



—MANY THANKS TO: Kevin Middleton, Jenny Duffin, Charlie Levine, all artists, all venues, all VLOs, Arts Council West Midlands, mac birmingham, Own Art, B15 Design & Media, Craig Ashley, Helen Bonar, Anna Canby Monk, Danielle Cavdell, Polly Clarke, Martin Counter, Carol Currier, Olivier Delannoy, Kim Donaldson, Tony Elin, Simon Ford, Amy Furze, Caitlin Griffiths, Tim Hodgson, Steve Jones, Julian Kahn, Tahreen Roper, Ian Sergeant, Amy Smart, Jon Watkins, Rich Watkins, Martha Wilson, and David Andrew Frey & Tema Stauffer at Culturehall.com

FRAME_birmingham team: Eily Clarke, Jenny Duffin, Kevin Middleton, VENUe LIAISON OFFICERS (VLOS): Sara Dobson, Kate Green, Sebastian Harding, Lee Hassall, Catherine Maguire, Katherine Newman & Gushi Sohal, DESIGN B15 Design & Media



CLARKE GALLERY / BERLIN / BIRMINGHAM / BEYOND /



- VENUES:**
- 01 Aedas Architects, Colmore Plaza, 20 Colmore Circus B4 6AT / 02 Artfall Expression_23-24 Warstone Lane B18 6JQ / 03 Big Peg, 120 Vyse Street B18 6NF / 04 Birmingham Cathedral, Colmore Row B3 2QB / 05 Birmingham Central Library, Paradise Forum B3 3HJ / 06 Bloc Hotel, Caroline Street B3 1UG / 07 Braderie Vintage Shop, 82 Northwood Street B3 1TH / 08 Centenary Lounge, Birmingham Moor St Station B4 7UL / 09 COS, SU 470/71 Bulling Upper Mall B5 4BF / 10 Cross Synnott, 28 St Paul's Square B3 1RB / 11 Equator bar, 123 Hurst Street B3 6SE / 12 Frenchy's, Custard Factory B9 4AA / 13 Georgous, 9 Liberty Place, Shepcote Street B16 9AB / 14 Hotel du Vin (Bar), Church Street B3 2NR / 15 Hotel du Vin (Penfold Grange Suite), Church Street B3 2NR / 16 Le Truc, Ladywell Walk, The Arcadian B5 4ST / 17 Lokt, 36 Great Western Arcade B2 5HU / 18 mac birmingham, Cannon Hill Park B12 9QH / 19 Old Joint Stock, The Custard Factory, Gibb Street B9 4AA / 20 Provide, 4 Temple Row West B2 5NY / 21 Pub du Vin, Church Street B3 2NR / 22 Six Eight Kate, 6/8 Temple Row B2 5HG / 23 St Martins in the Bullring, Edgbaston Street B5 5BB / 24 St Paul's Church, St Pauls Square B3 1OZ / 25 The Drum, 144 Pottery Lane B6 4UU / 26 The Salon Birmingham - Treatment Room 5 Ansty Court, 24 Caroline St B3 1UQ / 27 The Salon Birmingham - Nail Salon 5 Ansty Court, 24 Caroline St B3 1UQ / 28 The Vaults, Newhall Place, Newhall Hill B1 3JH / 29 Urban Coffee Company, The Big Peg, Unit 7 B18 6NF / 30 Urban Outfitters, 5-7 Corporation Street B2 4LP / 31 Vrai Vintage, 15 Caroline St B3 1TR / 32 Yorks Bakery Cafe, Newhall Street B3 3NH

FRAME

Splendid art in places you already go to

_birmingham
_17th Nov 2012 - 17th Feb 2013

40 ARTISTS /
30 FRAMES /
3 MONTHS /

Unique and very small edition artworks by local and international artists on show and for sale up to maximum price of £750, in a variety of host venues across the city

projectframe.net / @FRAME_brum
FRAME_ is a Clarke Gallery project:
clarkegallery.de





Aedas Architects / Karen McLean_Habitacion Denso #2 / 1 of 25 / £400 / Ref_01



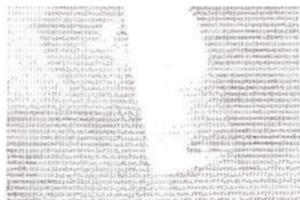
Artfull Expression / Tatiana Echeverri Fernandez_Find / 1 of 3 Similar / £510 / Ref_02



