

# Time After Time

John Hansard Gallery  
8 September to  
3 November 2018

**#JHGTimeAfterTime**

John Hansard Gallery, part of the University of Southampton, is pleased to present **Time After Time** from 8 September to 3 November 2018.

**Time After Time** is curated by Stephen Foster (Director 1987–2017) and reflects on the Gallery's history and programme.

Since being founded in 1979 John Hansard Gallery has been located on the University's Highfield campus in a building that was originally designed to house a tidal model of the Solent basin. During this time, the Gallery was marked by a consistent and focused programme, an element of which explored the legacy of the early conceptual art movement and its influence on succeeding generations of artists. Embracing the Gallery's unique position within the University, new commissions were often created through mutually beneficial collaborations between artists and academics from a wide variety of disciplines. In 2018, after 39-years on Highfield campus, John Hansard Gallery relocated to a new purpose-built city centre space in Southampton's Guildhall Square, reopening on 11 May 2018 with *ARTIST ROOMS: Gerhard Richter*.

Bridging both its previous and new city centre homes, *Time After Time* re-examines some key site-specific installations that were shown at the Gallery between 1993 and 2016 by artists Caroline Bergvall, Victor Burgin, Hamad Butt, John Latham, Charlotte Posenenske, alongside a new work by Walter van Rijn. By remaking these works, the pragmatics of reimagining the 'original' temporary installation and the significance of 'site' are explored.

In 2010, **Caroline Bergvall** created *Middling English* for John Hansard Gallery. Evolving from her AHRC Research Fellowship in the University of Southampton's English Department, *Middling English* combined poetry, sound and a highly counterbalanced sculptural installation that spanned the Gallery. For *Time After Time*, Bergvall will create a new installation, drawing on elements from *Middling English* in combination with newly developed works.

**Victor Burgin's** *Belledonne* was the final artist's commission at John Hansard Gallery's previous home on Highfield campus. *Belledonne* was commissioned for the exhibition *Barthes/Burgin* in 2016 that paired Burgin's works with a selection of rarely seen drawings by Roland Barthes. Represented for *Time After Time*, *Belledonne* explores ideas around memory and absence, reflecting on Barthes' stay as a young man in a sanatorium in the South of France while suffering from Tuberculosis.

In 1992, **Hamad Butt** was commissioned by the Gallery to make *Familiars*, an installation including three halogens from the periodical table (chlorine,

iodine and bromine). These halogens are presented in highly precarious situations within glass containers, creating a giant version of a Newton's Cradle, a Venus flytrap and a Jacob's ladder. *Familiars* was included in Tate Gallery's *Rites of Passage* exhibition in 1995, and subsequently entered their permanent collection in 2014.

**John Latham's** installation *N-U Niddrie* was shown at John Hansard Gallery in 2006 as part of a retrospective of his work, *Time-Base and the Universe*. The exhibition was conceived with John Latham prior to his death in January 2006 and subsequently went on to tour to MoMA PS1. For *Time After Time*, these elements will be brought together to remake the 2006 version, and is part of the wider *N-U Niddrie* series that also includes Latham's famous book and glass sculptures.

In 1967-8, **Charlotte Posenenske** created a series of 'prototypes', after which she ceased making work and announced her resignation from the art world with a manifesto published in Art International. Since the artist's death in 1986, Dr Burkhard Brunn (the Executor of her Estate), has been reconstructing installations according to her predefined instructions. A solo exhibition of Posenenske's works was held at John Hansard Gallery in 2011 and one of her recreated 'prototypes' will feature in *Time After Time*.

**Walter van Rijn** has created a new series of works that use the Gallery's exhibitions history as their starting point for *Time After Time*. van Rijn has worked closely with the Gallery's exhibitions team and archives to create an extensive database of every artwork that has ever been shown throughout the Gallery's 39-year history. Responding to this history, van Rijn's work explores ideas around distribution in the digital age, uncovering arbitrary patterns and suggesting new ways of interpreting meta-data.

The exhibition *Time After Time* examines the long-term value of what are often initially conceived as temporary or transient works, helping to link the original John Hansard Gallery location with its new city centre home. The exhibition explores the nature of site-specificity in various ways, some of the works represented for *Time After Time* were made to be preserved, some have been adapted from earlier presentations, and some have been reimagined from their original showings.

A new publication has been produced on the occasion of *Time After Time*, featuring full-colour illustrations of works in the exhibition, alongside a curatorial essay written by Professor Stephen Foster.

*Time After Time* has been made possible through the generous support of the Henry Moore Foundation, who have also supported John Hansard Gallery's exhibitions programme over many years, including some of the original exhibitions revisited for *Time After Time*.

