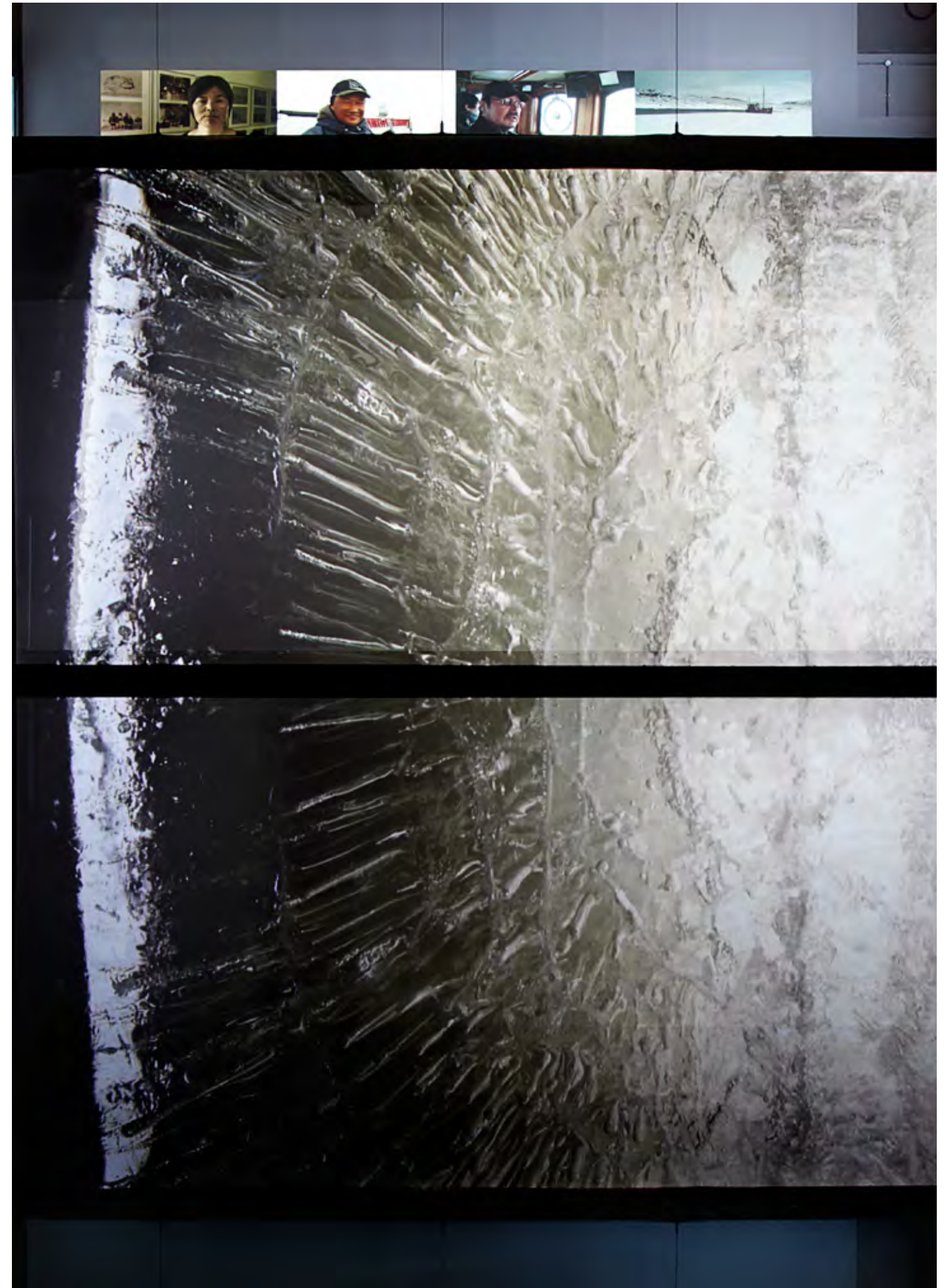
overleaf, left: Research photograph, detail, Iceberg from Sermeq Kujalleq glacier stranded on the Isfjeldsbanken, Ilulissat, Northwest Greenland, 2013

