

COMMISSIONS IN THE NORTH OF ENGLAND





Since the late 1980's the North of England has experienced an unprecedented rise in the commissioning of artists outside the gallery. Initially projects like Grizedale and Gateshead's Garden Festival provided both the momentum and a vision for the region to be at the forefront of public art commissioning. Success in attracting regeneration and Arts Lottery funding has enabled Local Authorities and development agencies across the North to deliver the most diverse and stimulating programme of public artworks in the country.

Northern Arts hosted the 1996 Year of Visual Arts which brought national and international recognition to the artistic ambition of the area. The 1996 Year of Visual Arts has led to numerous flagship developments including the National Glass Centre in Sunderland, Antony Gormley's *Angel of the North*, Art on the Riverside, Baltic Centre for Contemporary Art and The Music Centre Gateshead.

Overall, the commitment to visual art as a core ingredient within regeneration has given the North of England a unique and stimulating programme, which underlines the region's profile as an area for creative achievement and growth.

Andrew Dixon,
Chief Executive, Northern Arts

REGENERATION

Heaven and Earth Roundabout

The Heaven and Earth Roundabout by Eric Bainbridge was commissioned by Hartlepool Borough Council and Cleveland Arts in 1999 and is the latest gateway sculpture in the North of England.



Eric Bainbridge: Heaven and Earth Roundabout. Hartlepool. 1999



Bottle of Notes

In 1993, before the National Lottery and in the wake of huge social and industrial change, the commissioning of Claes Oldenberg and Coosje van Bruggen to produce the *Bottle of Notes* marked a confident and ambitious new direction for visual arts commissions in the North of England.



Bottle of Notes. Claes Oldenberg and Coosje van Bruggen. 1993

REGENERATION



Train

Train is a powerful symbol of achievement between the public and private partnership of Darlington Borough Council and William Morrisons plc. *Train* also stands as a key work for artist David Mach, whose relationship with the region dates back to his startling sculpture at the entrance to Gateshead's Garden Festival in 1990.



Train. David Mach. 1997



Angel of the North



Clockwise from top: Cutting from the Sunday Times
Field for the British Isles. Antony Gormley. Gateshead. 1996
Angel of the North. Antony Gormley. 1998



It is now hard to think of Gateshead without its Angel and also easy to forget just how much the once unremarkable site has been transformed by the artist's vision. For four years Gateshead MBC navigated the unique project through a hail of press, public and political apprehension to deliver the most popular piece of public sculpture in Britain.

When compared to the *Angel of the North*, Antony Gormley's *Field for the British Isles* represents the same human presence in a miniaturised form. However, its arrival in Gateshead, 18 months before the Angel's completion, marked a new openness in public reaction to the project; especially for the 25,000 people who visited the installation to return the gaze of the 40,000 terracotta figures displayed in a former railway depot in Gateshead.

REGENERATION

Art on the Riverside



Art on the Riverside is the largest programme of public art in Britain. The project is funded by £3.5m from the Arts Lottery and £2.7m from the public and private sectors. Situated along the banks of the Rivers Tyne and Wear, the programme aims by 2002 to commission over 100 artworks and design features created by local, national and international artists. The project was started in 1995 by the Tyne and Wear Development Corporation as a strategic element within their massive programme of riverside regeneration.

Sited at the mouth of the Royal Quays development in North Tyneside, Mark di Suvero's *Tyne Anew* revolves gently in the wind and seems to conduct and point to the evolving industrial riverside background.

Sea Dreamers Rest was the first permanent commission for artist Gilly Rogers. Gilly worked to subtly transform an existing capstan with light and clay pipes cast in resin, and in addition sited two pairs of shoes – cast in bronze – which appear to be waiting at either end of the dock wall within the Royal Quays Marina.

Above: *Tyne Anew*. Mark di Suvero. 1999
All others: *Sea Dreamers Rest*. Gilly Rogers. 1997



Clockwise from top: The Red House. Colin Wilbourn, Carl Fisher. 1994
Paddle Gate. Craig Knowles 1995
Stair Carpet. Colin Wilbourn, Carl Fisher. 1992

The St Peter's Riverside Sculpture Project in Sunderland evolved from a feasibility study by Artists Agency (now Helix Arts) into one of the longest running and best-known artist residencies in the Country. Central to the project is artist Colin Wilbourn's working presence on the riverside throughout a decade which saw the decline and demolition of shipyards and the reinvention of the River Wear, with a new university campus, marina, fish quay, housing and the National Glass Centre.

Working with a team of Northern artists including Carl Fisher, Craig Knowles and writer Chaz Brenchley, Colin has produced numerous functional and sculptural artworks which are valued by the local community and now attract visitors to walk and cycle along the new St Peter's Riverside.

REGENERATION

Art on the Riverside



Juan Munoz sited the figures that make up *Conversation Piece* temporarily in Berwick upon Tweed as part of the celebrations for the 1996 Year of Visual Arts. The 22 part sculpture was cast in bronze and found a permanent home at the mouth of the Tyne in South Shields through the Art on the Riverside Programme.

Conversation Piece now stands as a magnificent gateway to South Tyneside and is a great favourite with visitors who “eavesdrop” on the mysterious group of bronze figures.



Conversation Piece. Juan Munoz. 1999



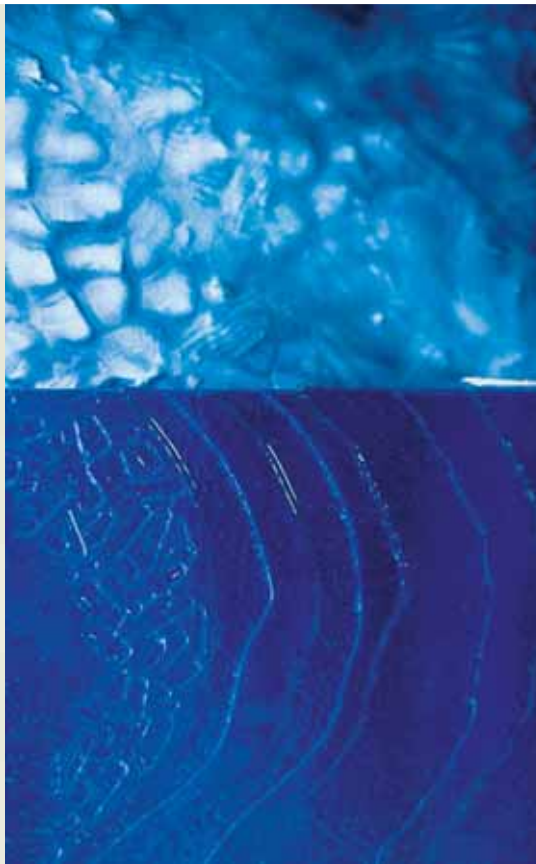
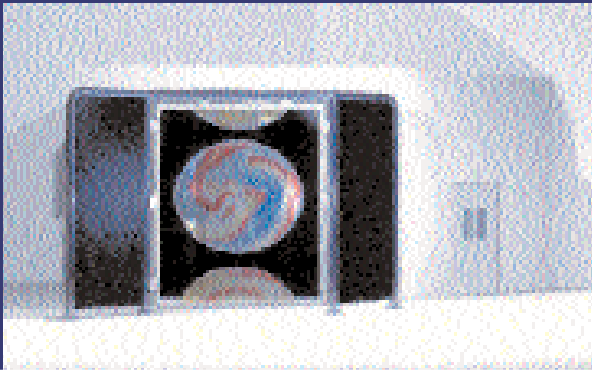
Art on the Riverside's programme of artists' commissions and residencies is now delivered through a creative partnership of four Local Authorities; North Tyneside MBC, Newcastle City Council, City of Sunderland and South Tyneside MBC. Involvement and interaction with the local community is central to the programme's success in ensuring that the riversides of Tyne and Wear are not only regenerated, but are also considered creative and special places for everyone who uses them.



