

# **Discovering & Activating Spaces**





Welcome to

# Factory Nights

2011–12

## Contents

Foreword	01
Ironstone Mining Museum, Skinningrove Shore and an Archaeological Dig	02
Transporter Bridge and Captain Cook Pub	04
The Historic Wedgwood Institute	06
Dundas House	08
1970's Bus Station and Historic Peppers Garage	10
Factory Nights International	
The Iconic Slip Disc Swinging Discotheque, Mumbai	12
Lamas Plaza, Peru	13
Factory Nights 2011–2012 Map	14
Factory Ideas	16
Factory Outlet	17
Roker Seafront, Spottee's Cave & Watch House Museum	18
Boulby Potash Mine and Dark Matter Research Lab	19
The Historic JA Crabtree & Co. Ltd., Factory (now the characterful Lyndon House Hotel)	20
Eston Hills	22
Staffordshire Hoard Treasure & Saxon Pilgrimage	23
National Garden Festival Site	24
Bed of Closed Burslem Branch Canal	26
Supporters & Partners	28

This publication is also available online at  
<http://www.rednile.org/press-publications>

## FOREWORD

# A New Model for Commissioning Artwork



FOLLOWING A LIVELY PROGRAMME OF FACTORY NIGHTS DURING 2011–12 IT'S TIME FOR REDNILE PROJECTS TO PLAN THEIR FUTURE DEVELOPMENT. TO DISCUSS THIS WITHIN A WIDER NATIONAL CONTEXT I JOINED REDNILE ARTISTS IN CONVERSATION WITH WENDY LAW, DIRECTOR OF TURNING POINT WEST MIDLANDS.

"Factory Nights are for people across a range of creative disciplines – to bring the disciplines together in this way is quite rare," observed Wendy. Factory Nights provide an intimate experience, made relevant by a particular location, open to a wide range of practitioners at different stages of their career. The format enables participants to develop new ideas and new work in response to the site and to each other. It provides the opportunity for dialogue in a space free of the confines of restrictive agendas.

rednile believes that the open-ended format gives Factory Nights the potential to offer development agencies and local authorities a model for commissioning new artworks:



**WE NEED MORE PLATFORMS FOR EXPERIMENTATION. PUBLIC ART CAN BE BRIEF-DRIVEN, LEAVING NO SPACE FOR INNOVATIVE AND MEANINGFUL WAYS OF WORKING**

Wendy agreed that this is what happens when commissioned work is too driven by outcome. By contrast, the flexibility of the Factory Nights format works well for organisations that have an interesting space and are open to different ideas about how it might be used. Site owners, partners and local businesses have found that creative people can give them a new perspective on what makes their site special, often leading to strong relationships that are sustained long after the event itself. Factory Nights have taken place in the North East and the West Midlands, and rednile is now seeking new and interesting sites and partner organisations that are open to collaborating on an event that won't be completely predictable; it's important that we continue the programme without losing the unique quality of the experience. Wendy Law is very clear about the benefits of Factory Nights to artists:

Confirming this, an evaluation of the latest Factory Nights programme found that for many participants, it's about "intellectual developmental activity rather than offering a 'how to' experience."\* For rednile, our challenge is to continue promoting new ways of commissioning that can raise the quality of art in the public realm.

Steve Wright, 2012

\*Evaluation Report of Factory Nights 2012, Culture Partners.

# Ironstone Mining Museum, Skinningrove Shore and an Archaeological Dig

Skinnigrove. Loftus

## Introduction

**Date**  
September 2012  
–  
**Collaborators & Partners**  
Redcar and Cleveland Council  
Cleveland Ironstone Mining  
Museum and Stephen Sherlock  
–  
**Photographer**  
Bob Mitchell  
–  
**Writer**  
Gabriella Arrigoni

This Factory Night covered the fascinating history of the area of Skinningrove and nearby Loftus in Redcar and Cleveland. Attendees learnt about the major discovery of the Cleveland ironstone seam in Skinningrove in 1847, which paved the way for the largest drift mine in the area. The tour continued to Skinningrove beach

front, taking in beautiful coastline views before heading up to an archaeological dig of international importance, discovered by Dr Stephen Sherlock, of a Royal Anglo Saxon Burial Site. Attendees were able to draw on this rich history and discuss if public art has a role to play in representing an areas heritage.



**Villa**  
by Bethan Lloyd Worthington

## Commission

**ARTISTS RESIDENCY**  
–  
Bethan Lloyd  
Worthington and  
Sarah Riseborough  
–  
September 2012

In September 2012 visual artists Bethan Lloyd Worthington & Sarah Riseborough became artists in residence at the archaeological dig at Street House Excavations in Loftus. The team of archaeologists and volunteers had previously uncovered Royal Anglo Saxon finds of international importance. The artists worked on site, learning about the process and daily finds from

the team and let it inform their practise. Work produced by Bethan and Sarah will be exhibited in a ‘working process’ exhibition at Saltburn School arts centre and Kirkleatham Museum in early 2013. The project considers how contemporary art and visual language can play a part in interpreting the process of discovery at the site and the extraordinary ancient finds.

## Not Just Remembrance: Different States of Cultural Fragility

A few decades ago being a local personality was something. The idea of local itself was remarkably different from now and every town had its own celebrity: a politician, a tycoon, a journalist perhaps... At the same time, the chance to overcome geographical barriers and extend one’s own popularity to other communities, this was pretty hard. Tom Leonard, however, was probably more than happy first with his articles for the Cleveland Standard and later with his job as a district reporter for the Evening Gazette. I don’t know if covering football events and being a member of the Lifeboat Committee suggested to him the cosmic transmutation of sport into a metaphor for society and fair play as a collective ethical code. That is to say that, far more than athletes, what he really wanted to celebrate and preserve was the memory of local miners, their infinitely repeated anonymous gestures, their poor tools, their obscure role in that trajectory of social and industrial history that turned Teesside into one of the most important ironstone mining areas in Victorian and Edwardian Britain, until its slow but complete decline after the Second World War. Leonard’s collection of memorabilia from the mining industry that was closing down was therefore the first step in making his dream of a Mining Museum come true in 1983, even though that came shortly after his own death. And now we can experience the claustrophobic sensorial deprivation of the underground tunnels, and listen to the passionate account of anecdotal family reminiscences of museum guides whose grandfathers and forefathers lived in the area, worked in the mines. Men who, when they came back home wore trousers so soaked with humidity and powder that they “could stand with no body inside”.