right: [left to right top to bottom]
Research photograph, Artist filming at the Icecap, Northwest Greenland, 2013
Research photograph, Off Ilulissat, Northwest Greenland, 2013
Research photograph, Rob Page, filmmaker in snowstorm among the ice floes off Ilulissat, Northwest Greenland, 2013
Research photograph, Artist filming off Ilulissat, Northwest Greenland, 2013
Research photograph, Icebergs off Ilulissat, 2013
Research photograph, Dog teams on sea ice, Oqaatsut, Northwest Greenland, 2013





above: *Out of Ice* detail, 2014 melting ice blocks
 opposite: *Out of Ice* detail, series of film projections depicting ice melt, projected on theatre gauze and through to rear walkway wall, 303 x 10 m





POWDER HER FACE

Powder Her Face charts the glamorous rise and seedy fall of the notorious socialite beauty Margaret, Duchess of Argyll. A former deb of the year, the 'Dirty Duchess' was at the centre of a scandalous divorce case in 1963, the year of the Profumo Affair, when the Establishment was caught with its pin-striped trousers round its ankles. Drawing on episodes from the Duchess's colourful life, not least her sexually voracious appetite, a mythical portrayal of this elegant yet ultimately tragic figure emerges

Powder Her Face launched Adès's international career in 1995 and remains one of his most performed works. His dazzlingly precocious score is as witty, poignant and memorable as the Duchess herself, paying homage to the popular idioms of cabaret and tango, as well as to Weill, Berg and Stravinsky.

Making his opera directing debut is Joe Hill-Gibbins, one of the most exciting talents in British theatre, in a new site-specific production created within Ambika P3, London's newest performing environment. Productions at the Royal Court (The Village Bike) and Young Vic (The Glass Menagerie) have earned Hill-Gibbins a loyal following and his recent National Theatre staging of Marlowe's Edward II has only served to confirm his reputation. Returning to ENO after triumphs in Janáček, Britten and Strauss is Olivier Award-winning soprano Amanda Roocroft as the infamous Duchess.