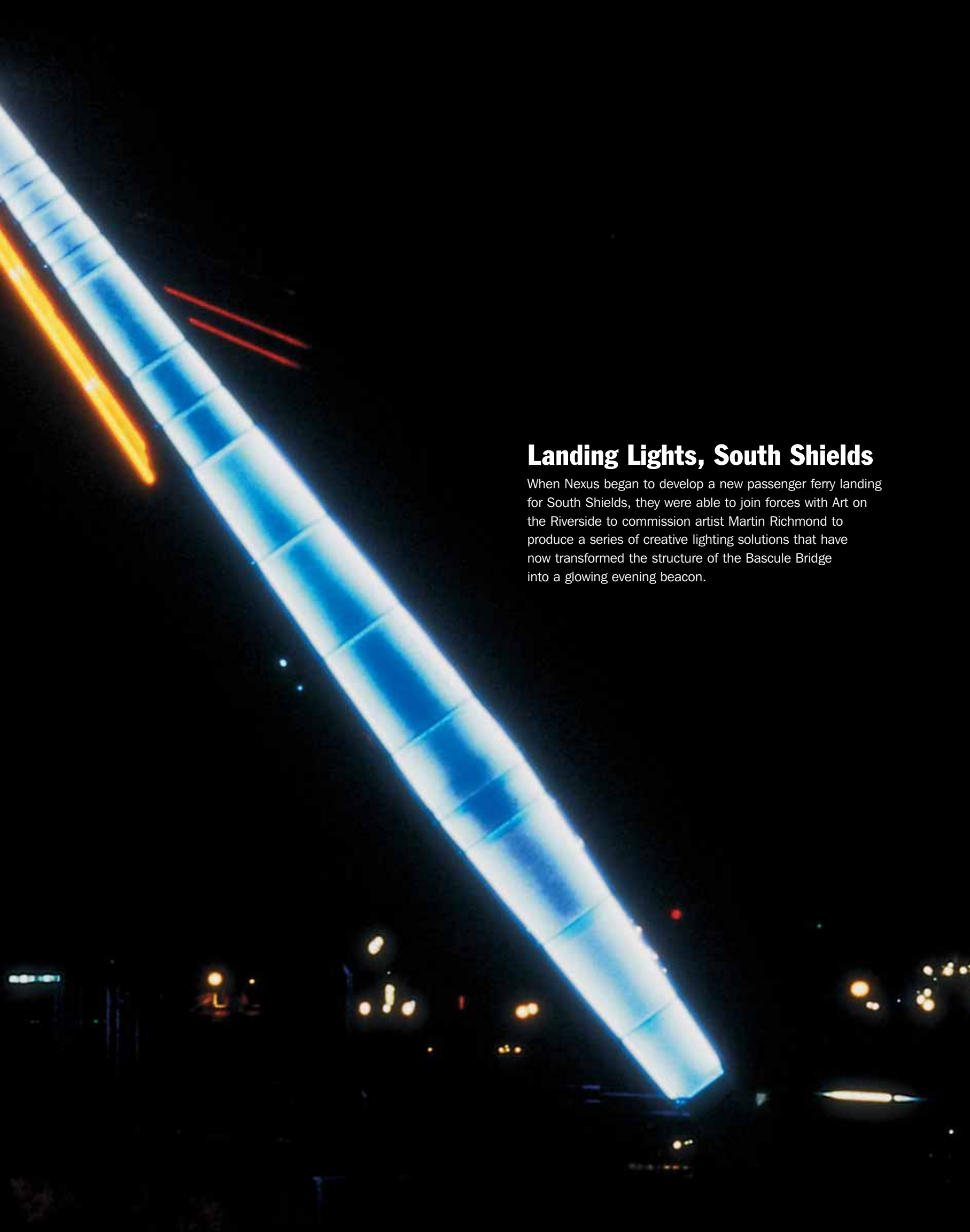
Clockwise from top: River God. Andre Wallace. Newcastle Quayside
British Artists Blacksmith Association. Newcastle Quayside
Neil Talbot. Newcastle Quayside
Tide is Turning. Linda France

Newcastle Airport

Newcastle Airport was committed to ensuring that public art was considered at the earliest stages within their major development of a new international terminal. The Airport has worked with Commissions North and the National Glass Centre to run an invited design competition for a glass screen to be sited in the International Arrivals' Gateway. Through the design process the Airport was able to achieve significant sponsorship from HSBC Bank. The successful Newcastle based glass artist Cate Watkinson will produce the commission in 2001.



Top and left: Glass design. Cate Watkinson
Above: International Departures, Newcastle Airport (opened 2000)



Landing Lights, South Shields

When Nexus began to develop a new passenger ferry landing for South Shields, they were able to join forces with Art on the Riverside to commission artist Martin Richmond to produce a series of creative lighting solutions that have now transformed the structure of the Bascule Bridge into a glowing evening beacon.

TRANSPORT



Nexus



Clockwise from top left: Ron Hazeldon. The Big 'O'. Nexus, Newcastle
Richard Talbot. Monkseaton Metro Station
Simon Watkinson. Sunderland Transport Interchange
Cathy de Monchaux. Cullercoats Metro Station
Opposite: Simon Watkinson. Sunderland Transport Interchange

Nexus has fully recognised the potential of art within public transport over the last 20 years, through permanent and temporary commissions within their 'Art on the Metro' scheme.

The latest Nexus plans for 'Art in Public Transport' aim to continue their commitment to public art. Up to 20 artists will be engaged to either make work or designs for the extension of the Metro to Sunderland, or to work in and around refurbished stations across the network.



NEW ARTS BUILDINGS



Lantern House, Ulverston



The arts group Welfare State International has been based in Ulverston in Cumbria for 18 years. Their role as “Engineers of the Imagination” has enabled them to establish a unique place in the artistic life of the region. When the opportunity to develop a purpose built centre for their work arose they ensured that the building was designed with a personality which reflected their work.

Following a Capital Arts Lottery award the *Lantern House* in Ulverston was completed in 1999, combining a full range of accessible and creative facilities within a unique building.

Clockwise from top:
Welfare State International at work
Lantern House. Ulverston. 1999
Detail from interior of Lantern House. 1999
Wishbone House. The Sitooteries. 2000
Welfare State International at work



Arc, Stockton

Over Easy is Richard Wilson's first permanent commission in the region, although his memorable installation 'One Piece at a Time' in The South Tower of the Tyne Bridge commissioned by Projects UK in 1987 marks a long association with the North of England.

With *Over Easy* Richard Wilson literally makes a giant section of the building façade revolve to produce a stunning, yet integral, architectural statement which visually promotes Arc's role as a stimulating arts building.



Main picture: *Over Easy*, Richard Wilson, 1998
Above: *One Piece at a Time*, 1987

NEW ARTS BUILDINGS



Theatre by the Lake, Keswick

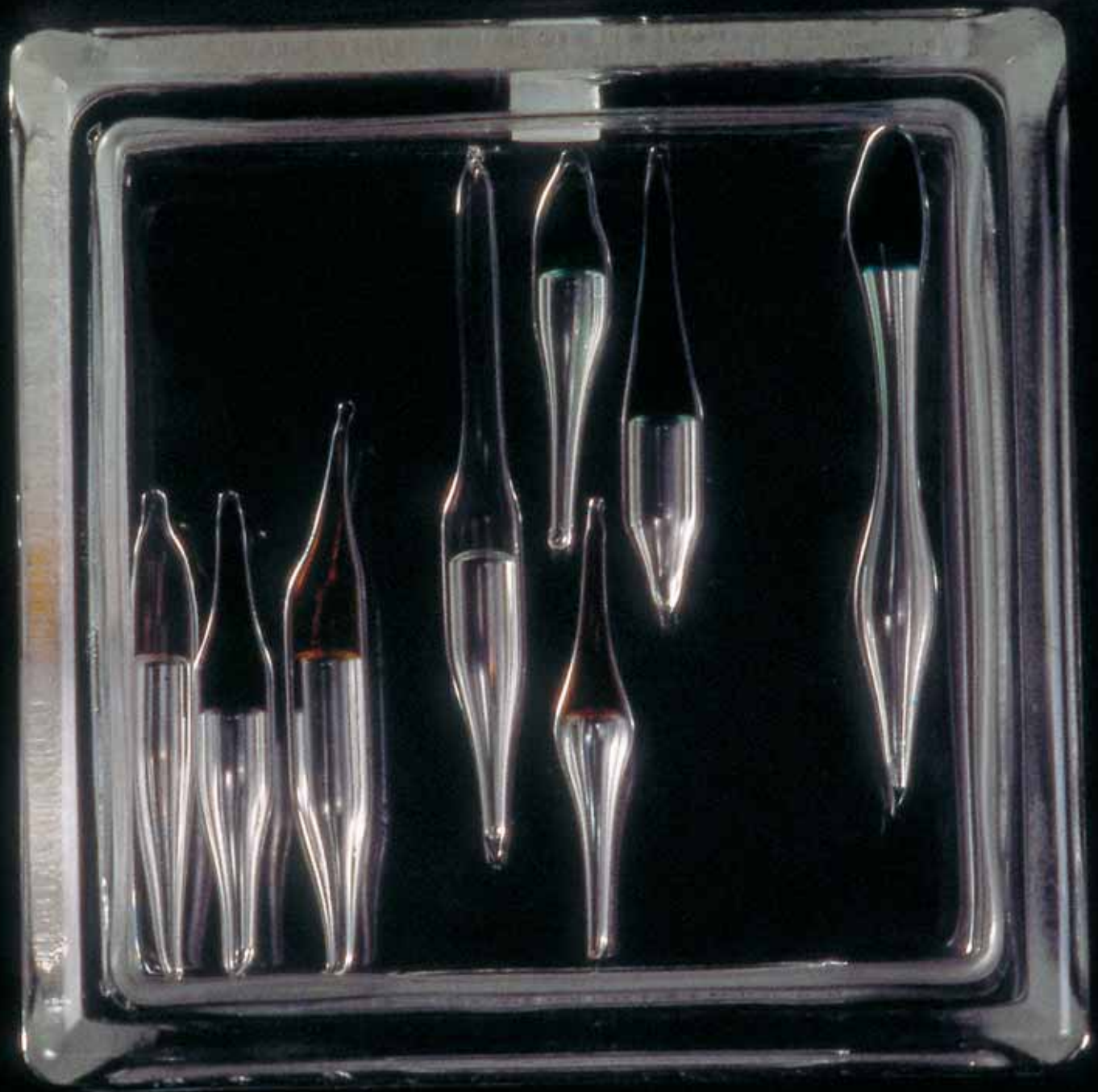
Capital Arts Lottery funding has supported the development of the new Theatre by the Lake in Keswick. Provision for artists commissions was included throughout the building programme and a range of crafts based work has been achieved including *Blue Boxes* – ceramics by Paul Scott, and street furniture and signage by sculptor William Pym.