Sometimes you need proper ruins, crumbling buildings devoured by vegetation or pure decay, as an incentive for conservation. In other cases, the passage from use to heritage is much faster, almost instantaneous, because something else has been neglected for a long time; dignity, recognition, well-being... In fact, it is very often left to citizens and local communities to fight for the protection of what they consider their own past: the traces of **industrial archaeology**. This has been true since the time of the campaign to save the Euston Arch, when the discipline was a new-born field of research known by a narrow circle of academics. Even before the contemporary commentary on ancient relics became such a post-modern practice, it was revealing the fragility of civilisation as well as personal histories. The transition between a state of industrial Romanticism, with its dark mines, and the windy open fields where excavations are bringing to light remnants of the Neolithic Age, following the discovery of an Anglo-Saxon burial site, is therefore a passage through different states of cultural fragility.

The possibility to disappear and be forgotten generates potential freedom: the territory is finally able to escape a given function, a strategy, to elude the logic of productivity and economic planning and to become an object of contemplation and rediscovery. However, a new regime takes over under the flag of the laws of representation. In the re-staging of the ironstone mining, fuelled by narratives, documents and collectibles, as well as in the pits outlined in the ground by the archaeologists, whose findings are now treasured and museified too, there is space for something missing, but not for indecisiveness. There is an inescapable degree of fictionality in both places that Sven Lutticken would probably explain with his theory of park life: the contemporary proliferation of fenced-in spaces, gated communities, themed and protected enclosures of territory endowed with a special history, morphology, wilderness, landscape or leisure destination. Park life builds on the concept of the human park, introduced by Peter Sloterdijk in a famous lecture in 1999: in the end, we all are animals under the influence of culture<sup>1</sup>, in a big zoo where guardians reject the entropy of abandoned places whose identity is nourished only by the residual and time has no label.

We don’t know how relevant is the role that memory plays in civilisation and progress, suggesting for example how not to deviate or not to repeat a certain pattern. Similarly, we don’t know to what extent artists are hostages of cultural memory<sup>2</sup>. Aby Warburg envisaged an unconscious migration of visual symbols from antiquity into the future as the vehicles of collective memory, whose transmission cannot be explained in biological terms, but rather through socialisation, habits and cultural formations. There are other ways too for cultural memory to nurture and inspire an artistic process, more individual, subjective, immediate, that can set up a museum of the everyday life of a closer or distant past. However, memory is not about preserving the past, but rather about reconstruction. Its destination is a museum where authenticity of signs and traces is not even an issue. What is left to artists is not a salvage operation that would reanimate the lost object, but it is a regeneration process that will relate the object to the present by re-enactment, interpretation, criticism, transformation, appropriation... From a culture of production to a culture of (cultural) consumption.

Gabriella Arrigoni

<sup>1</sup> Sloterdijk, Peter “Regeln für den Menschenpark”, Suhrkamp Verlag, Frankfurt am Main, 1999.

<sup>2</sup> Green, Charles & Gardner, Anthony. “The Second Self: a Hostage of Cultural Memory”, in A Prior Magazine, University College Ghent, 2008.





“

HAUNTED BY THE FACT THAT GRANDDAD HAD HIS LAST PINT WITH DAD HERE ON KNOCKING OFF FROM HEAD WRIGHTSON'S WITH THE CANCER ALREADY IN HIM.

AND SHADOWS, BRAWLING SHADOWS: FISTS RAISED AND AN OLD LANDLORD'S SHADE MOCK DANCING A DRUNK TO THE DOOR.

**Reclamation (On Visiting the Captain Cook)**  
by Andy Willoughby

Read more at:  
[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)

# Transporter Bridge and Captain Cook Pub

Middlesbrough

## Introduction

### Date

June 2011

### Collaborators & Partners

Middlesbrough Council's MY EVENT programme and the Transporter Bridge.

### Photographer

Jason Hynes

### Writer

Andy Willoughby and Bob Beagrie

This first Factory Night of the 2011-2012 programme brought together writers and artists who wanted to gain insight into the Greater Middlehaven regeneration area in Middlesbrough. Artists viewed the site 49m above water from the top of Middlesbrough's Transporter Bridge, one of only three still in existence in Britain. After watching bungee

jumpers leap from the top, the group also got the chance to explore the closed Captain Cook Public House which is an important Grade II listed building in the St Hilda's and is also part of the Greater Middlehaven regeneration area. Local poets Bob Beagrie and Andy Willoughby brought the pub alive with stories and writing about its colourful history...

## Commission



### WE MOVE FORWARD

Danny Shaw  
Mick Gibson

September 2011

WE MOVE FORWARD was a collaborative project between writer Danny Shaw and visual artist Mick Gibson who took their inspiration from the continual regeneration the town of Middlesbrough, a boomtown of the iron and steel industry and in particular the area of Middlehaven, which continues to undergo major regeneration. Their mass poster campaign and limited edition artist book responded to the past, present and future of the town. Using archival and modern photographic representations of the area, heritage information, and poetic response, the work attempted to recapture the enthusiasm felt for the place in its heyday, whilst looking at what

the area has lost, what has survived, and what it stands to gain during the upcoming regeneration. The artists wanted to highlight that which has survived in the area, why it must be treasured and used abstract and symbolic images, poetry and slogans of 'hope and beauty'.



**We Move Forward** publication is available from our Etsy Store. See page 17 for details



# The Historic Wedgwood Institute

Burslem, Stoke-on-Trent



## Introduction

### Date

October 2011

-

### Collaborators & Partners

British Ceramics Biennial, Fred Hughes, Burslem School of Art and Stoke-on-Trent City Council

-

### Photographer

Darren Washington

-

### Writer

Hugh Dichmont

This Factory Night was delivered in partnership with the British Ceramics Biennial and aimed to bring together a wide range of artists and potters from studio, design and industry to exchange and share skills. The night included a guided tour of the Institute and exclusive access to the exhibition

hall and balcony, the hidden original house that the institute was built around as well as the university lecture theatre. The night was led by noted local historian and Sentinel Columnist Fred Hughes along with town centre manager Julian Read providing both past, current and future debate.

# I thought of it. But life is crap anyway. I thought fuck it, what can I lose. My flat is dead shit, right.

### Pieces

by Hugh Dichmont

-

Read more at:

[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)



## Commission

### A WEEK IN THE SPODE FACTORY

-

David Booth

Holly Corfield Carr

Sun Ae Kim

-

November 2011

We met by the jangling key cupboard in the Wedgwood Institute at a Factory Night in October 2011. The Institute was a warren where extra walls and floors and doors had been added over time and we were fascinated by this wall of keys for rooms that had long since gone or changed use or changed shape. We talked to each other about unlocking lost doors and mapping the building by lost keys. After our explorations at rednile's Factory Night, we knew we could work together.

We are a ceramic artist, a sculptor and a poet.

Our collaboration has been centred on the conversation between material and text, clay and its voices, Stoke and its history. But with three of us, this dialogue becomes more complicated – there is always a third element to work with, a third voice, a third perspective. As residents on site at the original Spode Factory in November 2011 and July 2012, we worked together and against

each other to create a series of pieces that engaged with the role of flower makers in Stoke-on-Trent's ceramic industry.

