Twenty Six Things
A film by Marion Coutts

Wellcome Collection, 29 May – 29 June, 2008

Twenty Six Things is a new film by the artist Marion Coutts, commissioned by Wellcome Collection. It is based on a simple memory game in which participants are shown a collection of objects, some of which might change position when they look away. The film is an investigation into the vast museum of artefacts gathered by Henry Wellcome.

Twenty Six Things: 29 May – 29 June
Private view: 28 May (Contact Mike Findlay for details)
Venue: Wellcome Collection, 183 Euston Road, London NW1 2BE
www.wellcomecollection.org.uk. Admission FREE
Gallery opening times: Tues-Wed, Fri-Sat: 10.00-18.00 / Thurs: 10.00-22.00
Sun: 11.00-18.00. Closed Mon (except Bank Holidays: 10.00-18.00)

Twenty Six Things is a study in forms of attention. It is a cinematic still-life, a classic tabletop, emphasizing the tactility and luminosity of its objects. The succession of changing scenes invites the viewer to ‘fix’ visually each new shift in the composition. Pattern recognition, naming the unfamiliar, visualisation and sleight of hand all come into play.

The film is accompanied by an eerie suite of notes played on musical glasses, suggesting another (unseen) set of objects on a table, activated by touch, their differences audible in pitch and timbre.

Twenty Six Things explores common concerns in Marion Coutts’ work: the relationship between sculpture and film, and the generation of meaning in visual perception, through effects of repetition, interval, and pattern.
The project has developed through an invited period of research into the Wellcome archive and reflects the richness of the collection. Wellcome’s objects are often displayed thematically, to illustrate a particular topic. In Twenty Six Things, the objects are unidentified, linked only by their shared existence in this highly miscellaneous collection, and selected for their presence, texture and shape. An archive can only operate when everything is known and catalogued. It requires things to stay in place. The objects in Twenty Six Things are both static and mobile, their movement is covert.

Twenty Six Things was shot on 16mm, directed by Marion Coutts. The Director of Photography was Belinda Parsons, assisted by Ed Hume Smith. Audio by the Amsterdam based musician and composer Andy Moor.

Marion Coutts works in sculpture, film and video. Recent exhibitions have included To Be Continued….at Helsinki Kunsthalle, Responding to Rome at The Estorick Collection, The New Art Centre, and Chisenhale Gallery. In 2003-04 she held the Kettle's Yard Fellowship at St John's College, Cambridge, and in 2001 the Momart Fellowship at Tate Liverpool. She lives and works in London, lectures at Goldsmiths College and is a Research Fellow at Norwich School of Art and Design.

Ends

NOTES TO EDITORS

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The Wellcome Trust is the largest charity in the UK. It funds innovative biomedical research, in the UK and internationally, spending around £650 million each year to support the brightest scientists with the best ideas. The Wellcome Trust supports public debate about biomedical research and its impact on health and wellbeing.

The Wellcome Trust's former headquarters, the Wellcome Building on London's Euston Road, has been redesigned by Hopkins Architects to become a new £30 million public venue. Free to all, Wellcome Collection explores the connections between medicine, life and art in the past, present and future. The building comprises three galleries, a public events space, the Wellcome Library, a café, a bookshop, conference facilities and a members' club.
Marion Coutts Biography

www.marioncoutts.com

education
Edinburgh College of Art, BA Fine Art, 1982-1986

one person exhibitions
2008 Wellcome Collection, London
2007 New Art Centre, Roche Court
2005 Tablet, London
Kettle’s Yard, Cambridge
2004 2 Princetlet Street, London
Angel Row Gallery, Nottingham
2003 Kettle’s Yard, Cambridge
firstsite, Colchester
2002 Chisenhale Gallery, London
2001 Aspen Gallery, Portsmouth
Bluecoat Gallery, Liverpool
2000 Yorkshire Sculpture Park
1998 RIBA Architecture Centre, London
The Commercial Gallery, London
1995 Project Gallery, Dublin
Galerie Clark, Montréal
1990 Foksal Gallerly, Warsaw, Poland

