

## 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](http://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

### **Media enquiries**

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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](http://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 Princelet Street, London  
                  Angel Row Gallery, Nottingham  
2003            Kettle's Yard, Cambridge  
                  firstsite, Colchester  
2002            Chisenhale Gallery, London  
2001            Aspex 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 Gallery, Warsaw, Poland

### **selected group exhibitions**

2007    *Artfutures*, Bloomberg Space, *Drawing 2007*, The Drawing Room, *Art Basle*  
2006    *Responding to Rome*: Estorick Collection, London, *All for Show*, Nexus, Philadelphia, *Ball of Fame*, ex-Vitra Design Museum, Berlin  
2005    *To be continued....*Helsinki Kunsthalle, Finland, *RCA Secret 2005*, *Artfutures*, Bloomberg Space, *Drawing Two Hundred*, The Drawing Room, London, *Staged*, Danielle Arnaud, London, *Spoilt 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  
2001    *Fair Play*, Danielle Arnaud, London, *Cinematexas*, Austin, Texas, *Images*, Festival of Independent Film and Video, Toronto, Canada, *Vito Acconci/Troubleshooting*, Arnolfini, Bristol, *Broadcast*, Clissold Park, London  
2000    *Viatico*, Galerie Ek, Frankfurt, *Dodorama*, Dodorama, Rotterdam, *Laboratory*, firstsite, Colchester, *New Work*, The Mappin, Sheffield, *Without Day*, City Art Centre, Edinburgh  
1999    *tongue 'n groove*, VANE 99, Gateshead, *Mostra*, The British School at Rome, *Artists from the British School at Rome*, British Consulate, Naples, *Villa Wolkonsky*, Rome, *Big Warm Open*, Cambridge Darkroom, *Marion Coutts and Pat Naldi*, Città della Scienza, Naples  
1998    *Smalls*, Upstairs at the Clerks House, London, *Urban Paradise*, The Changing Room, Stirling, *Marion Coutts and Emma Hathaway*, Gasworks, London  
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

### **residencies/ 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**

Miss China Beauty Room, Paris, Cafe Gallery, London, Het Wilde Weten, Rotterdam, Studio 1:1, London, Lump Gallery, North Carolina, Studio 207, Chicago, Fahrenheit, Kansas City, Soap Factory, Minneapolis, Physics Room, Christchurch NZ, KX, Hamburg, Dodorama, Rotterdam, Palais des Beaux Arts, Brussels, Tate Liverpool.

### **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**

- 2006 *Responding to Rome*, published by The British School at Rome ISBN 0-904152-49-0  
*Ball of Fame/ Ein Bolzplatz fur die Kunst*, ex-Vitra Design Museum, Berlin  
2005 *To be continued...* British Council and Hippolyte Photographic Gallery, essays by Ian Hunt, Brett Rogers, Mika Elo, David Company ISBN 0-86-355-5489  
*Marion Coutts*, Kettle's Yard, essay by Elizabeth Fisher ISBN 1-904561-13-6  
2004 *Whitstable Biennale: material*, essays by Christine Gist, Steven Bode, Antonio Guzman ISBN 0-954889-0-7  
*See It...Read it...* Drogheda 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  
*Audio Arts*, Volume 21, issue 2, interview with William Furlong  
*The Human Zoo*, Hatton Gallery, Newcastle, essay by Steve Baker  
2001 *No Evil Star*, CD rom, Locus+  
*Fair Play*, Danielle Arnaud, London, essay by David Barrett ISBN 09537752-7-5  
*IF*, Images Festival of Independent Film and Video, Toronto, Canada  
*Vito Acconci/Troubleshooting*, Arnolfini, Bristol, essay by Catsou Roberts ISBN 0-907738-66-4  
2000 *Marion Coutts*, Yorkshire Sculpture Park, essay by Tom Lubbock ISBN 1-871480-32-9  
*Without Day*, Pocketbooks, edited by Alec Finlay, essay by David Hopkins