Big Peg / Christian Sievers_Ich trage den Anzug so oft es geht / 3 of 3 / £200 / Ref_03



Birmingham Cathedral / Ed Wakefield_Moltonia / 1 of 1 / £260 / Ref_04



Birmingham Library / Enda O'Donoghue_Carbon Copy / 1 of 20 / £160 / Ref_05



Bloe Hotel / Karen Stuke_Gotha / Portfolio edition (signed) / £310 / Ref_06

FRAME

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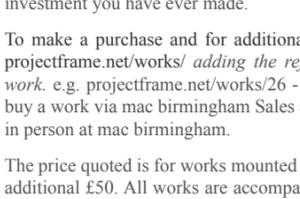
COS / Elly Clarke_Economics (Birmingham Central Library) / 1 of 3 + 2 Artist Prints / £250 / Ref_09



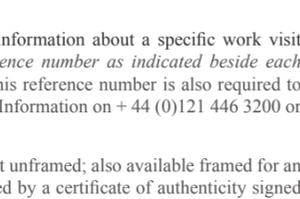
Cross Synnott / Freya Douglas Morris_Barcelona #5 / 1 of 1 / £510 / Ref_10



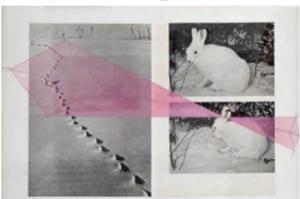
Equator Bar / E Louise Wachler_24 variations #7 / 1 of 10 / £260 / Ref_11



Le Truc / Caitlin Griffiths_Sketch for 'The Cheque' series / 1 of 1 / £180 / Ref_16



Loki / Cathy Wade_Songs for the Sun (Series) / 1 of 1 / £490 / Ref_17



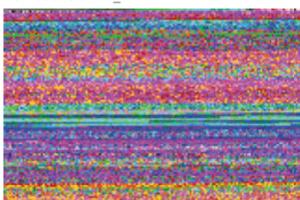
Ffrenchys / Miriam Steinhauser_Waldvolk (Hase) / 1 of 3 + 1 Artist Print / £510 / Ref_12



Gorgeous / Adele Mary Reed_13th February, Foleshill / 1 of 3 / £160 / Ref_13



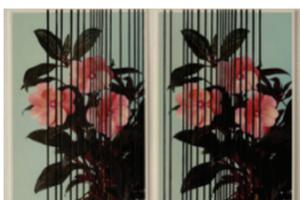
Hotel Du Vin (Bar) / Kerstin Honeit_Hast du Angst vor mir? / 1 of 5 / £300 / Ref_14



Hotel Du Vin (Penfold Grange Suite) / Antonio Roberts_Fade to Daft / 1 of 2 / £160 / Ref_15



Six Eight Kafé / David Helbich_Facial Expression, from: KEIN-BILD / 1 of 5 / £110 / Ref_22



St Martins in the Bullring / Lisa Jugert_Nothing is a thing / 2 of 3 / £400 / Ref_23



mac Birmingham / Fiona Macdonald_Dear Comrade Hard-Liner / 1 of 5 / £510 / Ref_18



Old Joint Stock / Dan Auluk_Why mention money when we're looking at art? / Live Auction starting £250 / Ref_19



Provide / Jo Gane_The Old Crown, Heath Mill Lane, Digheh / 2 of 10 / £460 / Ref_20



Pub du Vin / Liz Rosenfeld and NowMomentNow_Liebe, 1926/2011 / 1 of 1 / £660 / Ref_21



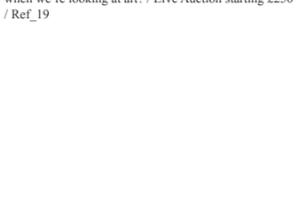
The Salon Birmingham, Treatment Room / Linda Franke_You and Me / 1 of 1 / £250 / Ref_27



The Vaults / Alex Billingham_Glitterbile / £175 / 1 of 1 / Ref_28



St Paul's Church / Anna Miels_Self-adjusting / 1 of 1 + 1 Artist Print / £250 / Ref_24