THOMAS ADÈS PRESENTED BY ENO

CERAMICS IN THE EXPANDED FIELD

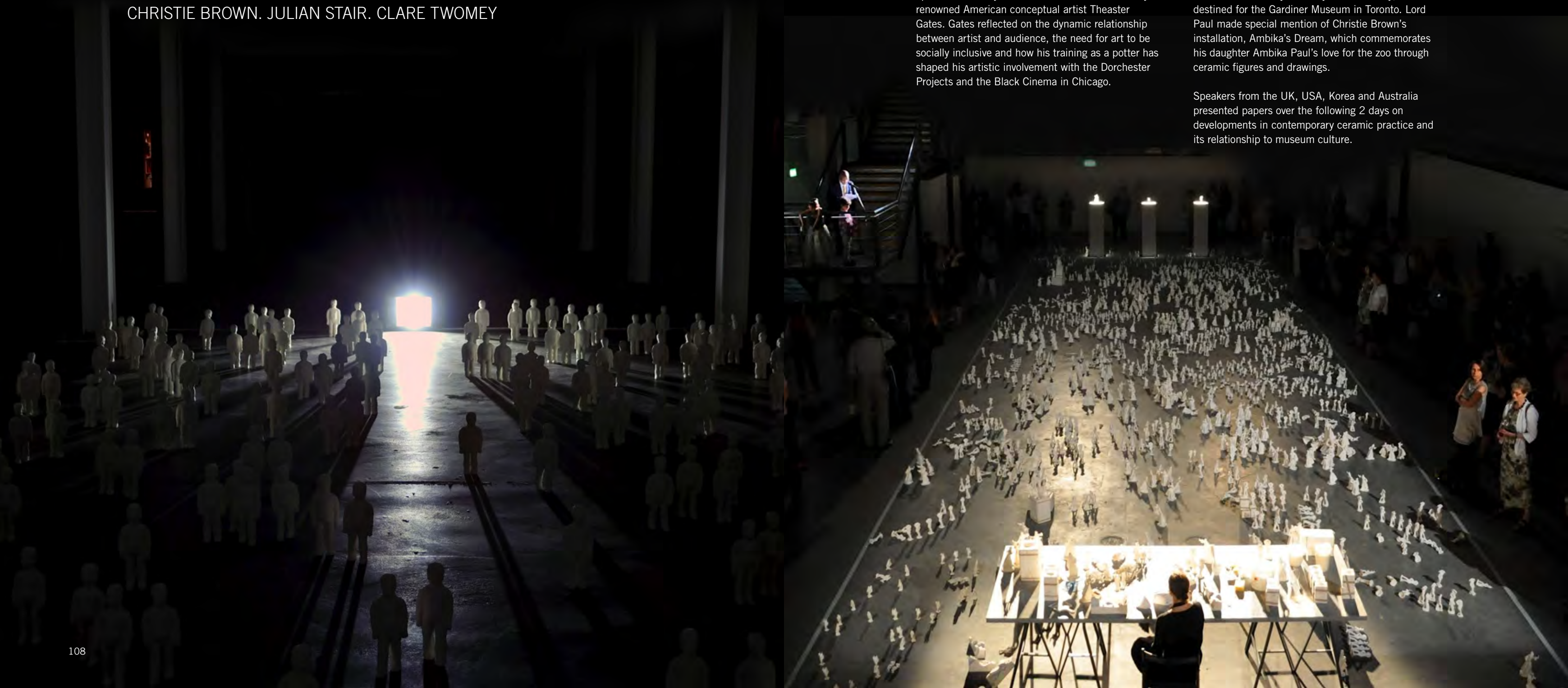
CHRISTIE BROWN. JULIAN STAIR. CLARE TWOMEY

The Ceramics Research Centre (CRC-UK) completed its latest project with a conference and accompanying exhibition marking the culmination of the 3-year AHRC funded project *Ceramics in the Expanded Field*; *Behind the Scenes* at the Museum.

CREAM researchers Christie Brown, Julian Stair and Clare Twomey hosted an international 3-day conference at the Marylebone site 17–19 July that opened with a keynote address from internationally renowned American conceptual artist Theaster Gates. Gates reflected on the dynamic relationship between artist and audience, the need for art to be socially inclusive and how his training as a potter has shaped his artistic involvement with the Dorchester Projects and the Black Cinema in Chicago.

After the opening address, delegates attended the private view of the accompanying practice-based research exhibition held in Ambika P3. The exhibition was opened by the Rt Hon Lord Paul of Marylebone, PC, Chancellor of the University, introduced by the Vice-Chancellor, Professor Geoff Petts. Lord Paul commented on the power of the monumental pots of Julian Stair, from his touring exhibition *Quietus*, and the dynamic performative installation *Piece by Piece* by Clare Twomey, destined for the Gardiner Museum in Toronto. Lord Paul made special mention of Christie Brown's installation, *Ambika's Dream*, which commemorates his daughter Ambika Paul's love for the zoo through ceramic figures and drawings.

Speakers from the UK, USA, Korea and Australia presented papers over the following 2 days on developments in contemporary ceramic practice and its relationship to museum culture.



16.09.14

ANYA HINDMARCH

FIXATION



28.10.14



SCHIZOPHRENIA TAIWAN 2



This autumn, Ambika P3 is hosting London's first major exhibition of new media and digital art from Taiwan, examining the paradoxes of the globalized world through the diagnosis of Taiwan's collective state of “schizophrenia”.