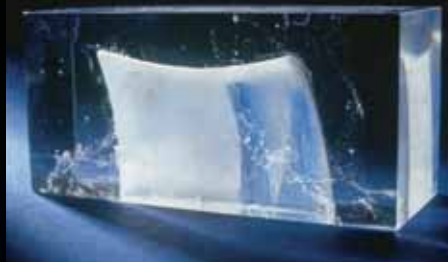
Brewery Arts Centre, Kendal

The re-development of the Brewery Arts Centre in Kendal presented an opportunity to develop a new courtyard and garden. The Brewery commissioned Jim Partridge to produce seating and Julia Barton to evolve a series of works, which draw their inspiration from the Cumbrian landscape, to create a new public space.

Clockwise from top left: Theatre by the Lake
Blue Boxes, Paul Scott, 1999
Counterpoint, Julia Barton, 2000
Seating, William Pym, 2000
Julia Barton, 2000



Tullie House Museum and Art Gallery, Carlisle



Main picture: *Whispering Wall*, Stephen Skrynka
Above: Glass detail, Kathryn Hodgkinson

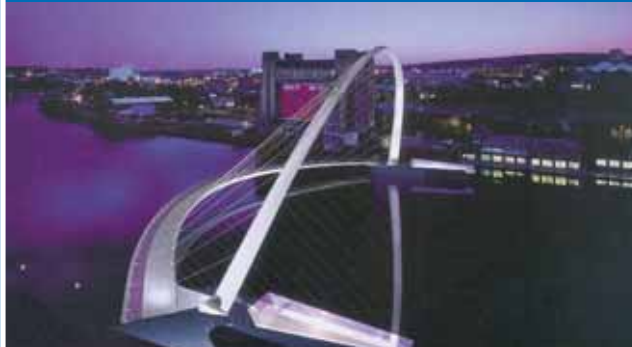
The opportunity to extend Carlisle's Tullie House Museum and Art Gallery caused an intense public debate focussing on the role of new art and architecture within the City.

Due for completion in 2000, underground gallery spaces will combine with a new underpass, linking the Museum with Carlisle Castle. The underpass will be the site for a series of commissioned glass blocks by artist Stephen Skrynka. The work titled *Whispering Wall* will contain optical objects and a set of miniaturised speakers that will be triggered by movement.

Within the design of the new Geology Gallery, the Museum has appointed Kathryn Hodgkinson, through an invited design competition, to develop a major work in cast glass that will house the stunning collection of minerals and quartz.

NEW ARTS BUILDINGS

The Music Centre Gateshead

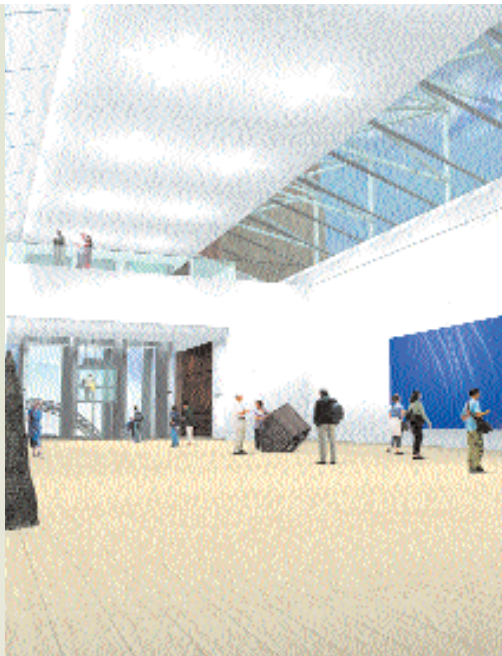


Top: Gateshead Millennium Bridge
Above: The Music Centre Gateshead

In 2000 work began to clear the site for The Music Centre Gateshead by Sir Norman Foster. The project will provide a centre of excellence, performance and education across the range of musical styles and is the culmination of 10 years of work by a creative partnership of Northern Arts, Gateshead MBC, The North Music Trust, The Capital Arts Lottery, Arts Council of England, Northern Sinfonia and Folkworks.



BALTIC, Gateshead



Opening in 2001, the Baltic Centre for Contemporary Art began its commissioning with Jaume Plensa's dramatic lighting installation and has continued to develop a vigorous programme of events and residencies across Gateshead.

Anish Kapoor's *Taratantara* reflected the Baltic's remit, to bring the most stimulating artists from across the world to make new works in Gateshead. Fabricated in red PVC and 50m long, *Taratantara* temporarily spanned the building void during the summer of 1999 and marked the Baltic's transition from a flour mill, immediately after the grain silos were demolished, to a gallery, prior to the installation of the gallery floors and infrastructure.

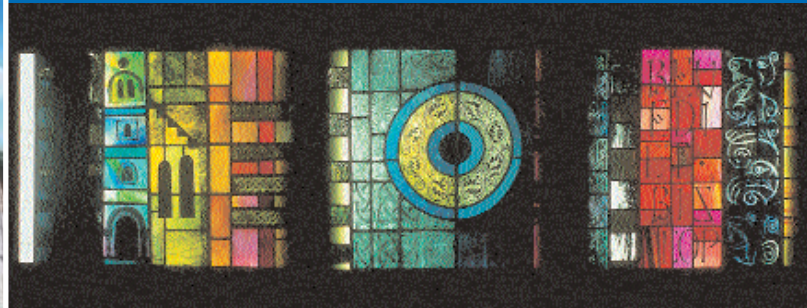


Clockwise from top:
Homage to Blake. Jaume Plensa. 1996
Taratantara. Anish Kapoor. 1999
Interior gallery image created by Digital Initiatives. 2000

NEW ARTS BUILDINGS

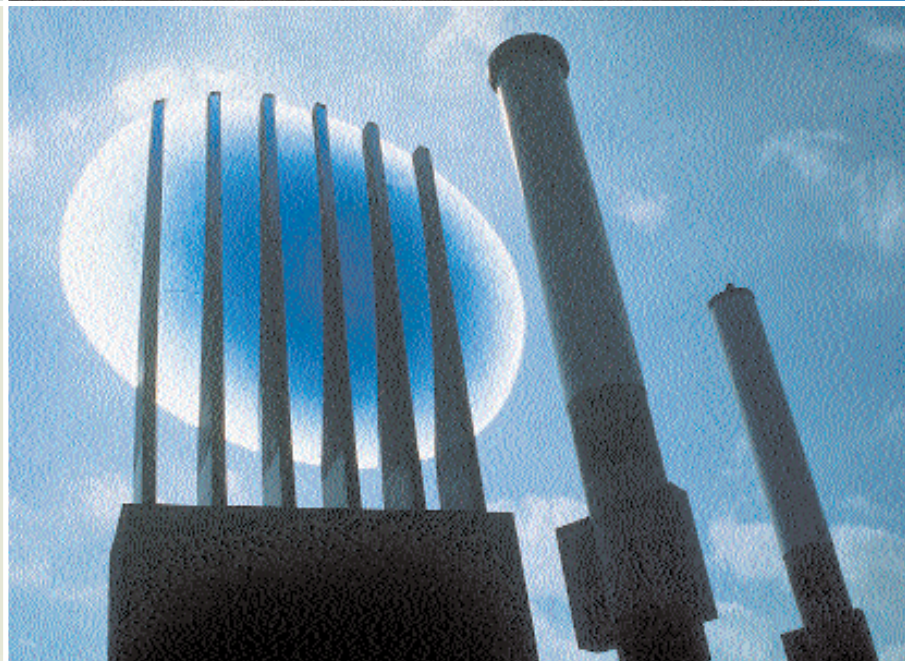


National Glass Centre, Sunderland



Now entering a new partnership with Sunderland University, the National Glass Centre was the first major building to open in the UK funded by a Capital Arts Lottery award. It combines the science, production and art of glass within the innovative architectural vision of Gollifer Associates.