The result was a scattering of linked works: hump-moulded bowls, broken and blossoming with handmade bone china flowers; vases printed with a poetic narrative, composed of a mixture of Spode's original decals and transfers designed by the artists; large-scale concrete canvases, dusted with the last of the original Aynsley flowers; poems embedded in waste from the factory stores.

With rednile's support, the British Ceramics Biennial and Stoke Council granted us the opportunity to exhibit our work in the China Hall at Spode, an enormous and spare space. The keys we found on that night in the dark of the Wedgwood Institute did, in the end, unlock a new space between the three of us. We are looking forward to continuing our work together.



# Dundas House

Middlesbrough

## Introduction

### Date

June 2012

-

### Collaborators & Partners

Navigator North, Middlesbrough Council, MIMA, East Street Arts, Xsite Architecture

-

### Photographer

Jason Hynes

-

### Writer

Iris Priest

An experimental 'making' weekend took place with over 25 artists in a 9 storey concrete tower block in the centre of Middlesbrough town. Visual artists, sculptors, architects, sound artists, performers and filmmakers took part in talks by social anthropologist Alan Dowson, Xsite Architect Tim Bailey and MIMA Curator James Beighton. The speakers offered very different perspectives to a discussion which covered

modernism and monuments, regeneration and social history. The artists were able to exchange ideas and knowledge and create new work in response to the building, its context and the panoramic views of surrounding town centre architecture. Attendees could then apply for a Unique Commission opportunity, supported by Middlesbrough Council and the percent for art scheme, to realise new work inspired by the site.



From near dereliction to flamboyant town 'Master Plans' Bailey's presentation was both an overview of the landscape seen through the enquiring, socially motivated perspective of an architect but also an opportunity for the group to start asking some fundamental questions about the project, their location and their responses to both. Some of these began to lace their way into the post-talk conversations; **What would a contemporary monument in Middlesbrough look like? What is the social utility (if any) of art and architecture? Who are we making this work for and what do they want and need?**

### Curious Cartographers Drawing Invisible Maps

by Iris Priest

-

Read more at:

[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)



## Commission

### MIDDLESBROUGH

### MODERN BEEHIVES

-

Cath Keay

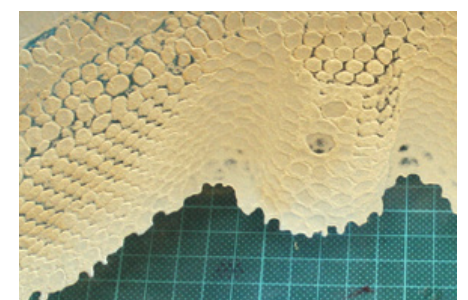
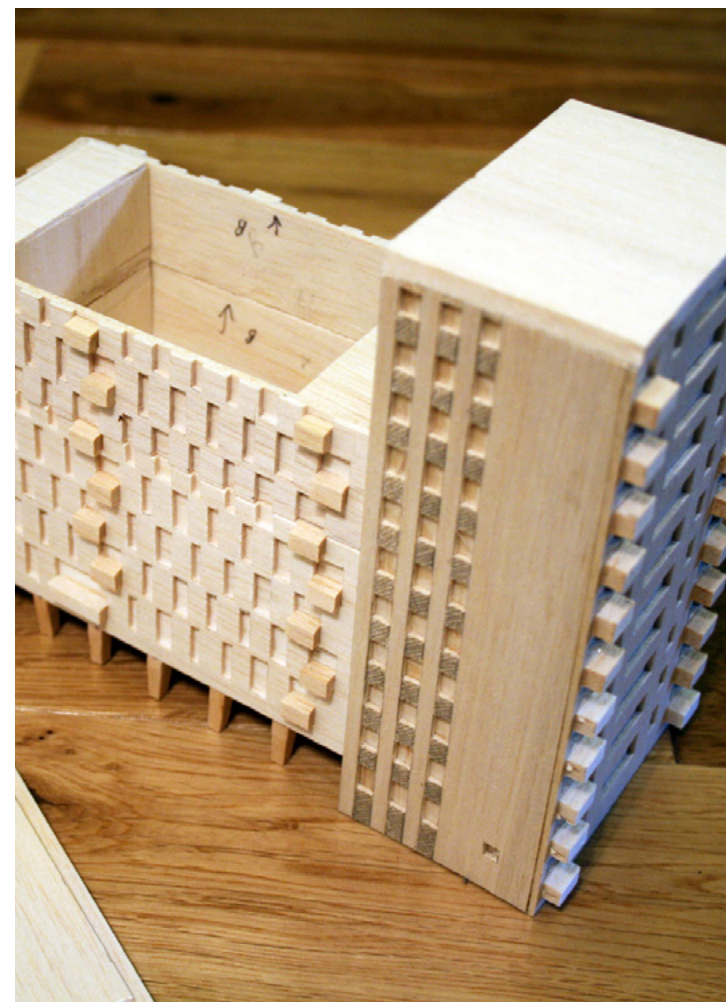
-

Spring 2013

Sculptor Cath Keay is creating four beehives which will replicate Modernist architecture in Middlesbrough and the surrounding areas. The scale models will echo the buildings proportions and the completed hives will be placed around the city and maintained by local beekeepers, groups and individuals. The landscape of Middlesbrough is punctuated by remnants of grand visions and laudable ambitions. This project reassesses these structures; their perceived brutalism will be tempered by their change of scale and their re-colonisation by the natural world. Industrious colonies of worker bees prompt endless metaphorical interpretations of our own society. However, it is the insects' architectural abilities that particularly interest Keay: they follow strict building regulations including

eastwest alignments of new built comb, regular bee-space corridors ensure easy passage, and all constructions show an astonishing economy of material resources. The modularity of modernist architecture has strong parallels in what is required for beehives, to enable empty units (called 'supers') to be added to accommodate a growing population.

An exhibition and limited editions including 'make your own beehive' templates will further engage the local population in the project. By utilising disused ground and the growing interest in beekeeping, these small pavilions aim to evoke the spirit of George Cruikshank's illustration of the British Beehive and promote awareness of nature in our urban environments.





# 1970's Bus Station and Historic Peppers Garage

Stoke-on-Trent

## Introduction

**Date**  
December 2011  
-  
**Collaborators & Partners**  
PITT Project Space, Stoke-on-Trent City Council, Andrew Smith of the Forecourt, Malcolm Phillips The Coffee Bar and First Group  
-  
**Photographer**  
Glen Stoker  
-  
**Writer**  
Jeff Phelps

The Bus Station in Hanley was built in the early 1970's as a gateway to the City Centre of Stoke-on-Trent housing a shopping centre, restaurant and even a night club. The station is now infamous as a light-hearted and jolly failure and is due for demolition to be replaced by a brand new station nearby. An introduction by Coffee Bar employee Carole set the scene of this changing bus station over the last 16 years. The event continued to

Peppers of Hanley, originally a 3 storey Garage and Petrol Station opened in 1937 by John Pepper and included the unusual feature of a car lift. The building fell into a state of disrepair until 2005 when it was passionately restored by local property developer Andrew Smith. This Factory Night focused on the changing landscape of Stoke-on-Trent centre, what has caused its decline and how the city and its people have responded.