Taiwan is a microcosm of world history. Colonised in turn by The Netherlands, China and Japan, it was on the front line of the Cold War before spectacularly reinventing itself as a powerhouse of the global digital economy.

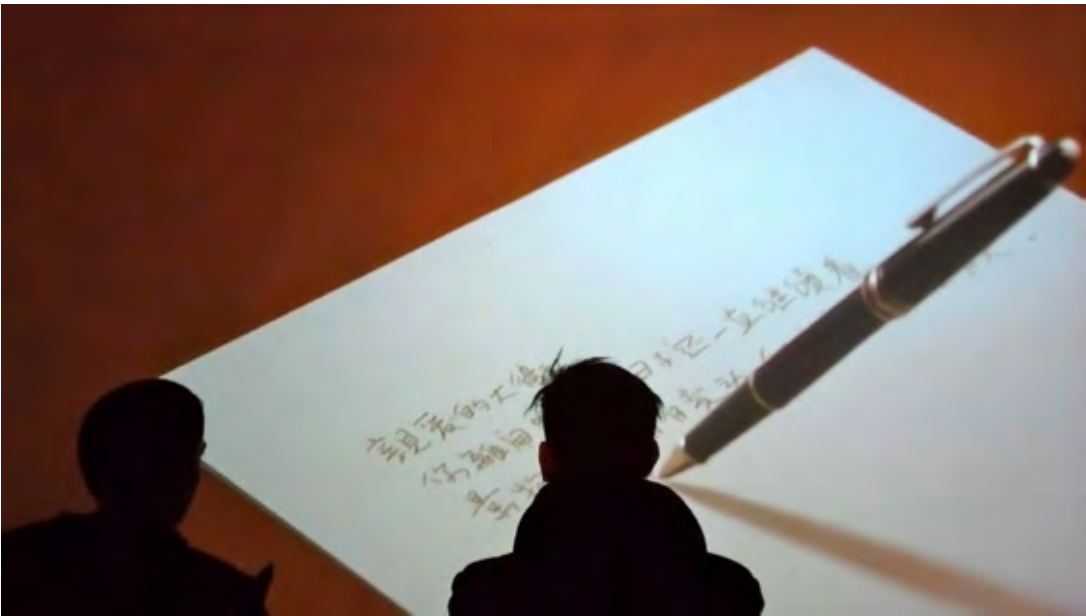
In Taiwan, everything coexists with its antithesis: cutting edge technologies and ancient traditions, the dominance of the Chinese language and the vitality of 14 indigenous tribes; democracy and mafia control; a tiny territory with global economic power; part of authoritarian China with an independent national identity and healthy traditional of public protest.

Taiwan's vibrant contemporary art scene is uniquely positioned to reflect, refract and reinterpret - from minutiae to globally networked implications – the schizophrenia of the globalized world: a malaise that leaves individuals and communities more connected than ever, and yet increasingly alienated and alone, where capitalism has brought opportunities for enrichment to every corner of the world, even as the divide between rich and poor widens as never before.

Through the work of 14 young and emerging artists, Schizophrenia Taiwan 2.0 asks: What is the role of art in this era of hyper-connectivity and dissociation?

Participating Artists
Jun-Jieh Wang, Yen-Ying Huang, Yi-Ya Chen, Chao-Tsai Chiu, Chi-Yu Wu, Pei-Shih Tu, Goang-Ming Yuan, Yu Chin Tseng, I-Chun Chen, Wan-Jen Chen, Yu-Hsien Su, Yen-Chu Lin,, Liang-Hsuan Chen and Li-Ren Chang.