An international call for artists' proposals led to the commissioning of three artists to produce glass commissions within the building programme. Laura Johnston used technically advanced diachroic glass to create the suspended *Shoal* within the atrium. Zora Palova and Stepan Pala brought glass casting techniques from Bratislava to create *Light Transformer* and Bridget Jones employed the hand blown glass that had been made in Sunderland since the era of Bede to create a series of leaded panels that tell the story of glassmaking on Wearside.



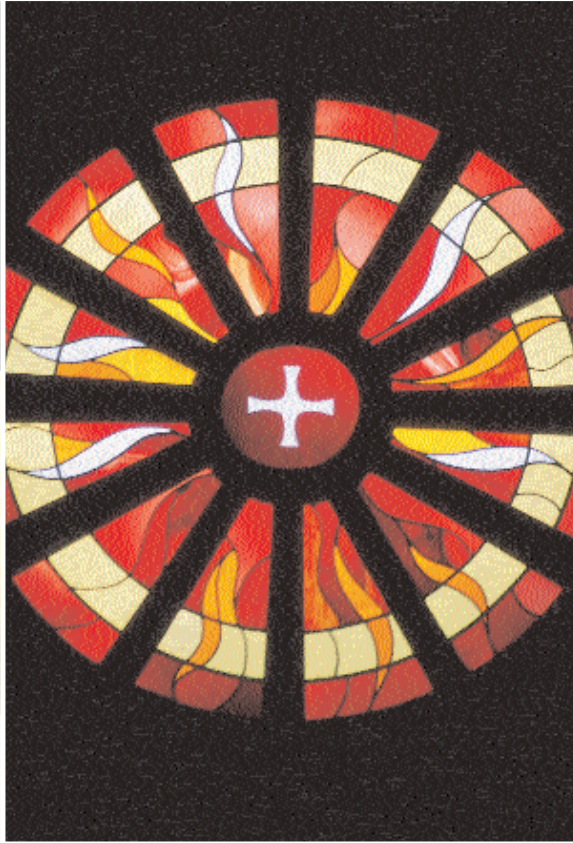
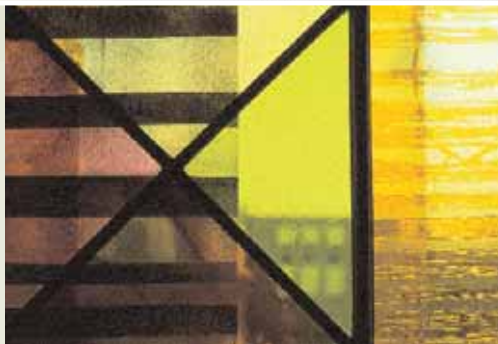
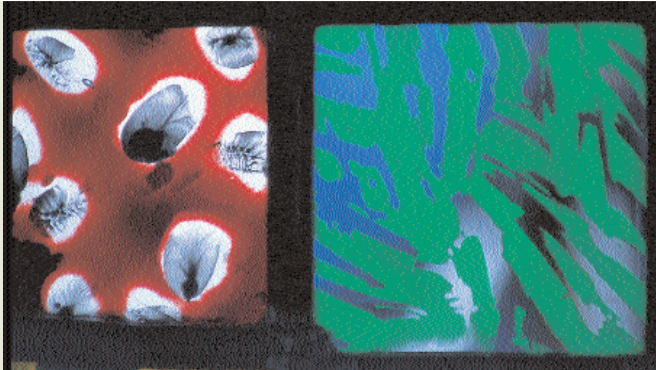
Clockwise from top left: National Glass Centre
Sunderland Room. Bridget Jones 1998
Light Transformer. Zora Palova and Stepan Pala 1998
Opposite: Shoal. Laura Johnston 1998



GLASS



The North East's relationship with stained glass and industrial glass production was recognised through the establishment of the National Glass Centre. In addition the region has a rich collection of practising glass artists working in the field of public commissions who have trained or taught in glass at the University of Sunderland.



Clockwise from top right:
Kathryn Hodgkinson
Cate Watkinson
Sue Woolhouse
Bridget Jones
Sue Woolhouse
Effie Burns
Opposite: Bridget Jones



HEALTH CARE



RVI Hospital, Newcastle



Art Consultant Germaine Stanger worked with the Royal Victoria Infirmary in Newcastle to evolve a commissioning strategy for new artwork throughout the Ophthalmology building. As a result of detailed consultation and planning, the project realised five commissioned artworks, a body of purchased work and raised significant funding through the Arts Lottery.

Clockwise from top: River Tree Sky. Julian Meredith 1988
Prints: Donald Wilkinson
Cone. Colin Rose 1988



Dryburn Hospital, Durham



Clockwise from top: Dryburn paediatric designs. Fiona Rutherford
Dryburn Courtyard (during construction). Jos Smith. 2000
South Tyneside. Screen and Seating. Laura Johnston. 2000



The drive for modernisation, coupled with new investment from Health Trusts and Private Finance Initiatives, has led to an unprecedented programme of new build hospitals in the North. Dryburn, South Tyneside, Bishop Auckland and South Tees Hospitals are all committed to a prominent role for art in health care within their new facilities. During 2000 each hospital is inviting artists to make design proposals as part of the design development and construction programme for each building.

Art Consultant Alastair Snow developed the briefs and artists' shortlist for Dryburn Hospital in Durham. Tyneside based textile artist Fiona Rutherford is working with HLM Architects on a range of special features to engage children on the Paediatric ward, while Jos Smith is producing elegant stone seating and sculpture within one of three sculpture courtyards.

Laura Johnston has produced a light and fresh environment with sandblasted screens and seating for visitors and outpatients at South Tyneside District Hospital.

HEALTH CARE

Cumberland Infirmary, Carlisle



River of Life. Phil Morsman. 2000

Cumbrian based painter Phil Morsman had never previously produced work to an architectural scale; yet his proposal for six 9-metre banners was selected by a panel of hospital staff to be the defining feature within the atrium of the vibrant new hospital. The strength and scale of the banners helps to create a positive and forward thinking atmosphere for patients, visitors and staff.

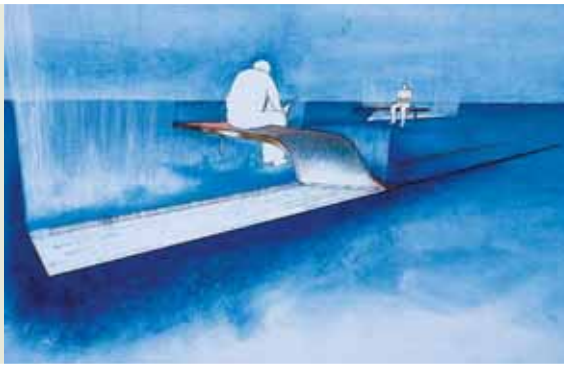


LIGHT



WebSight

David Goard's installation *WebSight* at a former pumping station in Gateshead used the power of light and projection to reanimate familiar surroundings.



Blue Carpet, Newcastle

Within urban design, the tension between creative innovation and practical engineering often leads to compromise and conformity. However, Newcastle City Council and artist Thomas Heatherwick have spent over four years realising their remarkable idea for a new public square around the Victorian Laing Art Gallery. The *Blue Carpet* of terrazzo paving and seating will be lit by thousands of integral miniature optical fibre lights. By 2001 the *Blue Carpet* promises to be a magical new cultural space within Newcastle City Centre.

Top: WebSight. David Goard. 1999
Above: The Blue Carpet. Thomas Heatherwick. 2000

The Messenger, Durham

For over 15 years the Chaplaincy for the Arts and Recreation has overseen the Durham Cathedral Visual Artists' Fellowship which annually invites an artist to respond creatively to the extraordinary Cathedral building and theological community. The Chaplaincy has developed many visual art and cultural events. However, its commissioning of leading international video artist Bill Viola to produce *The Messenger* in Durham Cathedral as part of the 1996 Year of Visual Arts remains as one of the most memorable and enduring moments within its rich arts programme.