I.  
Who could have foreseen this ending when they dreamed it up with such optimism - those drawings of sunlit arches, bougainvillea on bustling walkways, perfectly defined shadows across glazing? What happened to those hipster, Wrangler kids, the well-heeled Letraset women stalking in their pencil skirts towards an unimagined new century?

II.  
It is a tide breaking on the shore of the Potteries, all day in and out like the roll of pebbles on cold beaches, a down-at-heel pleasure pier landlocked in the English Midlands. You'll want to disembark, to hurry to the city that shelters behind its gimcrack façade, for this is no welcome for tourists. Yet there's something of the seaside all washed up, that gaudy fragility, the smell of ozone, a hint of ammonia.

I-VII  
by Jeff Phelps  
-  
Read more at:  
[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)



Billboard work by Paul W Johnson in collaboration with Chris Reader  
Photograph by Nathaniel Pitt

“

OUR BILLBOARD SALVAGES FRAGMENTS OF THE OLD BUS STATION, MEMORIALIZING SUBTLY OVERWRITTEN SURFACES AS A KIND OF EVOLVED ARCHITECTURAL LANGUAGE, SOON TO BE DESTROYED BY THE DEMOLITION PROCESS.

## Commission

**A SERIES OF RESIDENCIES  
AND A BILLBOARD PROJECT  
IN COLLABORATION WITH  
PITT PROJECT SPACE**

-  
Charlie Hurcombe, Michael Branthwaite, (h)edge kelektiv in collaboration with Redhawk Logistica, Paul W Johnson in collaboration with Chris Reader  
-  
November 2011

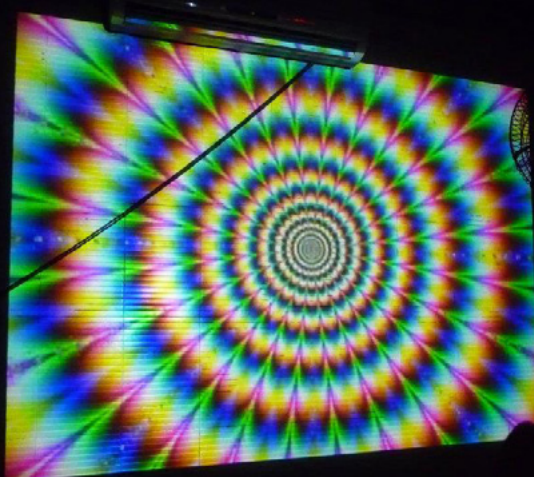
In response to The Hanley Bus Station and the Factory Night 6 artists undertook a series of residencies in PITT project space Worcester and produced images for a giant bill board. Themes of utopia, regeneration and decay were explored during the residency with resulting miniature artworks to be available through the Factory Outlet shop. The mobile bill board toured from Worcester back to Hanley Bus station.

**by Redhawk Logistica and (h)edge kelektiv**  
The past is written all over the old bus station's distressed walls and worn surfaces, traces that give clues to the site's uses over time. The new bus station will arrive like a vision of the future; a shiny spaceship landing on the hill. The extreme contrast between what is and what will be, has led us to think about what kind of relationship these two disparate building's could have with each other. Our billboard salvages fragments of the old bus station (and environs), memorializing subtly overwritten surfaces as a kind of evolved architectural language, soon to be destroyed by the demolition process. We asked ourselves what would happen if somehow the two buildings merged in a dramatic event, with traces of the old bus station being embedded in the brand new one and pristine shards of the new one inserted randomly into the old station.



# The Iconic Slip Disc Swinging Discotheque

(Now Voodoo) Mumbai, India



“

THOUGH THE MUMBAI ART SCENE IS NOTORIOUSLY RESISTANT TO TURNING UP FOR UNFAMILIAR EVENTS, WE FEEL THAT THROUGH REPEATED EFFORTS IN A SIMILAR VEIN TO THE FIRST MUMBAI FACTORY NIGHT, THE IDEA COULD VERY MUCH EMBED ITSELF INTO THE IMAGINATION OF THE CITY.

Mort Chatterjee

## Introduction



**Date**  
November 2011

**Collaborators & Partners**  
The British Council, Chatterjee and Lal Gallery and AirSpace Gallery

**Photographer**  
Janine Goldsworthy  
Katie May Shipley

**Writer**  
Mort Chatterjee

Over two weeks in October 2011 rednile and artists from AirSpace Gallery conducted research with host partner Chatterjee& Lal Gallery, in Colaba Mumbai. The area is a hub of commercial art spaces and the aim of the research was to find out how the arts in India (specifically Mumbai) sustain and operate in a different climate to the UK. During the trip a Factory Night was delivered at the iconic Slip Disc Discotheque (now Voodoo bar) in Mumbai to test out how Factory Nights would translate to a new art scene and international context.



There have been few interventions in the fabric of Mumbai's cultural scene quite so different in nature to the Factory Night at Voodoo. From the gallery's perspective we were thrilled to be able to invite our mailing list to an evening which genuinely disrupted prevailing assumptions about a given space. Due to the strict encoding of social hierarchies, few of those who have visited our gallery would ever have stepped foot in Voodoo despite the two spaces being tied by geography and history.

Furthermore, the manner in which the organisers led guests through the evening provoked a level of dialogue that might not have been reached had there not been some direction given. Though the Mumbai art scene is notoriously resistant to turning up for unfamiliar events, we feel that through repeated efforts in a similar vein to the first Mumbai Factory Night, the idea could very much embed itself into the imagination of the city.

**Factory Nights Review**  
by Mort Chatterjee

# Lamas Plaza

Peru



## Introduction



**Date**  
November 2011

**Collaborators & Partners**  
Transporter Project, Sachaqa arts centre and Proyecto Cultural Lamas

**Photographer**  
Suzanne Hutton  
Sam Taylor

This first Factory Night in Peru was delivered during a residency as part of the Transporter Project ([www.transporterproject.blogspot.co.uk](http://www.transporterproject.blogspot.co.uk)) which focuses on the crossover of art skills, crafts, cultural traditions and heritage across countries with a focus on sustainability within the arts. The Factory Night focused on the rich history of Lamas and took inspiration from a day of activities and demonstrations by highly skilled local artisans and celebrated the strengths of this remote town in the Northern Highlands of Peru. Local people, young and old gathered on the plaza and talked, created drawings and took photos which were displayed in the plaza. The concept of providing an opportunity for traditional and contemporary artists and viewpoints to come together, be creative and share ideas had never been done before. The success of this approach has led partners to look to create and deliver an annual cultural crossover event in Lamas.