Schizophrenia Taiwan 2.0 Symposium, October 25
On October 25, Schizophrenia Taiwan 2.0's curators, exhibiting artists (Jun-Jieh Wang, Yen-Ying Huang, Yi-Ya Chen, Chao-Tsai Chiu, Chi-Yu Wu and Pei-Shih Tu) and renowned Taiwanese scholars Jow-Jiun Gong, Li-Chen Loh participated in a symposium at Ambika P3 exploring the themes of global schizophrenia and the role of contemporary art in social activism.



above: Yi-Ya Chen, *Germany* 德國
below: Jun-Jieh Wang, *David's Paradise*

P3

2015

JAN	
FEB	
02.15	House of Holland AW15
02.15	Thomas Tait AW15
03.15	National Student Pride 2015
MAR	
11.03 – 19.04.15	Potential Architecture
APR	
04.15	Unilever Event
MAY	
06.15	World Architecture Festival
JUN	
09.07.15	Action Space Film Project
JUL	
24.07 – 14.08.15	Ceramics in the Expanded Field Christie Brown, Julian Stair and Clare Twomey
AUG	
21 – 29.08.15	MA Documentary Photography & Photojournalism. In our Time
SEP	
03 – 09.09.15	MA Photographic Studies. The Pensive Image
20.09.15	Vivienne Westwood Red Label SS16
.09.15	Osman SS16
26.09 – 11.10.15	Under. Martina Amati
OCT	
14 –18.10.15	Sunday Art Fair
NOV	
30.10 – 06.12.15	Now. Chantal Akerman
DEC	
11 – 17.12.15	London Contemporary Music Festival
19 – 21.12.15	Tom Corby & Gavin Baily Floating Points

20.02.15



FASHION WEEK



TIGER OF SWEDEN
THOMAS TAIT



The Telegraph

David Hall: End Piece, Ambika P3, London, review

Alastair Sooke finds David Hall's End Piece at Ambika P3 gallery a contemporary equivalent of a circle in Dante's Hell.

★★★★★



Sound and vision: David Hall's '1,001 TV Sets (End Piece)'



By Alastair Sooke (<http://www.telegraph.co.uk/culture/culturecritics/alastairsooke/>)

7:45AM GMT 20 Mar 2012

First impressions are always crucial – and the initial effect of David Hall's new solo exhibition doesn't disappoint. You hear it before you see it: an infernal cacophony created by more than a thousand television sets tuned to different channels inside the University of Westminster's Ambika P3 exhibition space on the Marylebone Road.

In recent years, Ambika P3, a venue for contemporary art and architecture inside a cavernous hall once used to test concrete for Spaghetti Junction, has staged a number of visual coups – last year's poetical light sculptures by Anthony McCall were a case in point. The work of the British artist David Hall, who trained as a sculptor but pioneered video art during the Sixties and Seventies, continues in this vein.

The babble emanates from the show-stopping central installation: 1,001 TV Sets (End Piece), a larger version of a work originally created in 1975. On a scaffold standing around 3ft off the ground, Hall has slung a thick net, upon which his plastic television sets rest. Each is tuned to one of five analogue channels still being broadcast from London's Crystal Palace until next month's digital switchover. On the day I visited, I saw several Sunday afternoon programmes vying with one another – EastEnders, The Simpsons, Murder She Wrote – as well as the fuzzy orange features of the Scottish broadcaster Andrew Neil.

The TV sets cast fluorescence into the gloom like the twinkle of a thousand skyscraper apartments softening the night. A thick electrical cable emerges from each one, snaking upwards towards a hook, where it gets bundled together with all the others, forming a kind of gigantic spinal cord pulsating with artificial intelligence. The whole piece has a distinctly sci-fi feel, like a set for Ridley Scott's movies Alien or Blade Runner.

Compared with plasma-screen TVs or touch-screen tablet computers, Hall's cathode-ray-tube television sets look ugly, boxy and old-fashioned. What in 1975 must have been a dynamic portrait of the channel-hopping modern world now appears like a mausoleum for obsolete technology. A vision of the future has become an elegy for the past. It will be especially eerie to visit Ambika P3 on April 18, when analogue transmissions in London cease for good, and the pictures on all 1,001 TV sets suddenly become white noise. That may well come as a relief: as it is, Hall has created a contemporary equivalent of a circle in Dante's Hell, with torment provided by the ceaseless chatter of our media age.