The Messenger. Bill Viola. Durham Cathedral. 1996





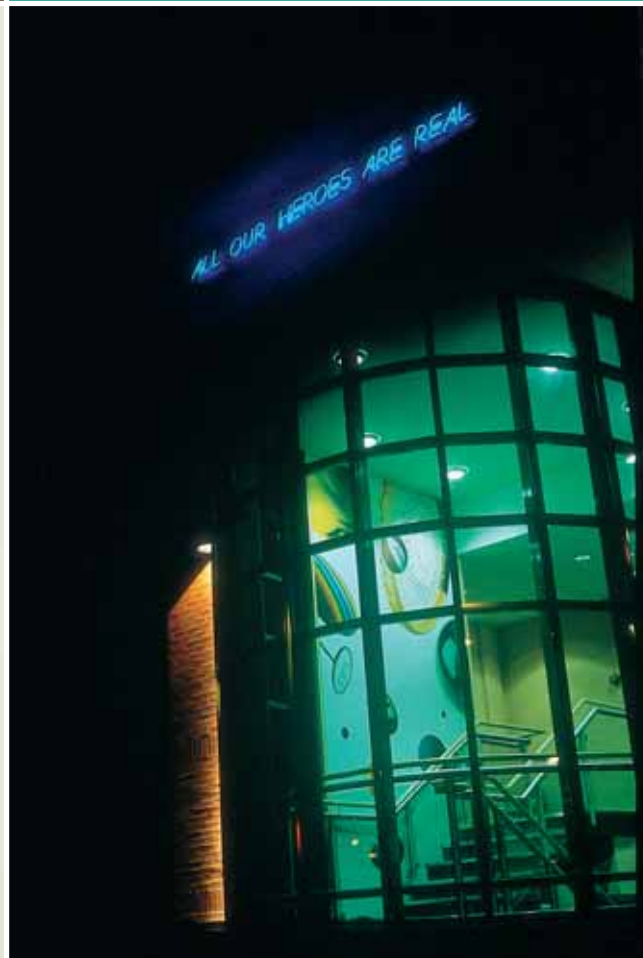
Ambit, Sunderland

Alison Wilding's response to the empty space in the River Wear, left by the vast former Austin's Pontoon, was to mark this site of great industry with a quiet and contemplatory floating sculpture, moored in the midst of the tidal river.

Twenty two stainless steel cylinders, linked with tensioned springs and carrying an underwater lighting system form *Ambit*. It produces a unique floating and changing shape, which glows at night and echoes the renaissance of the River Wear.

All Our Heroes Are Real

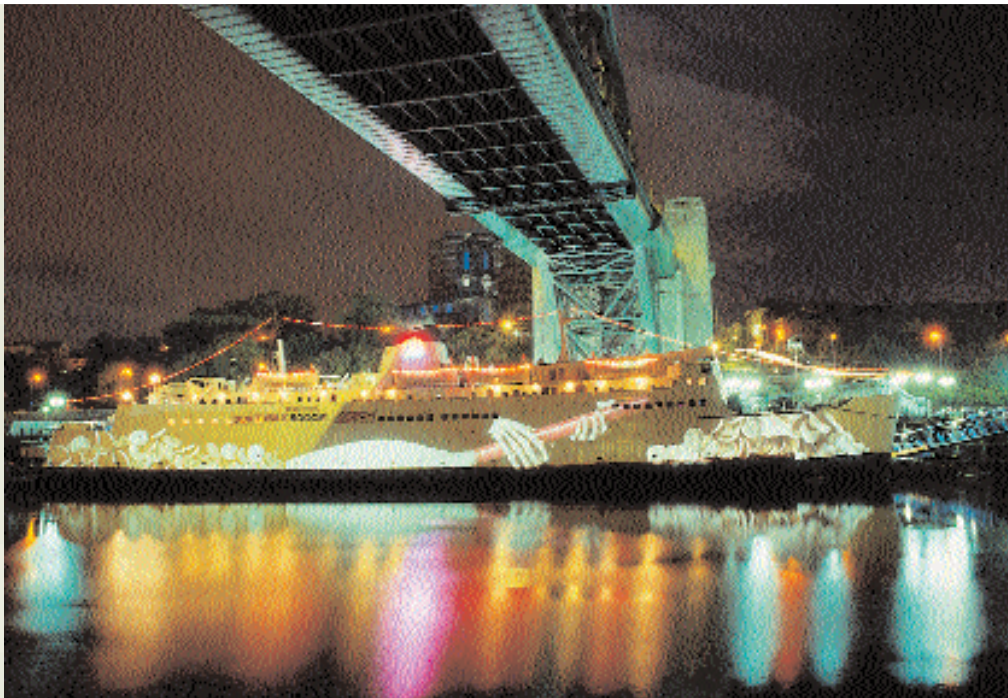
Charlie Holmes' response to the opportunity to make a permanent intervention at the new Easton Sport Academy was to produce a digitally enhanced photographic mural covering the entire stairwell and to brand the building at night with the poignant neon maxim *All Our Heroes Are Real*.



Top: *Ambit*. Alison Wilding. 1999
Above: *All Our Heroes Are Real*. Charlie Holmes. 1999



Internal Dreams: External Spaces, Durham



Top: Internal Dreams: External Spaces. Katayoun Dowlatshahi. Durham Cathedral. 2000
Above: Projection. Krzysztof Wodiczko. Tyne Quayside. 1990

Katayoun Dowlatshahi marked the completion of her residency at Durham Cathedral with *Internal Dreams: External Spaces* – an ethereal construction of stainless steel, glass, light and photography, temporarily installed within the Cathedral in 1999.

Krzysztof Wodiczko's temporary projection across the Tyne followed the public spectacle of a 1990 November 5 firework display on the Newcastle Quayside and marked a moment in time just before the commencement of riverside redevelopment. The project was commissioned during the Tyne International Arts Festival by Projects UK (now Locus+).

NEW MEDIA

The Big M

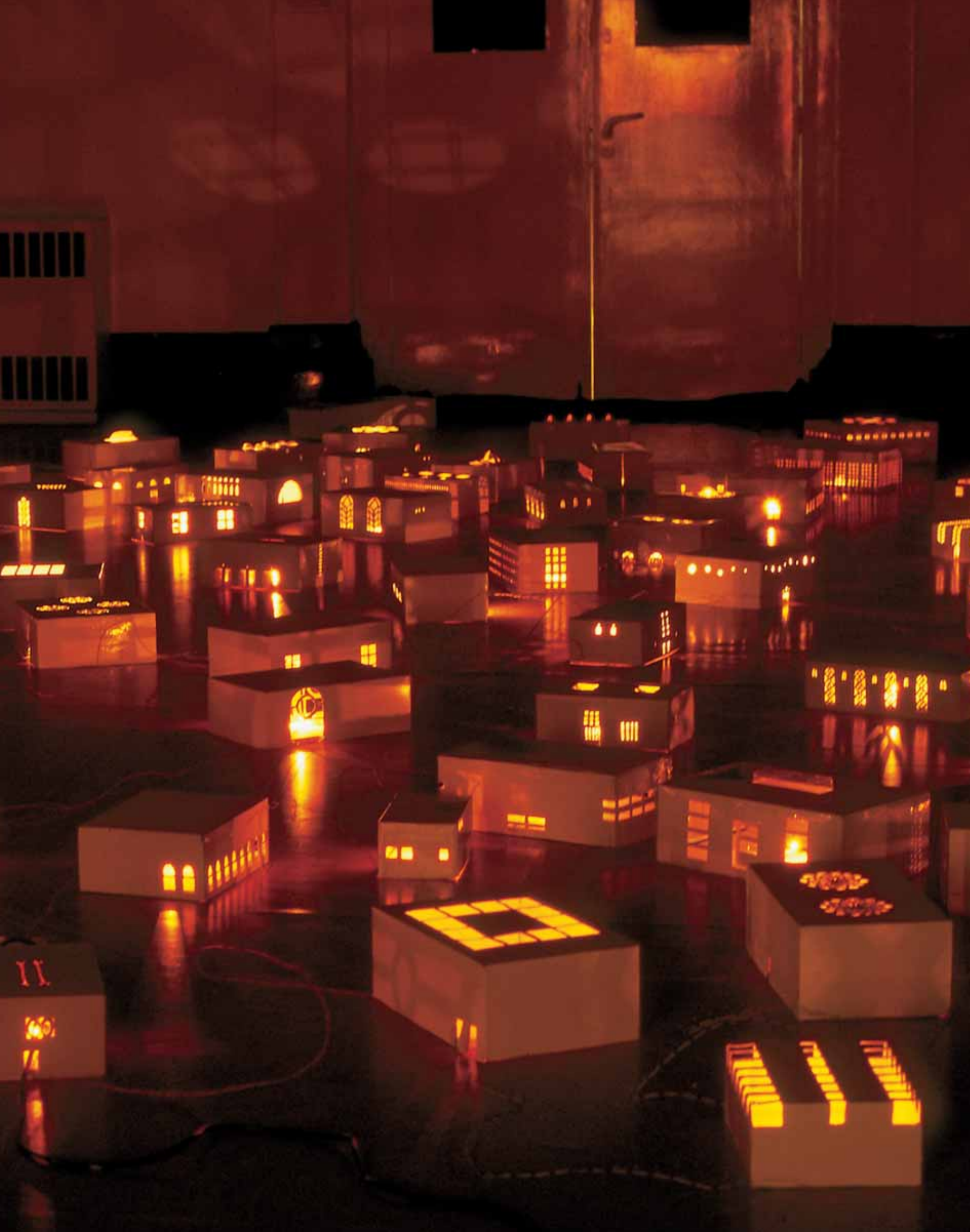
The *Big M* was launched at the International Centre of Life in Newcastle in 2000. It was created by Isis Arts and designers Inflate as a portable venue and exhibition space for new work by artists working with video and digital media.