“

THE FACTORY NIGHTS (WITHOUT BORDERS, SIN FRONTERAS) EVENT WAS A SUCCESS. THE PHOTOGRAPHS TAKEN TO RECORD THIS SAY EVERYTHING. I BELIEVE THIS EVENT HELPED ARTISTS TO COME TOGETHER, LEARN FROM ONE ANOTHER AND WORK TOGETHER TO CREATE AN EVENT ON THE STREETS OF LAMAS.





# Factory Nights Map

2011–2012 SAW FACTORY NIGHTS REACH BEYOND BRITAIN AND BEGIN TO HAVE AN INTERNATIONAL PRESENCE. THIS MAP SHOWS THE LOCATIONS OF FACTORY NIGHTS EVENTS THAT HAVE TAKEN PLACE.



# Factory Ideas

FACTORY IDEAS INVOLVES TWEETING A NEW IDEA EVERY DAY FOR ONE YEAR. FACTORY IDEAS ARE GENUINE IDEAS THAT ARE IMPORTANT TO REDNILE ARTISTS. OTHER ARTISTS ARE INVITED TO USE OR CONTRIBUTE TO THESE IDEAS. FACTORY IDEAS AIMS TO CREATE NEW WAYS TO SHARE KNOWLEDGE AND DEVELOP PROJECTS.

USE PROJECTS THAT DONT PAY SO WELL OR NOT AT ALL TO TRY OUT NEW TECHNIQUES OR MATERIALS AS AN INVESTMENT TO YOUR PORTFOLIO

# 228

Most museums can show only a fraction of their collection; find out if there's a full catalogue and access to the archive.

# 340

Write down name of artists that inspire at galleries then look up other works and essays.

# 343

Continue to redefine your practice and how you are represented on your website as your artwork develops....

VISUAL ARTIST SHOULD DRAW DAILY- WE COMMUNICATE IN A VISUAL LANGUAGE SO DON'T JUST WRITE YOUR IDEAS DOWN

# 92

Collect fragments of glass and brick and other unwanted materials from buildings to be demolished

FORWARD OPPORTUNITIES TO OTHER ARTISTS WHO WILL BE INTERESTED  
-WE ALL NEED TO LOOK OUT FOR EACH OTHER IN THESE HARD TIMES

# 337

Visual artist should draw daily- we communicate in a visual language so don't just write your ideas down

# 333

Have confidence in slowing down and taking bold decisions

# 159

Look through old sketchbooks- it's amazing how many ideas haven't been realised

# 89

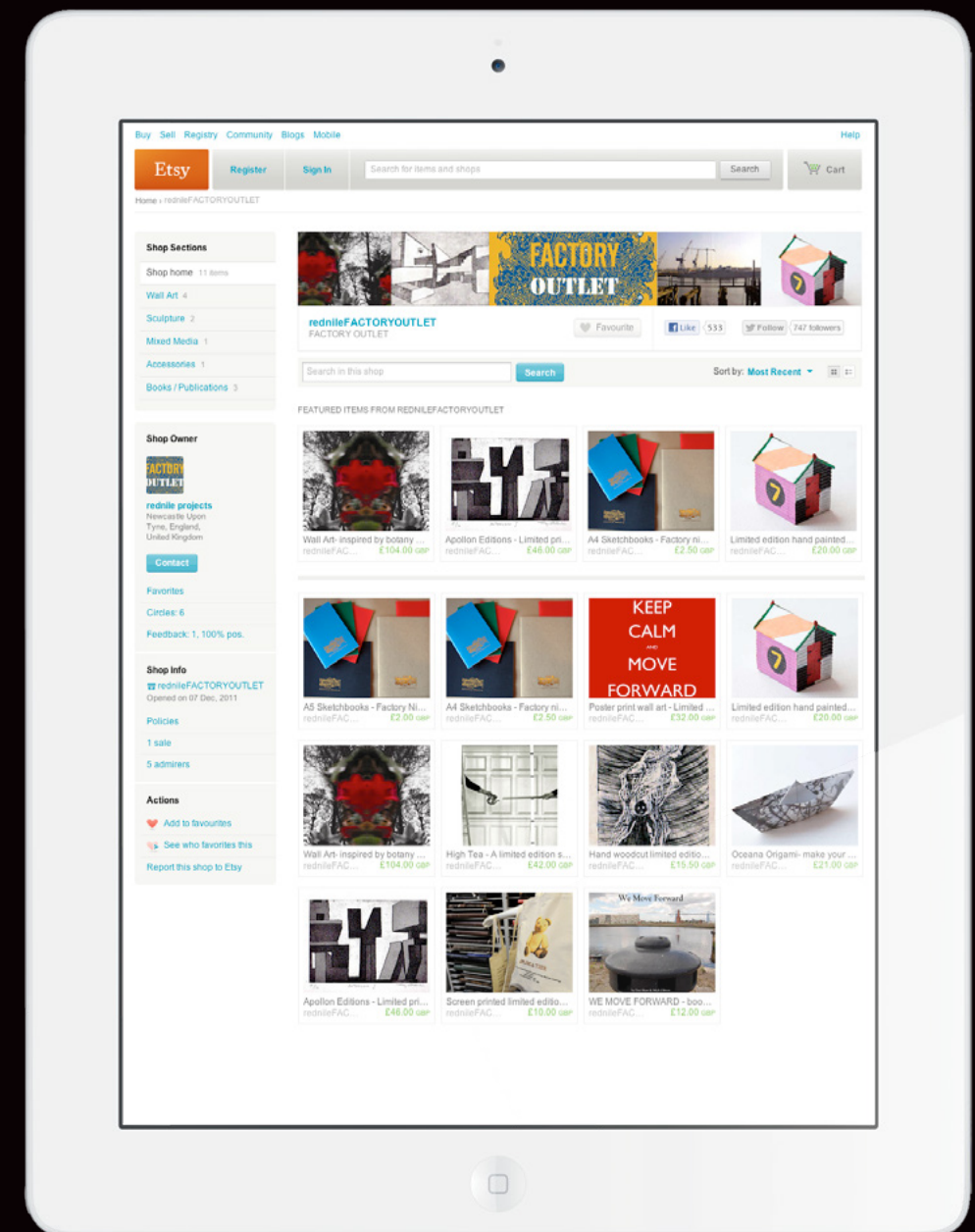
Invest in a content-led website to ensure you can update whenever you want

# 320

Buildings are the backdrops to our towns and cities. Is public art the same? if so, how can we change this?