Agitprop idols

The collaborative triumphs of Mr and Mrs Kabakov

By Sophie Hastings

“‘THE Happiest Man’ is a peculiar installation,” says Emilia Kabakov down the line from New York, where she lives with her husband and collaborator, Ilya. “An imaginary character is trying to escape from society and at the same time wants to find paradise. It is a strange form of escapism: he goes to a movie theatre – a very public place – but builds his own personal space inside. He doesn’t leave his apartment, but cuts out a window through which he can see the screen.”

This mesmerising installation, shown last year in Paris at the Jeu de Paume, is currently at Ambika P3, a 14,000 sq ft underground hangar attached to the University of Westminster in London’s Marylebone. “The public has a choice,” continues Emilia. “They can watch the films from the cinema or the apartment.” Either way, the experience is extraordinary: clips of Russian propaganda films, with their euphoric depiction of collective life, create a concentration of “happiness” for the viewer that is alluring, sentimental and almost impossible to leave.

“People sit for hours,” says Emilia. “This is no longer propaganda, because we know it was all a lie, and yet there remains a small doubt in our minds. We want to believe in fairy tales and the idea of collective happiness is different from Hollywood movies, where you identify with the characters. Here, it’s not about me, it’s about society. And if I’m part of that society, maybe paradise is possible.”

Complex, political (though never didactic) and hugely influential, the Kabakovs have been collaborating

since the Eighties. They are highly respected in the art world but not much known beyond the professional sphere, perhaps because their work can be intellectually demanding. (“We like our work complicated,” says Emilia.) But it’s also fun, moving, clever and engaging and, as their profile bursts into the public domain, via newsworthy sales and ground-breaking shows, the Kabakovs are set to become household names.

In 2008, Ilya became Russia’s most expensive living artist when his 1982 painting, “Beetle”, sold at auction for £2.9m. Last year, a private collector sold the most comprehensive Kabakov collection, amassed over 20 years, to Roman Abramovich and his partner, Dasha Zhukova, for an undisclosed sum estimated to be around £39m.

In 2008, Zhukova inaugurated her cavernous Garage centre in Moscow with *An Alternative History Of Art*, the Kabakovs’ first show in Russia for 20 years. “Many people didn’t get it,” says Emilia. “It was an installation that showed an imaginary history of art in three stages.” The exhibition had an unexpected emotional impact on older Muscovites. “One woman got so angry she tried to break a painting – a pastiche of social realism. When the guards came and asked what she was doing, she said the painting was the dark that had destroyed Russia.”

If the irony inherent in the Kabakovs’ rewriting of the past was lost on some, it comes as no surprise to Emilia: “There are no leaders in the world now. Putin lacks strength, the West is beset by financial scandals, the Arab Spring echoes Russia. So we look



Adam de Soer
Rifleman, London
Until 30 April

Sebastião Salgado:
Genesis (above)
Natural History
Museum, London
11 April –
8 September

Sterling Ruby
EXHM,
Hauser & Wirth,
Savile Row,
London W1
Until 4 May

Raqib Show
Manchester Art
Gallery
Until 26 May



Prop art:
‘The Happiest
Man’ ponders
‘the idea of
collective
happiness’
in Soviet
propaganda
films, says
Emilia Kabakov

to the past and glorify it. Stalin is seen as a hero again, and old propaganda movies play on Russian TV.”

Emilia’s experiences of the Soviet Union are different from those of her husband. Fascinatingly, they are a generation apart, but members of the same family: Ilya’s father was Emilia’s grandmother’s brother. “Ilya took me to the train station on the day I left Russia in 1973, but he would not come with me,” remembers Emilia. “He was scared. He couldn’t leave his friends, his work... To emigrate then was terrifying: you could never go back.” What gave her the courage? “I’m from the Sixties and we had a freer mentality, a feeling we could take charge of our lives. But Ilya’s generation didn’t have this.”