Temporary

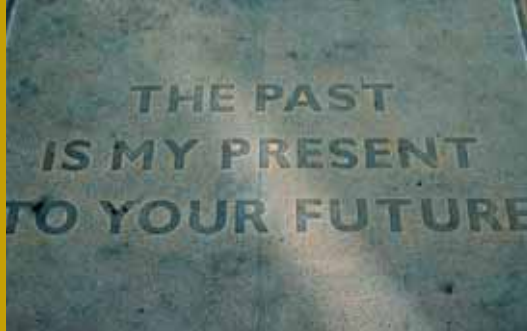
Cumbrian artists Maddi Nicholson and Stuart Bastik were commissioned by Durham City Arts to produce an inflatable venue which toured County Durham villages and communities, providing a startling new space for live arts, music and performance.

Clockwise from top left: Big M. Isis Arts. 2000
Interior of Big M. Isis Arts. 2000
Simon Jones. NGCA residency. 1999
Alex Riley. VANE. 1999
Village Hall. Maddi Nicholson and Stuart Bastik. 2000
Opposite: Global Village. Temporary installation at Middlesbrough Art Gallery. Brigitte Jurack. 1999



URBAN DESIGN

Grainger Town, Newcastle

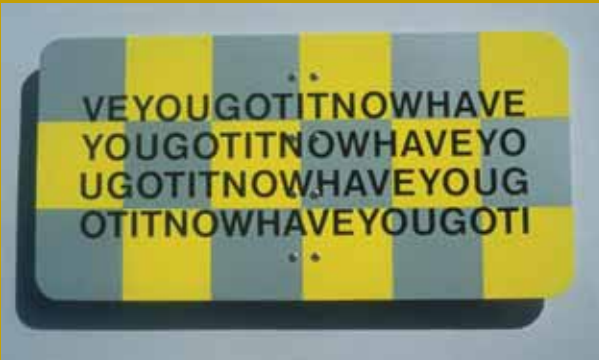


Grainger Dedication. Charlie Holmes. 2000

The Grainger Town Partnership was established in 1996 to deliver a massive programme of urban design works within the heart of Newcastle. They have viewed public art commissioning as integral to their work in creating Newcastle as a cultural and creative centre. Public Arts Consultancy were appointed to produce a detailed arts strategy that identified opportunities for a range of artists' commissions within Richard Grainger's 19th Century architectural masterpiece of urban planning.

The Grainger Town Public Arts Strategy includes commitments to involve artists in the creative lighting of major buildings, to work with artists based in the City to design new paving commissions, and the 'Art at the Heart' scheme which enables the private sector to work with artists by providing initial grant aid for artists' designs.

Charlie Holmes has produced the first major commission of the Grainger Town programme with his text dedication to Richard Grainger cast in iron in the shadow of Grey's Monument.



Barrow-in-Furness



Clockwise from top: Signage. Maddi Nicholson and Stuart Bastik. Barrow. 2000
Wendy Taylor. Barrow Dock
Stone. Tim Shutter. Barrow 2000
Stone. Tim Shutter. Barrow 2000
Seating. Alan Dawson
Julia Barton. Barrow Dock

Following a major Arts Lottery award, Barrow-in-Furness Borough Council established a Public Art Officer post and has begun a programme of artists' commissions, ranging from sculpture to signage. These commissions augment the development of the Town centre and signify new confidence and ownership in the public realm.

PARTNERSHIPS

Sitooteries, English Heritage

Within the stunning house and grounds of Belsay Hall in Northumberland, the *Sitooteries* project marks a way forward for commissioning. The 11 temporary structures challenge preconceptions and inspire visitors to the English Heritage property by synthesising the work of artists, architects and designers.

The *Sitooteries* project evolved from a partnership between English Heritage and Northern Architecture and benefited from business sponsorship from the design group Barker and Stonehouse.



Clockwise from top left: Norman Foster
Enclosed Plane. Mosedale Gillatt with Octo Design
Rocky Love Seat. Tanya Kovats
Dumb Waiter, Simon Watkinson
PSI. Inflate
Opposite: You Make Me Feel. FAT



PARTNERSHIPS



National Trust

Peter Randall-Page was commissioned by the National Trust to produce the powerful carving *100-Year Stone* at Derwent Water, to mark the Trust's centenary. The project was managed by Cumbria Public Art.



Top: 100-Year Stone. Peter Randall-Page 1995
All others: Ingrid Pollard. 2000



Lindisfarne and Farne Islands

Arts Resource developed a partnership between GNER and the National Trust, which enabled artist photographer Ingrid Pollard to undertake a residency based commission to record life on the Farne Islands, a designated site of special scientific interest off the Northumberland Coast.



Home and Away



Home and Away. Keith Pattison. 1996

Keith Pattison's *Home and Away* project focused on the fans of Newcastle United during the emotional 1995-1996 football season. Sponsored by Newcastle Brown Ale, the portfolio of photographs was seen in shopping malls and 700 bus shelters across the region.

ENVIRONMENT

Sustrans, C2C



Within Sustrans' work to create a national cycle network, artists have been commissioned to make sculpture, landmarks, earthworks, seats and stiles. In particular, the C2C cycle route from Whitehaven in Cumbria to Sunderland on Wearside is home to a series of sculptures, which punctuate the landscape.

Clockwise from top: Unveiling of Terris Novalis. Tony Cragg. Consett. 1997
Terris Novalis. Tony Cragg. Consett. 1997
King Cole. Andy Kemp. 1992
Leadgate Maze. Andy Goldsworthy. Consett. 1989



Sheepfolds, Cumbria



Andy Goldsworthy's long association with Cumbria dates back to mid 1980 when he made a series of works in Grizedale. However, the *Sheepfolds* commissions take his work from the forest and into the Cumbrian fells. Through negotiations with farmers and landowners, Goldsworthy is rebuilding traditional sheepfolds and pinfolds with a team of local drystone wallers, adding unique sculptural features to reform creative and functional structures within one of the most sensitive environments in Britain.

Cumbria County Council worked with Cumbria Public Art to secure a major Arts Lottery Award for *Sheepfolds* in 1995 and the project aims to create new *Sheepfolds* annually.

Sheepfolds. Andy Goldsworthy. Ongoing

Turning the Tide, Easington



Easington District Council in County Durham has ensured that artists are at the heart of its community and environmental programmes. In 1996 it commissioned *Looking Beyond* – a series of artists' residencies and commissions in former coalfield villages that involved local people in the production of new artworks and spaces. Following this success, artist Mike Johnson was appointed as artist in residence for the regeneration of Murton and Seaham.

For over 100 years coal waste was dumped from the mines onto the County Durham coast, The 'Turning the Tide' project has now cleaned and restored 10 miles of beach and coastal paths, and the achievement was celebrated in 2000 by fireworks, floodlights and arts performances synchronised across 3 coastal villages.



Clockwise from top:
Turning the Tide. Easington Fireworks
Site Lines. David Paton. 2000
Seat detail. David Paton. 2000
Herrington Opencast Mine. 1998

Herrington

David Paton worked alongside opencast miners and landscape design professionals to produce a series of sculptures and carvings from sandstone excavated from the former deep mine site and vast pit heap in Herrington.

In 2001 the site opens as a huge country park and the sculptures will be sited at key points across the re-landscaped site. A unique arts project within British opencast mining, the project required significant partnership support from One NorthEast, RJB and Crouch Mining, and was developed by the City of Sunderland's Public Art Programme.



Monkton Coke Works

The former coke works at Monkton hold memories in South Tyneside as a dark landmark belching smoke and fire. One NorthEast's redevelopment of the site enabled Helix Arts to begin an arts project that looked forward to a new life for the site. Lead artist William Pym's role was to design a thematic landmark and to involve local trainees in the production of the sculpture, which now marks the gateway to the new Business Park.