# Factory Outlet

THE PIECES FOR SALE ON THE 'ETSY' FACTORY OUTLET ARE LIMITED EDITIONS AND MULTIPLES PRODUCED BY A RANGE OF ARTISTS AND DESIGNERS WHO WERE AWARDED UNIQUE COMMISSION BURSARIES DURING THE FACTORY NIGHTS PROGRAMME. YOU CAN VISIT THE SHOP AT [WWW.ETSY.COM/SHOP/REDNILEFACTORYOUTLET](http://WWW.ETSY.COM/SHOP/REDNILEFACTORYOUTLET)





# Roker Seafront, Spottee's Cave & Watch House Museum

Sunderland

## Introduction

### Date

January 2012

### Collaborators & Partners

Sunderland Council, Sea Change, Sunderland Volunteer Life Brigade, Grit & Pearl

### Photographer

Julie Armstrong

A great mix of creative people visited Spottee's Cave, given the name from the legend of a foreign pirate who was shipwrecked on the coast and wore a spotty shirt. The cave showed great potential for interventions, events and art work. Attendees also learnt about a masterplan for Roker's lower promenade, known as Marine Walk, which was adopted in 2010 to guide the regeneration of the area. The finale was a visit to

the wonderful Roker Watch House & Museum which opened in 1906 as the headquarters of the then Roker Volunteer Life Brigade and is now used by SVLB Coastwatch and contains many seafaring artefacts and equipment. This event developed into a great example of how artists can generate ideas to really activate spaces and communicate what is special about a place...

## Commission



### SPEED OF REACTION

Yolanda de los Bueis

August 2012

Designer and digital artist Yolanda de los Bueis was commissioned to create an interactive public event which took place throughout the seafront at Roker. Mobile phones, QR codes, online social networks, films and fast reactions helped teams solve tasks and pushed them to ask their own questions and work creatively. Utilizing unique businesses and locations along the seafront

as well as teamwork, technology and creativity, participants explored Roker in a different way and built their own, personal experience from the choices they made. Films inspired pirate stories and local legends created by the artist helped to create a narrative experience throughout the game. The game was documented with a limited edition publication and film published online.

# Boulby Potash Mine and Dark Matter Research Lab

Saltburn

## Introduction

### Date

May 2012

### Collaborators & Partners

Redcar and Cleveland Council, Cleveland Potash and Neil Rowley

### Writer

Joanna Brown

This unique Factory Night provided an exceptional opportunity for 7 selected artists who were interested in industrial heritage, science, geology and the mining process. It involved a full and intensive day where the group travelled 7 miles out under the North Sea and visited the mine's rock face. Due to its depth, Boulby mine

houses an underground science Laboratory used to study dark matter and was involved in the UK Dark Matter Collaboration. The group learned of the important work currently being carried out in the Lab as well as the science behind Boulby's 40 year history.

“

I'M FINDING IT HARD TO KNOW HOW TO PUT THE EXPERIENCE INTO WORDS WITHOUT UNDERMINING IT. SUCH AN INTENSE EXPERIENCE. THE DARK MATTER THING JUST BLOWS MY MIND.

A man is stuck inside the ball we call earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off.

This is the picture in my head.

A man is stuck inside the ball we call earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off.

Sweat drips from his face,

His arms,

His legs,

His body.

This is the Picture in my Head  
by Joanna Brown

Read more at:  
[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)





# The Historic JA Crabtree & Co. Ltd. Factory

(now the characterful Lyndon House Hotel) Walsall

## Introduction

**Date**  
February 2012

**Collaborators & Partners**  
Multistory, The Crabtree Society, Lyndon House Hotel.

**Photographer**  
Candice Smith

**Writer**  
David Smith

J.A.Crabtree & Co. Ltd. was founded in 1919 by John Ashworth Crabtree and was at one time Walsall's largest engineering company. Crabtree manufactured light switches, sockets and other electrical fittings when electricity use was in its infancy and designed and patented the first quick make and break switch. The night

included a guided tour of the building, now Lyndon House Hotel, with access to the atmospheric bars, the beautiful secret garden, access to a vast collection of Crabtree memorabilia and the hotel room that it is believed to have once housed Mr J A Crabtree's office.



“

IRONICALLY, THE COMPLEXITY OF CRABTREE'S INVENTION WAS ONE OF REDUCTION AND SIMPLIFICATION. HIS SWITCH DESIGN ATTEMPTED TO RECREATE DIGITAL LOGIC IN THE PHYSICAL, ANALOGUE WORLD. BASICALLY, THE PEAKING CURRENT LEVELS DURING THE SWITCHING ON PROCESS ARE CONTAINED WITH LITTLE RISK TO THE USER. IT PROVIDES ILLUMINATION INSTANTLY AND NEATLY.

The Space inside Digital Signals  
David Smith  
-  
Read more at:  
[www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)

## Commission



**PORCELAIN  
LIGHTING  
SCULPTURES**

Elaine Lim Newton  
-  
April 2011

Artist Elaine Lim Newton has been commissioned to create a number of ceramic and mixed media sculptures that are inspired by the original Crabtree light switches, and factory manufacturing processes. The sculptures take the shapes of domes that will be composed from interesting forms found in the original Crabtree light fittings. Each sculpture will be hand-built from beautiful translucent porcelain clay with the possible additions of plastics or metal and casts from original fittings and designs. Traditional making techniques will be employed that require repetitive processes such as the use of plaster moulds to cast the main ceramic forms and create the smaller details which are widely used in the ceramics industry. The commission crosses the disciplines of design, function, craft and contemporary art with plans to create new lighting designs which could be sold and contribute to the Crabtree legacy.



# Eston Hills

Redcar and Cleveland.

## Introduction

### Date

March 2012

-

### Collaborators & Partners

Redcar and Cleveland Council,  
Stephen Sherlock and Flatts  
Lane Visitors Centre.

-

### Photographer

Jason Hynes

-

### Writer

Adam Stock

This event attracted a diverse and exciting mix of artists and creative people who had an interest in walking, industrial heritage, archaeology and the changing landscape. It involved a hike up Eston Hills to view remains from the Ironstone Mine, remains of an Iron Age Hill Fort (built in 800-300BC), a Napoleonic Beacon (constructed

in 1808) and finally time at the top of the hills to take in amazing views across the Vale of York and Tees Valley. Archaeologist Stephen Sherlock provided insight into the fascinating rich history of the area and how the hills and landscape have been utilised by man over time.

## Commission

### EVER PRESENT

-

Luce Choules and  
Adam Stock

-

July 2012

In July 2012 Artist and Cartographer Luce Choules and Writer Adam Stock conducted research into Eston Hills, taking photographs, audio recordings and writing in order to create an alternative map of the Eston Hills area. They walked and engaged with locals to discuss their relationships with the landscape and made sound recordings and photographic documentation. They looked for traces and markings, entry and exit points, pathways and invisible borders. Using

experimental narrative mapping as a process and as an outcome, this collaborative project seeks to record a conversation between photography and writing that responds directly to the Eston Hills site. The limited edition Map will investigate temporality, and conversations with the land and its histories – shaping a shifting landscape of images and words involving notions of ‘beauty’ and ‘utility’.