selected group exhibitions
2005 To be continued...Helsinki Kunsthalle, Finland, RCA Secret 2005, Artfutures, Bloomberg Space, Drawing Two Hundred, The Drawing Room, London, Staged, Danielle Arnaud, London, Spool Rotten, Oriel Davies, Wales, All for Show, Studio 205, Chicago and touring
2004 See it...Read it... Works from the Arts Council Collection, Drogheda Arts Centre, Ireland, Front, Front, London, Whitstable Biennale, Whitstable
2003 The Human Zoo, Hatton Gallery, Newcastle
2002 Fair Play, Angel Row Gallery, Nottingham, Games People Play, Storey Gallery, Lancaster
2000 Viatico, Galerie Ek, Frankfurt, Dodorama, Dodorama, Rotterdam, Laboratory, firstsite, Colchester, New Work, The Mappin, Sheffield, Without Day, City Art Centre, Edinburgh
1997 8th Mostyn Open, Oriel Mostyn, Llandudno, Art at 100, Hammersons plc, London
1996 Signs and Wonders, IKON touring
1992 A Voyage to Lilliput, touring The Netherlands, BP Re-Vision, Greenwich Citizens Gallery and Collins Gallery, Glasgow
1991 Marion Coutts and Rosie Leventon, Leeds Metropolitan University and Oriel Clwyd
1990 Reclaim the City, Public Art Project, Glasgow
esidencies/ fellowships
2003-04 Kettle’s Yard Fellowship, St John’s College, University of Cambridge
2000-01 Momart Fellowship, Tate Liverpool
1999 Rome Scholarship, British School at Rome
1989-90 British Council Scholarship, State School for the Arts, Wroclaw, Poland
awards/commissions
2005 Artists in the City, Chatham Place, Reading
2003 Everglade, commissioned by Film and Video Umbrella
Goldsmiths College, Research Award
2002 No Evil Star, Hancock Museum, Newcastle, commissioned by Locus +
2002 Woo Foundation Award
2000 London Arts Board Award
1995 British Council Montréal, Professional Exchange Grant
1993-94 The Pollock-Krasner Foundation Award

teaching
Lecturer, Goldsmiths College, London
Research Fellow, Norwich School of Art and Design
Associate Lecturer, University of the Arts
Senior Visiting lecturer, Norwich School of Art and Design, 2004-05

selected screenings

talks/conferences
Tate Modern: The Teaching Imperative (2006), Helsinki Kunsthalle, Finnish Photography Festival To be continued…(2005), Angel Row, Nottingham, Central St Martins, University of Newcastle (2004), Cambridge University History of Art Graduate Centre, Kettle’s Yard, Cambridge, Royal Academy Schools, firstsite, Colchester, Norwich School of Art, Middlesex School of Art (2003), Hull School of Art, University of Leeds, Aspex, Portsmouth, Bluecoat, Liverpool, Tate Liverpool (2001)

collections
Arts Council England, Contemporary Art Society, Financial Services Authority, private collections

recent publications
2005 Ball of Fame/ Ein Bolzplatz fur die Kunst, ex-Vitra Design Museum, Berlin
2004 To be continued….British Council and Hippolyte Photographic Gallery, essays by Ian Hunt, Brett Rogers, Mika Elo, David Campany ISBN 0-86-355-6489
2003 See It…Read it….. Drogueda Arts Centre, essay by Carissa Farrell
2003 Marion Coutts, Film and Video Umbrella in association with firstsite, essays by Sally O’Reilly, Vincent Deary, interview with Katharine Wood ISBN 1-904270-05-0
2001 Audio Arts, Volume 21, issue 2, interview with William Furlong
2001 The Human Zoo, Hatton Gallery, Newcastle, essay by Steve Baker
2001 No Evil Star, CD rom, Locus+
2000 IF, Images Festival of Independent Film and Video, Toronto, Canada
2000 Without Day, Pocketbooks, edited by Alec Finlay, essay by David Hopkins