Great North Forest

Launched in 1990 Great North Forest (GNF) aims to plant a community forest across Tyne and Wear and to encourage people to use and value their local countryside in a new way.

The 'Marking the Ways' initiative brought forward many new commissions for sculptural seating and waymarkers, with artists working with local people. In 1999 GNF commissioned a programme of poetry and animation in the community titled *Views of Views* and from 2000 will be working on a series of 5 gateway sculptures with artist William Pym.

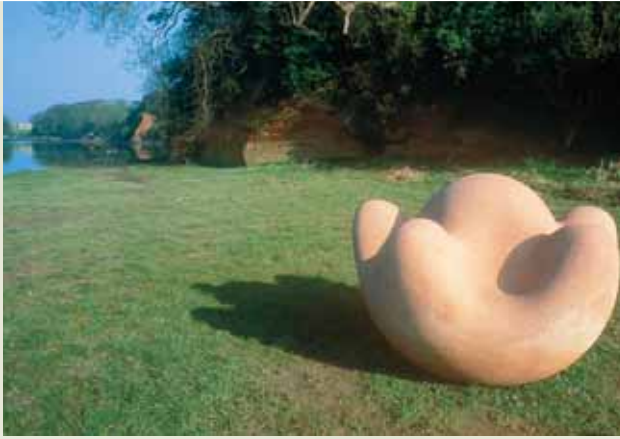


Clockwise from top: Swarm. William Pym. Hebburn, South Tyneside. 2000
Cone. Colin Rose. Chester-le-Street. 1997
Stile. Keith Barrett. 1999

ENVIRONMENT



Eden Benchmarks, Cumbria



By engaging 10 different sculptors with 10 sites and communities along the 50 mile course of the River Eden, the East Cumbria Countryside Project has gone beyond the norm of landscape interpretation to produce a high quality series of artworks for both visitors and residents to enjoy in the Eden Valley.



Clockwise from top: South Rising, Vivian Mousdell, Edenhall 1996
Water Cut, Mary Bourne, Mallerstang, 1997
Global Warning, Anthony Turner, Rockcliff, 1998

Mowbray Park, Sunderland



Within the Heritage Lottery funded restoration of Mowbray Park, Sunderland's Public Art Programme was able to advocate a role for contemporary artists and designers to create new features for the Victorian park in Sunderland City Centre.

In addition to the artworks in the park, major new commissions by William Pye, Fusion Glass and Wendy Ramshaw OBE, will be delivered through the rebuilding of Sunderland Museum and Winter Gardens which overlook Mowbray Park.

Clockwise from top right: Rustic Swan House. Roger Dickinson. 1999
Walrus. Andrew Burton. 2000
Play Area. Richard Caink. 2000
Poetry and lettercutting. Linda France and Alec Peever. 2000

ENVIRONMENT

Grizedale

Through the vision of Bill Grant, Director of the Grizedale Society and Peter Davies at Northern Arts, Grizedale Forest began a relationship with sculpture, which established it as a leading international force in environmental art throughout the 1980's. In recent years Grizedale's contemporary arts programme has drawn increasing visitor numbers and is now developing an exciting new curatorial direction by working with artists working in new media, performance and installation.



Clockwise from top: Colin Rose. Ting
Sally Matthews. Wild Boars
Richard Harris. Hollow Spruce. 1988
Meeting and Greeting. Clair Shoosmith. 2000
Opposite: Billboard: Wild Animal and Den. Marcus Coates. 2000



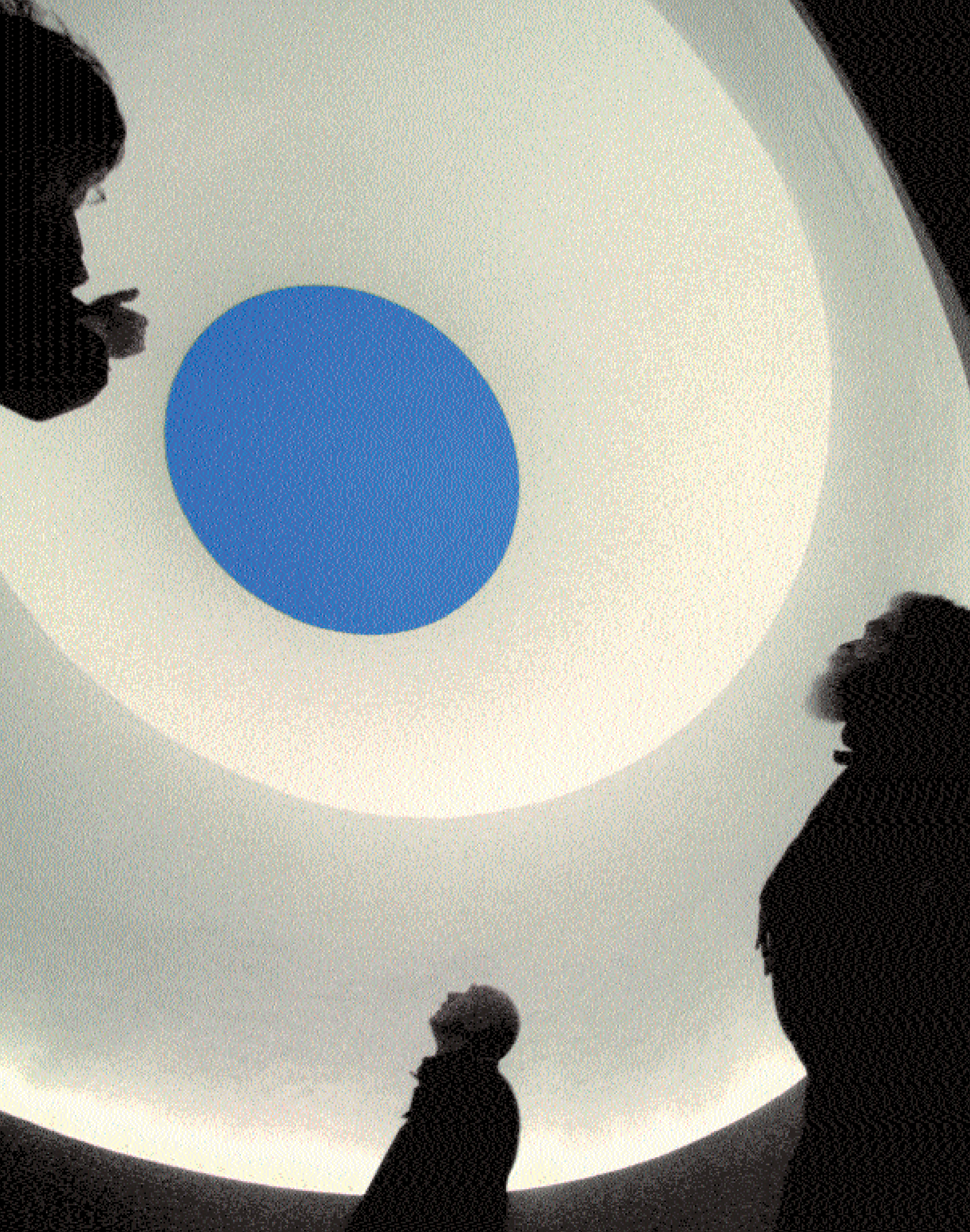
Kielder

The vast and remote forest that surrounds Kielder Reservoir is now home to an outstanding collection of sculpture developed by the Kielder Partnership. In recent years the Kielder arts programme has taken an increasingly architectural direction with *Belvedere* by Softroom marking a way forward for stunning new design within the forest.

James Turrell's *Skyspace* is the most recent commission in Kielder. Sited at Cat Cairn overlooking the reservoir; visitors to *Skyspace* experience a unique optical sensation as they view the sky through the light balanced interior.



Clockwise from top: Detail from *Keepsakes*. Nicola Moss. 1997
Belvedere. Softroom. 1999
Keepsakes. Nicola Moss. 1997
Opposite: *Skyspace*. James Turrell. 2000



CHURCH COMMISSIONS

Church commissions

St Mary's Cathedral in Newcastle sought to celebrate the life of Cardinal Hume and selected a design for a life size bronze by Nigel Boonham following a limited design competition and public exhibition.

David Ward's installation *Plumb* was made following his fellowship at Durham Cathedral. *Plumb* was commissioned by Canon Bill Hall through the Chaplaincy for the Arts and Recreation's ongoing programme of contemporary arts and events.