The Drum / Nurul Huda_"I miss having the wind in my hair" from Hijab/Her / 1 of 1 / £450 / Ref_25



The Salon Birmingham, Nail Bar / Kym Ward_Fotokopiergerätfitness / 1 of 20 / £110 / Ref_26



Urban Outfitters / Carly Fischer_We are one, but we are many #2 / 1 of 5 / £250 / Ref_30



Vrai Vintage / Vajra Spook_Asymmetrical Warfare / 1 of 5 / £260 / Ref_31



Urban Coffee Company / Fedora Romita_Watermark / 1 of 20 / £110 / Ref_29



Yorks Bakery / Alana Richards_Untitled #21 / 1 of 1 / £385 / Ref_32

TO FRAME: to conceive or imagine, as an idea.

FRAME_ is a project that travels without leaving home, that inserts art by international and local artists into the familiar environs of everyday life. From its beginnings in the Berlin apartment of artist and founder, Elly Clarke, Clarke Gallery has made location and mobility its raison d'être. The Boîte-en-valise-style WUNDERKAMMER project, for example, took a suitcase-sized exhibition from Berlin to Newfoundland, New York and finally to Birmingham. The UK's 'second city' is perceived as a centre of cultural diversity but even enormous spreadsheets gathered from censuses past don't illustrate this hub of so-called hyphenated identities. The categories seem divisive, arbitrary and assume a temporariness for the city's populace – "People in ethnic groups other than 'White' who moved out of/into/within the area". They do nothing to reveal a diverse city best discovered on foot and in conversation. It seems like fertile ground for something new to happen – removed as it is from London's cultural establishment. Little wonder then, that Birmingham is itself a frame into which Clarke unpacks her suitcase.

: to contrive, devise, or compose, as a plan, law, or poem: to frame a new constitution.

Every year, whole conferences, countless articles, and huge amounts of money, time and analysis are dedicated to finding ways of making museums and galleries more accessible and inclusive to a more diverse audience. Clarke is amongst a vanguard of curators and artists who have decided to take matters into their own hands: FRAME_ is designed to transform latent interest in art into active engagement by placing art into everyday spaces and instigating new conversations. Of course, art has been in public spaces for centuries, but it's probably never been in a nail salon, or a gentleman's outfitters. And while art has been in cathedrals from the outset (some would say cathedrals are themselves examples of Gesamtkunstwerke – total works of art), this is probably the first

exhibition to straddle a cathedral and a COS clothing store simultaneously. FRAME_ is placing artworks into 'places you already go to', so people can encounter artworks as they move through their daily lives. Simply framed, small format 2D artworks by artists from Birmingham, Berlin and beyond will gradually begin to appear across the city in the weeks before the launch.

: to provide with or put into a frame, as a picture.

42 artists' works will grace the walls of 30 venues. FRAME_'s route is a winding walking tour, which leads to encounters with a city on the brink: in places it's grubby and rundown, in others corporate. Oases of culture old and new are surprising. On a map, the locations of the venues form an elongated oval, stretched diagonally across the city, which recalls the Milky Way or some other celestial body. As works are sold and make their way to buyers' walls, they will be replaced. Images move out of and into frames in changing constellations. Just as the initial hang is meticulously curated by Clarke, as works are sold and at any given point during the period of display, the hang will be a series of responses to the unpredictable sequence of sales. The curating of this exhibition is active, reactive. It won't involve an elaborate series of esoteric connections between works arranged around white walls, rather meaning is found in the ephemeral, albeit physical, walk between works, and by the experience of standing in a familiar place made strange through art.

Lest anyone believe contemporary art is too delicate to live outside the slick cube of the modern gallery, FRAME_ will create encounters with artworks in venues already visually and aurally cluttered, or in spaces that already have their own ocular logic. FRAME_ says: contemporary art is strong, it can compete and withstand.

: to line up visually in a viewfinder or sight.

