

Alan Kane

HOME OF METAL

4 Bed Detached Home of Metal

22 June — 1 September 2019



Exhibition guide

Contemporary art collides with metal culture in this unique exhibition created by artist **Alan Kane** and commissioned as part of Home of Metal.

Alan has conceived of the spacious and elegant Floor 3 Galleries as a domestic environment, playfully confounding notions of public and private space and expectations of scale, purpose and value. Metal as material and “Metal” as a global cultural phenomenon interplay throughout this part-domestic and part-institutional space.

A Metal “Lounge” brings together a range of works by contemporary artists, some of whom are also metal fans. The Lounge is themed around M(m)etal with a domestic bent. Participating artists are **Jeremy Deller, Una Hamilton Helle, Des Hughes, Jim Lambie, Sarah Lucas, Jessica Mallock, Mike Nelson, Simon Periton, David Shrigley, Mark Titchner, Hayley Tompkins, Cathy Ward & Eric Wright** and **Charlie Woolley** as well as **Alan Kane** himself who has created brand new sculptures, paintings and prints especially for the exhibition.

Midlands metal fans **Kayleigh Archer, Samantha Hornsby, David Jolley, Millie Millburn, Bill Sneyd** and **Philip Walchester** have worked with Alan and the Gallery team to create domestic-themed installations as part of the exhibition, celebrating their collections. These presentations evoke the spirit of Walsall’s renowned *People’s Show*’s of the 1990s and Kane and Deller’s *Folk Archive* of 2005 onwards.

Alan Kane’s *4 Bed Detached Home of Metal* is a celebration of passion, creativity and collaboration, bringing together the contemporary visual arts with the world of Heavy Metal music and culture.

THE PARTICIPANTS

Alan Kane’s practice frequently engages with the value of everyday creativity and collaboration. Notably he worked with Jeremy Deller to create *Folk Archive: Contemporary Popular Art from the UK*, celebrating creativity in all its forms from clairvoyant’s signs to confiscated tattoo guns from prisons, as well as celebrating unique local customs across the country. For this exhibition, he has imagined the galleries as a domestic environment, bringing together visual artists with Midlands metal fans. As well as developing the concept for the exhibition and selecting the artists and fans, he has also created a range of new works that reinforce the central themes of the show. These include a rock three-piece-suite including *rock, rock, Rocker*, a metal and rock rocking chair and a series of new metal “clip art” paintings.

Kayleigh Archer is a chef from Netherton near Dudley. She has an extensive collection focusing around US band Halestorm which includes T-shirts, vinyl, CD’s, magazine cuttings, drumsticks, plectrums and Lizzy Hale’s signature Gibson Explorer guitar, signed by the singer/guitarist herself. Kayleigh has seen the band live on many occasions and has met them over fifty times including five times in America. She first encountered

the band in April 2010 when they were an unknown support act and has followed them ever since.

Jeremy Deller is known for his socially and politically engaged practice which is often created for outside of the Gallery space, engaging with much wider audiences. He frequently involves others in the creative process and his work has taken the form of processions, re-enactments and documentary films as well as exhibitions. Notable works have included a re-enactment of *The Battle of Orgreave*, a violent confrontation that occurred during the 1984 miner’s strike and of course *Folk Archive* with Alan Kane, celebrating everyday creativity. For the 2016 centenary of the Battle of the Somme, Jeremy orchestrated poignant live performances across the country to remember those that lost their lives for their country. To celebrate the opening of The New Art Gallery in 2000, Jeremy designed a bag with a photograph of a young Black Sabbath.

Una Hamilton Helle is interested in the ways in which landscapes and photographs shape our interests and identities. She is inspired by belief systems and subcultures where the real and the imaginary can become intertwined. An ongoing project,

Becoming the Forest, explores the relationships between the dense spruce forests of the Northern hemisphere with the aesthetics and philosophy of black metal. The project brings together multiple voices from across the visual arts, music and science. For this exhibition, Una has created a brand new moving image work, bringing together layered narratives connecting Judas Priest, metal fans, leather subculture and Walsall's leather industry.

Samantha Hornsby is a metal fan from Nottingham, living in a small terraced house littered with memorabilia. Her collection is intensely personal. Framed gig tickets, photographs and wrist bands along with banners and signs "liberated" from festivals and events evoke treasured memories of shared experiences with friends. Samantha runs an Instagram account in celebration of battle jackets (Battle Jackets Worldwide).

Des Hughes interrogates the materials, methods and traditions of sculpture. He works with a wide range of materials, often challenging our expectations of such traditional materials as plaster, marble, bronze and clay. *Lazy Sunbather* is a clear reference to the sculptural works of Henry Moore who preferred his reclining figure sculptures to be seen in the landscape. Indeed *Lazy Sunbather* was originally installed in the grounds of The Hepworth, Wakefield. Henry Moore subscribed to the idea of "truth to materials"; that the innate qualities of the material should be

always apparent and not be disguised through the process of making art. Des gently mocks this idea across many of his works. *Lazy Sunbather* is created from steel, iron, resin and wool and the rusting of the work has been actively pursued. Des is also showing a range of smaller works in vitrines which suggest associations with archaeology or the display of valuable collections.