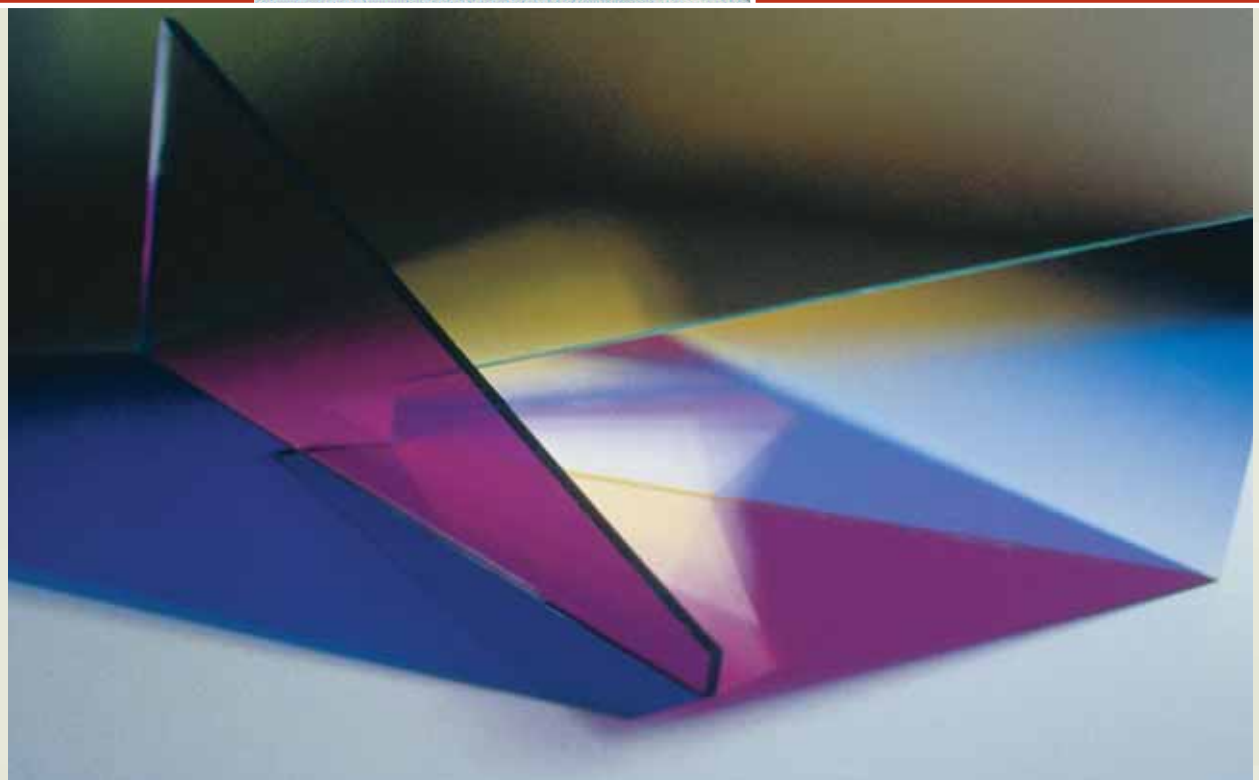
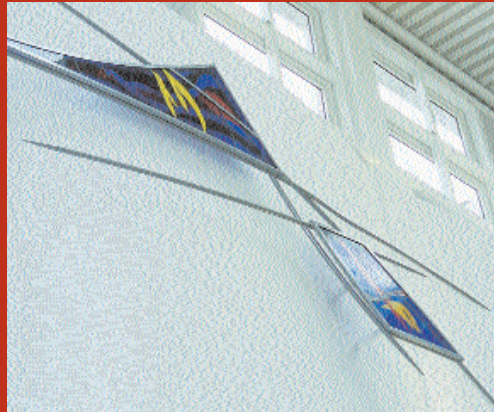


Clockwise from top:
Cardinal Hume Maquette. Nigel Boonham
Cathedral Church of St. Nicholas. Stephen Cox. 1997
Detail from Cathedral Church of St. Nicholas.
Stephen Cox. 1997
Plumb. David Ward. Durham Cathedral. 2000

Bridges, Sunderland

The commitment to making a cultural statement has been acknowledged by two major developers, who have allocated significant funding towards arts commissions within their new retail developments in the North.

Following a limited design competition, Land Securities appointed John Patsalides to produce a series of glass constructions through the new Bridges Shopping Centre in Sunderland.



Top: Bridges Mall. John Patsalides. 2000
Above: working designs. Laura Johnston diacroic glass

Lanes Mall, Carlisle

Within The Lanes Shopping Mall in Carlisle, Laura Johnston was commissioned by Morley Properties Ltd. to produce a series of suspended diacroic glass elements, which will animate the space with reflected colour.

PRIVATE SECTOR



Central Square, Newcastle

A real commitment to creativity is evident throughout Central Square in Newcastle. Parabola Estates have commissioned the imposing *Vulcan* bronze by Sir Eduardo Paolozzi and have placed artworks throughout the atrium and interior of the building. Parabola Estates are planning further commissions within Central Square South.



Ove Arup Engineers were the first company to relocate to Central Square and immediately considered a programme of artists' commissions for their new offices. Following a shortlisting process Ove Arup commissioned textiles by Jilly Edwards, ceramics by Paul Scott and a series of glass panels in their reception by Bridget Jones, based on Ove Arup's elegant design solutions for structural engineering.



Clockwise from above: *Vulcan*. Sir Eduardo Paolozzi. 2000
Ove Arup reception glass. Bridget Jones. 2000
Detail Jilly Edwards



Central Square, Newcastle



Clockwise from top: Seating. Ali Rhind. 2000
Glass screen. Sarah Richardson. 2000
Velvet Curtains. Jasmine Hixson. 2000
Screen. Stephen Newby. 2000

When Northern Arts relocated to Central Square, opportunities were identified by Commissions North to engage regional artists to produce high quality functional works throughout the offices and conference rooms.

PRIVATE SECTOR



Northern Print

Northern Print are based at North Shields Fish Quay and offer an open access resource to artists working with print and a professional leasing and sales service for businesses wishing to acquire original contemporary prints.



Top: A Small Point. Andrea Thornhill.
Above: Winter Sea (series). Elinor Eastwood



Art Purchase Plan

Art Purchase Plan is a scheme that enables members of the public to obtain interest free loans of up to £2,000 for the purchase or commission of contemporary art and craft. The loans are available through over 50 galleries throughout the region who are members of the scheme, as well as directly through artists or makers who live and work in the region.

Contact Gail Acaster, Visual Arts Projects Officer
Direct Line 0191 255 8556
Email: gail.acaster@northernarts.org.uk



Commissions North

Commissions North has been established within Northern Arts to help individuals and organisations commission the work of artists and craftspeople. In addition to developing new creative opportunities, Commissions North aims to provide practical help and support to achieve the best in visual art, craft and design commissioning.

Our services include:

AXIS DATABASE – a national digital database showing the work of over 4,000 artists and craftspeople.

PROJECT DEVELOPMENT – advice on selection, briefs and contracts.

PROMOTION AND ADVOCACY – promoting the idea of involving artists in projects through talks and presentations to prospective commissioners and business.

GRANTS – to fund artists' proposals and selection processes.

If you would like to discuss any aspect of commissioning art works, contact Commissions North for free advice and information:

Contact Matthew Jarratt, Commissions Advisor
Direct Line 0191 255 8555
Email: matthew.jarratt@northernarts.org.uk



From top: David Arnold
Stephen Newby
Fiona Gray

COMMISSIONS

1980's

For over a decade artists in the North of England have addressed issues of history, regeneration, participation and ambition in order to place art in a public context.



Clockwise from top: Upper Room. Colin Wilbourn. Durham Riverside. 1988
Rolling Moon. Colin Rose. Gateshead Riverside. 1988
Miners' Monument. Conrad Atkinson. Cleator Moor, Cumbria. 1988

Design and production:
Ripe Design Consultancy, Gateshead

Photography:
S. Chettle, V. Corbett, R. Deepres, A. Dixon, S. Gamester, R. Glover, A. Heptinstall,
P. Highnam, M. Jarratt, R. Kench, C. Litherhead, Locus+ Archive, Nexus, S. Norman,
L. Otter, K. Paisley, K. Pattinson, M. Pinder, I. Pollard, Sustrans Archive, N. Taylor,
R. Walton, S. White, D. Williams, E. Woodman



Future

Currently in design development, the innovative sculptures *Mirror* by Dalziel and Scullion for Whitehaven and the *Sunderland Gateway* by Langlands and Bell underline the ongoing commitment in the North of England to develop and achieve the best in public art and ensure the region's economic regeneration is matched by its cultural ambitions.



Top: Whitehaven Mirror. Dalziel and Scullion
Above: Sunderland Gateway. Langlands and Bell
Back cover: Angel (toes detail)



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