Born in Ukraine in 1933, Ilya trained in graphic design and was a successful “official” artist in Russia for many years. He began to make “unofficial” work in the mid-Fifties. A series of drawings, “Shower” (1965), in which a man stands under a shower that has no water, were seen by the Communists as a complaint about a lack of material comforts and he was forced to work under a pseudonym for several years.

Increasingly approached to show his work abroad, Ilya found himself in New York in the Eighties and re-met Emilia, who was working as a curator. “Love allowed us to begin working together,” she explains. Ilya became an émigré almost by default: “For a while he didn’t accept that he’d left, but now he does.”

Celebrated installations include “The Toilet” (1992), which comprised a public rest room that appeared to have been converted into a living space, and “Monument To A Lost Civilization” (1999), an unnavigable underground space in which visitors searched for a “garden” only to find the door locked. Both are natural precursors to “The Happiest Man”, in which the exploration of public and private space, escapism and survival attests to the “dual lives” Emilia says she and her husband were once forced to lead. “You had to talk in your kitchen with a few trusted friends and be someone else in public. You cannot do this and stay sane.”

‘The Happiest Man’ is at Ambika P3, 35 Marylebone Road, London NW1, until 21 April. p3exhibitions.com. Two Mountains, an exhibition of the couple’s paintings, is at Sprovieri, 23 Heddon Street, London W1, until 11 May. sprovieri.com

Stifter’s Dinge: Heiner Goebbels, Ambika P3, NW1 - review



Grand entrance: The pianos arranged on a huge platform in Stifter’s Dinge

Ben Luke

05 November 2012

Critic Rating ★★★★★

Reader Rating

Shate

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Reservoirs

Colombia

Visual Arts

Psychopaths and human sacrifice as Opera House takes on ENO



Lion King has a roaring Olympic year

What you experience depends on at what point in the four-hour sequence you arrive. The pianos, with their strings and hammers exposed, are arranged on a huge platform which moves forwards and backwards over three reservoirs of water, often lit by vast spotlights around the space.

Screens drop down, reflecting the movement of the water or showing projections of bucolic artworks by the Renaissance painter Paulo Ucello and the Dutch classical landscape painter Jacob van Ruysdael. Voices, like a reading of one of Stifter’s stories, an interview with Malcolm X and a song by Colombian Indians, echo around.

All around are objects producing strange noises — a hydraulic arm hits a lone guitar string producing an abrasive drone; a long plastic pipe is hit by a beater, prompting a deep, resonant pulse. The pianos might play a lilting melody or emit sharp percussive clangs and trills.

Goebbels’s brilliance lies in collaging these elements together. I will never forget the spectacle of standing before the pianos as they repeatedly played mesmerising arpeggios, their hammers dancing frenetically. Then, as they stopped, their platform moved backwards to reveal a magical carpet of icy smoke over the reservoirs.



Elizabeth Ogilvie Artist

“It is my experience of the countryside that I am trying to convey to the public’

By KAREN WRIGHT
Portrait by MARTIN HUNTER

Elizabeth Ogilvie lives in a converted cinema facing the sea in Kinghorn, Fife, an hour north of Edinburgh. Scotland. She and fellow artist Robert Callender, her late husband, brought the cinema while they were working in Leith. “Our work had outgrown the studio, which was a very low old stable block and we could not see how the final work would look before it was installed. We decided it will give the work the opportunity to flourish in this new environment.”

When the building came on the market, it was derelict and they reclaimed it bit by bit, adding comfortable living accommodation along with many windows on the mezzanine floor.

There are two balconies, one looking seaward and an indoor balcony that allows Ogilvie another perspective on

her work. It is in a particularly apposite position, as her artistic research is about water, and more recently about ice conceived through video, photography and installation. She is currently experimenting with blocks of melting ice suspended over a small pool, to be shown near to projections of glaciers in her forthcoming show.