# Staffordshire Hoard Treasure & Saxon Pilgrimage

Stoke-on-Trent

## Introduction

### Date

June 2012

-

### Collaborators & Partners

The Potteries Museum and  
Art Gallery, Andrew Edwards,  
The Staffordshire Hoard

-

### Photographer

Glen Stoker

This Factory Night started with an intimate visit to the Staffordshire Hoard collection at the Potteries Museum and Art gallery. Artists enjoyed the glitter of ancient gold by atmospheric candle light led by Interpretation Officer Cathy Shingler who gave an insight into the latest findings and the secrets of the historic artefacts. The Factory Night then turned into a Pilgrimage to Trentham Gardens led by artist and Saxon enthusiast Andrew Edwards. Andy set the scene of how this landscape has

changed since it was the heartland of Mercia, exploring plant life, settlements and putting the hoard into living context through motifs, symbols, stories and legends.

The aim of this Factory Night was to provide an insight into the rich history of the internationally important hoard and for artists and creative people to be involved in future research and interpretation.

## Commission



### MOTION SENSOR PHOTOGRAPHY AND ATMOSPHERIC SOUNDSCAPE

-

Helen Stead and  
Stef Conner

-

August 2012

Inspired by the Factory Night Saxon Pilgrimage, composer Stef Conner and artist/photographer Helen Stead will create a visual and sonic installation based on their experiential and educative exploration of ancient human relationships with the natural world. Helen has produced a collection of site specific work which responds to the landscape through the use of a motion sense camera, exploring the notion of journeys, walks and mapping. These photographs aim to provide an interesting and immersive backdrop to Stef's work which will be an atmospheric soundscape that responds to the ancient stories and artefacts from the local area. Collaboratively, the work seeks to stimulate empathetic connections between modern Staffordshire and ancient Mercian communities, as well as provoking reflection on connections

between individual human perception and the changing natural landscape. The artists will directly influence each other by continually documenting and sharing their experiences and ideas, lacing an intertwined thread of personal creative processes; while Helen's work will be primarily based on exploration of the landscape, Stef's will be drawn from Anglo-Saxon poetic texts containing evocative descriptions of the natural world, through which subjective emotional states are anthropomorphised. A final presentation of work will be showcased in Potteries Museum and Art Gallery the home of the Staffordshire hoard treasure in early 2013. A collection of limited edition prints will be available to purchase from the rednile Factory Outlet on Etsy.com after the exhibition.



# National Garden Festival Site

Stoke-on-Trent

## Introduction

### Date

August 2011

### Collaborators & Partners

Anna Francis, St Modwens,  
Moat House Hotel, Greenhouse  
2000 and Stoke Ski Centre

### Photographer

Glen Stoker

### Writer

Anna Francis in  
conversation with  
Emily Speed

The first Factory Night in the West Midlands was held at the National Garden Festival Park site in Stoke-on-Trent. The site was celebrating its 25th anniversary and the Factory Night included looking back at the National Garden Festival Scheme, which transformed this and other former industrial sites across the country. The tour also included visiting a number of businesses that have been located in the site over the years which prompted discussion about the vision and long term future of this attractive location.

## Commissions



### STACKED AGAINST ALL ODDS

David Bethell

September 2011

A 24 hour performance in Festival Park. A man sits working at his office desk but quickly becomes distracted and restless wanting to break away to another location and new possibilities. He changes his office space into a lighthouse and then into a boat. The final piece is a film that looks at blurring boundaries between man, nature and the modern working environment. The work responds both to the sites past and present use, looking at the conflict between retail and office environments against the landscape that was originally designed for the National Garden Festival Site.

### THE GOLEMS

Little Earthquake

May 2011

The theme of the 1986 National Garden Festival in Stoke was “Art, Architecture and Landscape Design” and around 120 new works were created by 100 artists, including Antony Gormley. 26 years after the Festival, however, almost all of these artworks have moved to new homes around Stoke or have disappeared from the city altogether. In May 2011, inspired by the fate of these artworks, The Golems launched two guided tours and the public joined Little Earthquake to see some of

Stoke’s sculptural treasures firsthand. On the same day, a downloadable pack of maps and notes was launched to help anyone navigate the city, investigate the story of the figures’ creation and track them down in their new locations, exploring the NGF’s cultural legacy across Festival Park and the city beyond.

[www.golemtrails.wordpress.com](http://www.golemtrails.wordpress.com)



### GIANT KNIT AND CROCHET FLOWERS

Ruthie Ford

April 2011

Guerrilla knitting gardener Ruthie Ford was inspired on her visit to Festival Park by a collection of Women’s Weekly magazines from 1986 containing information on the park and the two gardens that they sponsored on the original site; a cottage garden and a wildflower garden. The giant knit and crochet blooms installed on a hill overlooking the Festival retail park highlighted the connection between wool crafts and gardening in the magazine and encouraged visitors to look up at the flowers and wonder what lay beyond the shopping area and car park.

“

THIS CONNECTION APPEALED TO ME AS IT IS PRESENT IN MY  
WORK; USING TRADITIONAL TEXTILES CRAFTS TO EXPLORE  
THE NATURAL WORLD.





# It's a Question of not Starting with Answers

The process of commissioning art, for all its long and famous history, has always been fraught with difficulties. Without it, who knows what the ceiling of the Sistine Chapel would have looked like? Then again, it can be a great source of conflict, ranging from the disappointment of having to compromise all the way to the complete impasse best illustrated by Richard Serra's Tilted Arc<sup>1</sup>. What rednile has been offering with Factory Nights is not only a novel approach to commissioning that dispels connotations of power formerly associated with the process, but also a chance to finally establish a welcome case for best practice.

If you ever thought of commissioning art, as an individual or on behalf of an organisation, you've probably been advised to first develop a brief and then to search for suitable artists to implement your vision. As valuable as these basic guidelines might be, one does not always know exactly what to ask for, how to formalise ideas that might be of a visual or abstract nature or even where to look for artists. As an artist, being approached with demands for "Artwork onto vitreous enamel panels: 160 x 140 x 25mm" or "a piece of public artwork exploring the life and work of So and So" and often little to no information about the context can also be daunting.

What lacks in such an approach is the relationship that makes it possible for communication between both parties to flow in a constructive manner in order to achieve a collaborative, mutually satisfying outcome. As James Lingwood, founder of the commissioning organisation Art Angel once stated: "Every new commission begins with questions, not answers." Without that, expectations, concerns and needs might remain unaddressed, turning the commissioning process into a potentially disappointing experience, or even a nightmarish one. Sometimes, the central issue of facilitating communication is addressed by hiring a consultant, especially in situations where public art is commissioned. This rarely proves to be an efficient solution as the consultant is often employed by the person or body commissioning the art and, therefore, mainly aims to protect their interests.