Equally, contemporary art – whether

photographic, video or installation – often embraces visual clutter. Scratches, light leaks and flare are reproduced in Instagram; the visual static of graffiti is emulated in galleries. Whereas editorial photography clears-out the visual clutter of everyday life, much of the artwork in this exhibition drags the aesthetic messiness of daily life back into the frame. Carly Fisher recreates trash as a statement on globalisation while Karen McLean's *Habitacion Denso* makes beautiful the colourful haphazard structures of an urban space; Antonio Roberts reproduces a kind of visual noise that seems to predate the digital era, but actually (re-) presents it; there are an intriguing number of collaged or mixed-media works, by artists such as Liz Rosenfeld & NowMomentNow, Cathy Wade and Linda Franke, while Kim Donaldson draws a cluttered room from a birds-eye perspective. Private revelations are set alongside the theme of universal mobility. FRAME_ displays a photographic sensibility – the kind that understands even snapshots can be revelations – , though the artworks themselves are as diverse as the locations which frame them.

Several of the artworks engage with certain economic realities of art. Dan Auluk's *Why mention money when we're looking at art?* and Caitlin Griffiths' *Cheque* are more or less unequivocal, but it's Clarke's own work, *Economics (Birmingham Central Library, March 2012)*, that illustrates one of this project's most uncontrived tenets: FRAME_ acknowledges the need for the art market to change in order to make art – and artists' existences – sustainable. "No romance without finance" holds true for art, too. FRAME_ takes a forthright

stand against the overinflated art market by capping the maximum price of each work. Similarly, by giving the venues a cut of the profit, FRAME_ aims to outsource the sale of art and to bring the venues' employees on side; after all, the best way to sell, is to Believe in Your Product.

: to prepare, attempt, give promise, or manage to do something.

When we first start communicating about a written piece, Clarke sends me two lists, which form a sort of dual manifesto; her motivations for the project as a curator & as an artist. What emerges from both lists is an emphasis on conversation. FRAME_ encompasses different types of communication: conversations between visitors and venues' employees get people talking about and engaging with art, and visual discourse within and between the works themselves. Each work carries with it a narrative, which opens out new worlds, both discrete from and integral to the project as a whole.

Clarke wants to 'equip' venues and their patrons with knowledge in order to instigate discussion. The intention is that the project will kick-start a process, rather than impose a way of thinking. That the structure of FRAME_ should be sustainable is part of the concept. This project may have started here, but it could take seed anywhere, because as much as it wants you to get to know the artworks and artists involved, FRAME_ also wants you to get to know place and people.

Anna Canby Monk is a freelance writer, editor and translator, currently based in the UK.

_ARTISTS:
Ron Athey (LONDON) / Dan Auluk (BIRMINGHAM) / Alex Billingham (BIRMINGHAM) / Jon Campbell (MELBOURNE) / Elly Clarke (BIRMINGHAM/BERLIN) / Jeanette Dean (BIRMINGHAM) / Sue Dodd (MELBOURNE) / Kim Donaldson (MELBOURNE) / Freya Douglas-Morris (LONDON) / Tatiana Echeverri Fernandez (BERLIN)/Carly Fischer(MELBOURNE) / Linda Franke (COLOGNE) / Jo Gane (BIRMINGHAM) / Caitlin Griffiths (BIRMINGHAM) / Alexander Heaton (LONDON) / Kerstin Honeit (BERLIN) / David Helbich (BRUSSELS) / Nurul Huda (SINGAPORE) / Harminder Judge (BIRMINGHAM)/Lisa Jugert (BERLIN)/ Fiona Macdonald (MELBOURNE)/Karen McLean (BIRMINGHAM) / Anna Miels (BERLIN)/Ayo & Oni Oshodi (LONDON) / Enda O'Donoghue (BERLIN) / Rebecca Pittam (COVENTRY) / plan b – Sophia New & Dan Belasco Rogers (BERLIN) / Adele Mary Reed (COVENTRY) / Alana Richards (BERLIN) / Antonio Roberts (BIRMINGHAM) / Fedora Romita (TORONTO) / Liz Rosenfeld (BERLIN) / Christian Sievers (COLOGNE) / Vajra Spook (BERLIN) / Miriam Steinhauser (BERLIN) / Karen Stuke (BERLIN) / Cathy Wade (BIRMINGHAM) / Ed Wakefield (BIRMINGHAM) / Kym Ward (ROTTERDAM) / Edey Louise Wachler (WOONSOCKET) / Mo White (BIRMINGHAM) / Martha Wilson (NEW YORK/)