Ogilvie was born in 1946 and brought up near the Cairngorms. “I was a great player with water when I was a child. I was fascinated with streams and rivers and spent a lot of time with another friend of mine just exploring.”

She credits her rural upbringing as having a profound influence on her work: “It is that experience of seeing and being surrounded by the countryside and the natural world that I am trying to convey to the public.”

It is not her aim to be overtly political, but she “expects the public to meet her half way”. Her show, soon to open

Jacket required: Elizabeth Ogilvie in her Fife studio

in London, will also host a conference about climate, including as key note speakers, Inuits and Alaskan scientists.

Ogilvie does not heat the studio, wrapping up in thermals, saying it is appropriate to pursue her research into ice in the chill of the large room. Recently she has been researching in Greenland, flying from Denmark and landing in the disused volcanic crater that houses the remote airport.

She has befriended the local Inuit who use the ice cap as both their garden and hunting ground, harvesting plentiful fish through ice caps. It is with their guidance that she has begun to realize how “fearfully” they are reacting to the changing landscape.

“They are aware of the changes over the decades. There have been changes before but there is much, much, more now. As urban people, we do not look as we do not need to. They have to be aware of their environment.”

Ogilvie does not presently work with a gallery, saying that her need for one was replaced by her position as a teacher in a university. “When I am experimenting I can take big risks with exhibitions. I would rather than feel ashamed about kowtowing to anyone else and what they are thinking.”

Elizabeth Ogilvie: *Out of Ice, Ambika P3*, London (p3exhibitions.com) 17 January to 9 February

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Powder Her Face review – Made memorable by Roocroft's duchess

Ambika P3, London

Thomas Adès' opera on the downfall of Margaret, Duchess of Argyll, can seem heartless, but Amanda Roocroft's nuanced performance is full of pathos.

★★★★



George Hall
The Guardian, Thursday 7 April 2014 17:17 BST



Vulnerability ... Amanda Roocroft in Powder Her Face. Photograph: Tristram Kenton

Opera

Opera

Powder Her Face
Ambika P3, London
NW1 5LS

Until 19 April
[More details](#)
Box office:
020-7845 9300

Powder Her Face Ambika P3, London
★★★★

During an earlier part of her lengthy career as a celebrity, Mrs Sweeny, who would subsequently become Margaret, Duchess of Argyll, was rhymed with Mussolini in the 1934 Cole Porter song, *You're the Top*. Since 1995, however, her musical identity has been primarily associated with [Thomas Adès's](#) opera to [Philip Hensher's](#) satirical libretto, which focuses on the duchess's later years and especially her extremely public disgrace as a result of a notorious divorce case centring on her sexual behaviour.

[English National Opera](#) presents this modern classic in a vast hall in Marylebone, where the audience for [Joe Hill-Gibbins'](#) production is arranged on three sides of a central performing space like members of an enormous jury; on the fourth side is placed the instrumental ensemble, plus conductor [Timothy Redmond](#), who steers the music with panache as well as efficiency. The venue, though, has an over-resonant acoustic that dissolves too many of the sung words.

Yet Hill-Gibbins and his [designer Ultz](#) tell the louche tale of the duchess's downfall with clarity and lashings of appropriate period detail; photographs relayed on screens remind us not only of specific dates within a narrative that moves backwards and forwards, but also of the means by which her reputation was ruined.

It's a piece that can seem clever but heartless – and clever it undeniably is, with Redmond here highlighting the multiple parodies and references Adès's score indulges in. What makes this staging truly memorable, though, is the extraordinary portrait of the duchess offered by [Amanda Roocroft](#), whose richly imagined performance lends a generally unsympathetic character a surprising degree of pathos and vulnerability. She also sings the role with admirable lyrical breadth, impeccably supported by [Clare Eggington's](#) Maid, [Alexander Sprague's](#) Electrician and [Alan Ewing's](#) Hotel Manager, all three of whom manage their various alternative identities with complete perspicacity.



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