David Jolley is an architectural draftsman based in Northamptonshire. He has an extensive collection of rock and metal music and memorabilia and has a particular interest in the Donington Monsters of Rock festivals. The most comprehensive part of his collection, however, is dedicated to Italian gothic metal band Lacuna Coil. David has built his own study which celebrates his love of metal. He has generously agreed to take it apart and to painstakingly recreate it in the Gallery as part of this exhibition.

Jim Lambie transforms everyday materials into compelling new works, often alluding to music. He is represented by two works, *Knight Club* (2010) and *Ultra-Glow* (2016). *Knight Club* was created for his solo exhibition, *Metal Urbain* at the Modern Institute in Glasgow. For this show, he experimented with metal as a material creating a metal floor called *Metallica* and metal paintings, each called *Metal Box*. *Knight Club* is created from a crushed suit of armour and an electric oven set into cast concrete blocks and placed on metal plinths.

Ultra-Glow was created for his Modern Institute exhibition *Electrolux* which focused around domestic life.

Sarah Lucas frequently employs visual puns and bawdy humour to confront stereotypes around gender and sexuality. *Cola Zeppelin* is one of a number of "zeppelins" the artist has created and was included in the exhibition, *In-A-Gadda-da-Vida* at Tate Britain in 2004, featuring works by Sarah with Damien Hirst and Angus Fairhurst. Its title was taken from a 1968 album by US band Iron Butterfly and was apparently derived from a miscommunication from the inebriated singer's attempt to say "In the Garden of Eden". The three artists collaborated to create an intensely psychedelic installation exploring themes of love, sex, death and destruction. Sarah's zeppelins are powerful sculptural works which employ sexual innuendos and associations. A pink-toned zeppelin was entitled *Spam Zeppelin* alluding to "spam javelin"; slang for an erection. *Cola Zeppelin* characteristically appropriates everyday objects and also alludes to excessive consumerism.

From a body of work produced in 2009, *Hanging Up* by **Jessica Mallock** combines both sculptural and photographic practices, testing the conventions of both disciplines. For this series, her ongoing interest in highlighting the invisible and taking the role of an activist for the politics of the personal is reflected through subjects drawn from around the home;

a worktop, a chopping board, tin foil or a crumpled j-cloth. These works tamper with the distinctions between the two-dimensional medium of photography and three-dimensional space to draw compelling parallels between her role as artist and her seemingly conflicting roles of mother, wife and a keeper of the home.

Millie Millburn is a ten year old metal fan from Birmingham. She collects skulls and rocks and these are displayed in her bedroom which has been partly re-created in the Gallery. The bedroom features a wall painted by Millie with artist **Craig Earp**; a far-off galaxy populated by monsters, as well as a mask made by Millie with mum Jo. Millie (Miller Killer) is the lead singer of metal band HAQ123 alongside friend Zac (Zacattack) and his dad Dave. The trio have just recorded their second album and are planning a tour. They have performed previously at a range of venues including the Supersonic festival in Birmingham and the World Metal Congress in London earlier this year. The band are performing at the Gallery as part of the project.

Mike Nelson is known for his large scale installations. His epic installation *The Asset Strippers* can currently be seen in the Duveen Galleries at Tate Britain (until 6 October). Mike has brought together a range of found objects that informed his childhood. They include knitting machines, woodwork stripped from an army barracks and the doors from an NHS hospital. Mike

is interested in the material qualities of these artefacts but also their social and political context. These objects evoke a powerful physical presence as monuments to a lost era.

Simon Periton's large suspended sculptures *Executrix* and *The Executive* reference the kind of scalpels used for craft-related activities. However, their expanded scale suggests more sinister associations with a guillotine blade or a falling axe. These works were originally created for an exhibition called *The Rose Engine* at the Modern Institute in Glasgow in which Simon explored the links between decoration and the worlds of finance and security. The Rose Engine is a geometric lathe used to produce complex patterns designed to prevent forgery on bank notes and postage stamps for example. *Executrix*, positioned just over head height, references the German Fallbeil used during the 18th and 19th centuries to execute debtors. One of its "blades" is polished and lacquered gold and the other is spray painted and powder coated in black, alluding to the contrast between the beautiful and the luxurious, the disturbed and the corrupt.

David Shrigley is best known for his distinctive sense of dark humour and his unique observations on everyday life. Though drawing is at the centre of his practice, he works across a wide range of media including sculpture and animation. He engages audiences globally through his publications and merchandise. Though playful,

David is fascinated by death and our attitudes towards it. In a previous work, a taxidermied cat stands upright, carrying a banner proclaiming "I'm Dead". *Death Gate* invites the viewer to pass through it, challenging our beliefs and superstitions about mortality. This work was recently included in *Lose Your Mind*, a solo exhibition organised by the British Council which travelled to China, Japan, New Zealand, Korea, Chile and Mexico.