Accompanying *Time After Time*, **Sam Laughlin** – recipient of the 2017 Jerwood Photography Award – presents a series architectural black and white photographs of the construction process of Studio 144, John Hansard Gallery's new city centre home. Commissioned by the Gallery to record the building process, Laughlin's exhibition will run from 25 August to 10 November and reflects on the Gallery's transition from Highfield campus to its new city centre location.

**For more information, please contact:**

**Jack Lewis**, Communications Co-ordinator,  
John Hansard Gallery  
J.W.Lewis@soton.ac.uk  
+44 (0)23 8059 2477

**Caroline Jones** or **Kate Klevit**, Four Colman Getty  
caroline.jones@fourcommunications.com  
+44 (0)20 3907 8926

kate.klevit@fourcommunications.com  
+44 (0)20 3907 8925

## Notes to Editors

**Stephen Foster** was Director of an artist-run space in Cheltenham before becoming Director of the John Hansard Gallery in 1987. During the following thirty years he developed an international reputation for his touring exhibitions, collaborations and partnerships, as well as for radical interpretation and outreach projects. He was also the Chair of VAGA (Visual Arts and Galleries Association) on three occasions, was a Board member of IKT (International Curators of Contemporary Art), and was the Founding Chair of Southampton's Cultural Consortium. Southampton Cultural Development Trust is the Consortium's successor, of which he is still a Trustee. He was made a Professor of the University of Southampton in 2012, and an Emeritus Professor in 2017. He currently undertakes freelance work in art curating, writing and administration.

## John Hansard Gallery

John Hansard Gallery is an internationally recognised and locally engaged contemporary art gallery in Southampton. Being part of the University of Southampton, the Gallery aims to change the world for the better through great art. To realise this the Gallery creates innovative and critically acclaimed contemporary art exhibitions, events, engagement and research projects that excite, challenge, represent and reach the widest possible public audience. Since being established in 1979 the Gallery has been located on the University's Highfield Campus. In 2018 the Gallery will relocate to the new purpose-built arts complex Studio 144 in Southampton's city centre, significantly increasing the space available for exhibitions, events and integrated programming. Learning and engagement are at the heart of the Gallery and underpin all its activities. The innovative education and public programme is accompanied by special community-focused projects, including activities for all ages and levels of experience. John Hansard Gallery is supported using public funding as a National Portfolio Organisation by Arts Council England  
**[www.jhg.art](http://www.jhg.art)**

## University of Southampton

The University of Southampton is one of the UK's leading teaching and research institutions, with a global reputation for research and scholarship across a wide range of subjects. The University combines academic excellence with an innovative and entrepreneurial approach to research, supporting a culture that engages and challenges students and staff in their pursuit of learning.

[www.southampton.ac.uk](http://www.southampton.ac.uk)

### Arts at University of Southampton: Inspiring arts and culture for everyone

Arts at University of Southampton offers a wealth of inspiring cultural experiences and opportunities, showcasing emerging talent and renowned international artists. From visual arts, music and literature, to theatre and film, there's something for everyone.

The University of Southampton has rich heritage and long-standing commitment to arts and culture as an essential part of university life. The University is proud of its unique relationship with three Arts Council England National Portfolio Organisations. The Nuffield Theatre opened at its Highfield Campus in 1964 and was joined by the University's concert hall Turner Sims and John Hansard Gallery in the 1970s.

Sculpture by leading UK and international artists is displayed at Highfield and Boldrewood Campuses and exhibitions takes place at the Hartley Library's Special Collections Gallery. The University's Arts and Humanities departments present regular free public activity at its campuses and across Southampton and Winchester. The University is committed to fostering new talent and the University's Students' Union SUSU supports over 40 performing arts societies which host regular public events.

The relocation of the John Hansard Gallery to its new purpose-built home in the heart of the city's Cultural Quarter increases the University of Southampton's presence in that area, close to its Mayflower Halls and administrative offices in Guildhall Square. The opening of Studio 144 symbolises an extraordinary moment for Southampton and the University will be working closely with John Hansard Gallery, City Eye and NST to deepen public engagement, to share its research and present inspiring and accessible cultural opportunities for all.

[www.southampton.ac.uk/arts](http://www.southampton.ac.uk/arts)

## Studio 144

Studio 144, Southampton's ambitious new venue for theatre, visual art and film, opens in 2018 at the heart of the city's burgeoning Cultural Quarter. Its opening brings three acclaimed arts organisations – City Eye, John Hansard Gallery and Nuffield Southampton Theatres – together for public audiences in the heart of the city centre for the first time.

## Arts Council England

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. We support a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, we plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**John  
Hansard  
Gallery**

UNIVERSITY OF  
**Southampton**



Supported by  
**ARTS COUNCIL  
ENGLAND**



Time After Time has been  
financially supported by  
The Henry Moore Foundation