Bill Sneyd is a metal fan from Cheslyn Hay with a passion for Judas Priest. He found his love for the rock and metal genre from a fellow student at Walsall College of Technology in the late 1980s. Bill is a huge supporter of Home of Metal and its longest standing volunteer. For the exhibition, Bill is generously lending his collection of Judas Priest and Rob Halford t-shirts which adorn washing lines across the galleries.

Mark Titchner is fascinated by words and language. He works across a wide range of media and has increasingly been working in the public realm. Mark's solo exhibition *Be True to Your Oblivion* was presented at The New Art Gallery Walsall as part of the first Home of Metal season in 2011. It included a range of works including a collaboration with Nicholas Bullen, formerly of Napalm Death and a banner with the words *I'll Choose My Fate* taken from a Judas Priest lyric. For this exhibition, Mark was commissioned to create new works. He

has produced two domestic mirrors, one showing the back of his own head; a reference to Magritte's iconic painting *Not to be Reproduced* (1937) and the artwork for Black Sabbath's 1975 album *Sabotage*. In the second work Mark refers to the tradition of metal bands using indecipherable typography; here what appears to be an inky scrawl suggests the phrase *Be True to Your Oblivion* in reverse.

Hayley Tompkins often combines painting with object-making. Her sculptures and installations frequently draw on domestic items which are often used to create minimal installations. Her works in this exhibition are paintings on cutlery. There is a fragility and lightness of touch to Hayley's work, in contrast to some of the more emphatic works in the exhibition.

Philip Walchester is a metal fan from Walsall. He collects a wide range of memorabilia including posters, guitars, magazines, t-shirts, flyers and merchandise. He has sung in bands and also crewed for local bands both in the UK and Europe. He used to work at the Foundry in Birmingham and presents radio and podcast shows. For the exhibition, Philip is displaying some of his metal-themed beer and wine bottles as well as other ephemera as part of Alan Kane's "kitchen" installation.

Cathy Ward & Eric Wright have been working collaboratively since 1997. Their elaborate sculptures are created using a myriad of materials

and found objects relating to history, myth, folklore and industry. This body of work traces the history of capitalism from the Crusades through to the birth of the global economy to the present day's follies and excesses. *BeauRoque*, in contrast, is a warmly satirical work that celebrates rock icons by presenting them as wildly extravagant Baroque portraits. It was originally inspired by Penelope Spheeris' rockumentary *The Decline of Western Civilisation Part II: The Metal Years* (1988). The portraits are presented on a wallpaper designed by Cathy that is characteristic of her drawings and prints. Created originally using a scratchboard technique, where the surface of black Indian ink is scraped away to reveal an underlying layer of white china clay, these drawings suggest cascading and contorting masses of hair. Cathy's childhood was spent in the care of the "Sisters of Mercy". Traditionally these nuns had no hair and this fascinated Cathy as in the 1960s and 70s, long flowing hair was a symbol of liberation. These pulsating patterns might also evoke unseen forces such as sound waves or magnetic fields or indeed the kind of complex decoration used to prevent forgery.

Charlie Woolley is an artist and also runs a Heavy Metal record shop, Crypt of the Wizard, on Hackney Road in London. For this exhibition, Charlie has compiled a playlist of songs that are played on radios integrated into the installations.

Alan Kane

Alan Kane was born in Nottingham in 1961 and lives and works in Somerset and Great Yarmouth. Recent projects include *Home for Christmas*, Tate Britain (2017-18), *Early Graves*, Royal Shakespeare Theatre, Stratford (2017) and *British Art Show 8* (2016). He often works with Jeremy Deller and their international exhibition of contemporary folk art (*Folk Archive: Contemporary Popular Art from the UK*, 2005) featuring trade union banners, prisoner's paintings and wrestling costumes, was presented at The New Art Gallery Walsall in 2006. The collection was acquired by the British Council Collection.

Home of Metal

Home of Metal is a season of events and exhibitions conceived and produced by Capsule to shine a light on the global phenomenon of Heavy Metal and join the dots between music, social history, visual art and fan cultures to produce a new perspective on Metal. From May to September 2019, Home of Metal presents four further exhibitions in partnership with organisations in and around Birmingham including *Black Sabbath – 50 Years* at Birmingham Museum & Art Gallery, *Monster Chetwynd: Hell Mouth 3* at Eastside Projects, *Ben Venom: All this Mayhem* at mac and *Przemek Branas* at Centrala, demonstrating Heavy Metal's reach into all corners of culture through explorations of fantasy, chaos, performance and fandom.

www.homeofmetal.com

EVENTS

In Conversation

Saturday 13 July, 2pm

Join artists Alan Kane and Mark Titchner with Deborah Robinson, Head of Exhibitions and Lisa Meyer, Co-Founder and Artistic Director of Home of Metal, for an informal talk about the exhibition. Free, no booking required.

Closing event

Saturday 31 August, 11am – 4pm

Featuring a performance by HAQ123 and mask-making with Jo Millburn and Craig Earp.

Please see our website for further information including events and activities for children and families.

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