It is perhaps more helpful to think about the mutual knowledge, trust and respect necessary to a positive outcome for a commissioning process as the foundation of any solid partnership. So why not approach this as one would any other meaningful relationship by relying to a third party for a bit of match-making magic? After all, someone who understands how artists work as well as what potential collectors might want can provide precious help when it comes to cutting through incompatible expectations.

But to reduce rednile's practice to a match-making service would be an oversimplification. Rather, they facilitate collaborations of all kinds which create spaces of possibility for art to be created and experienced differently. They have made it a specialty to address potential gaps in the cultural landscape of the West Midlands and the North East of England by bringing together practitioners from all creative spheres to devise collaborative projects that have taken the form of temporary public art, events, studio spaces, mentoring and residencies often meeting regeneration and/or community agendas. Basically, rednile thrives on the fact that there isn't a single perspective that is sufficient to address contemporary art.

Factory Nights, the on-going series of working sessions for creatives popping around different locations of the West Midlands and the North East, gently chip away at barriers between artists and communities, businesses and industry leaders by bringing them together in a playful, often surprising, environment where differences are easy to forget. While having tea on a canal boat, exploring the bed of a closed canal and taking refuge from hail under the cover of trees as we did on Saturday the 21st of April 2012<sup>2</sup>, conversation flowed easily between members of the Burslem Port Trust and artists. Whoever was inspired by the space and the Burslem Port Trust's enthusiasm to work with creative people, was encouraged to submit a proposal to rednile for support in developing the idea further.

Instead of bowing out once the introductions have been made, extending this support in all kinds of forms including bursaries and hands-on help, allows rednile to remain at the heart of the commissioning process. Adding more people to the complex relationships generated by the commissioning process might appear counter-intuitive. In fact, they appear somewhat reluctant to maintain too much of a presence or to leave too strong a stamp on projects that come out of Factory Nights. That slight tension is par for the course when establishing new practices but what rednile offers is impartial facilitation.

Hopefully, over time this facilitating presence will firmly present itself as an ideal addition to the commissioning process, a best practice of sorts. Far from being the proverbial third wheel, rednile provides perspective with both an understanding of artistic processes and a clear view of how these can be compatible with the needs and expectations of communities, businesses and local authorities. In other words, they know which questions to ask and they don't hesitate to ask them, opening up the commissioning process for all involved, allowing for self-reflexivity and communication.

Martine Rouleau

<sup>1</sup> Tilted Arc was a sculpture commissioned by the Arts-in-Architecture programme of the United States General Services Administration for the Federal Plaza in New York. It was designed by Richard Serra and constructed in 1981, and dismantled, after much debate, in 1989.

<sup>2</sup> Factory Night at Bed of closed Burslem Branch Canal.

# Bed of Closed Burslem Branch Canal

Stoke-on-Trent

## Introduction

**Date**  
April 2012  
-  
**Collaborators & Partners**  
Burslem Port Trust, Grindeys Community, Potteries Waste and Flower Cruises  
-  
**Photographer**  
Glen Stoker  
Janine Goldsworthy  
-  
**Writer**  
Martine Rouleau

This Factory Night began with a canal boat ride from Westport Lake down to the start of what was the Burslem arm of the Trent and Mersey canal. A guided walk along the canal, closed by a major breach in 1961, took the group to see the old Cooperative buildings, some recently uncovered walls of the canal and views of the natural valley adjacent to the site. The tour was led

by Steve Bream of the knowledgeable Burslem Port Trust who are working on an exciting project to reinstate the Canal and activate the site. Artists were provided with insight into the rich history of Burslem Port site and invited to apply to the Unique Commissions bursary in order to be involved in its future visioning.

## Commission



### HIDDEN DEPTHS

-  
Deborah Gardner and Joyce Iwaszko  
-  
September 2012

Joyce and Deborah developed a collaborative project and worked closely with Burslem Port Trust to activate the closed bed of the Burslem branch canal. September 2012 saw the showcase of temporary artworks alongside a one day event on site incorporating heritage walks, chalk drawings and a boat ride. Stories of resurrected boats previously submerged in the canal routes that once maintained local industries, alongside the histories of the world-renowned potteries from Middleport and Burslem, all fed into ideas

on ways to visually respond to the partly revealed Burslem canal route. The artists punctuated the area with painted posts of various heights, inscribed stepping stones with 'porthole' tops and a series of cast shapes containing submerged and buoyant pottery sourced from local industries. Through measurement, inscription and trace, this intervention spoke about the here and now and of social change and a fading history waiting to be reawakened.

Supporters & Partners

ARTISTS	WEBSITE
Adam Stock	www.sztockmann.tumblr.com
Andrew Branscombe	www.andrewbranscombe.blogspot.com
Anna Francis	www.annafrancis.blogspot.co.uk
Bethan Lloyd Worthington	www.bethanlloydworthington.com
BITJAM	www.bitjam.org.uk/
Cath Keay	www.research.ncl.ac.uk/sacs/projects/Keay
Charlie Hurcombe	
Chris Reader	www.facebook.com/rota.art
Danny Shaw	
Dave Newey	www.behance.net/DNeweyIllustrations
David Bethell	www.davidbethell.com
David Booth	www.davidbooth.uk.com
Deborah Gardner	www.land2.uwe.ac.uk/gardner.htm
Elaine Lim Newton	www.elainelimnewton.wordpress.com
(h)edge kelektiv	www.hedgekelektiv.blogspot.co.uk
Helen Stead	www.thecreativediarist.com
Holly Corfield Carr	www.hollycorfieldcarr.wordpress.com
Jane Howie	www.janehowie.wordpress.com/
Joyce Iwaszko	www.joyceiwaszko.com
Little Earthquake	www.little-earthquake.com
Luce Choules	www.lucechoules.com
Marc Tittensor	
Mary Smith	
Michael Branthwaite	www.michaelbranthwaite.com
Michelle Rheeston Humphreys	www.michellerheeston-humphreys.co.uk
Mick Gibson	www.mickgibsonartist.com
Nathaniel Pitt	www.pittstudio.com
Paul W Johnson	www.variousartistisdead.org
Redfolio	
Redhawk Logistica	www.RedhawkLogistica.com
Ruthie Ford	www.ruthiefordrednile.blogspot.com
Sarah Riseborough	www.sarahriseborough.tumblr.com
Stef Conner	www.stefconner.com
Sun Ae Kim	www.sunaekim.com
Yolanda de los Bueis	www.spyoy.com

WRITERS

Adam Stock	www.sztockmann.tumblr.com	Iris Priest	www.irispriest.co.uk
Andy Willoughby	www.ekzuban.org.uk	Jeff Phelps	www.jeffphelps.co.uk
Bob Beagrie	www.ekzuban.org.uk	Joanna Brown	www.joannamarybrown.wordpress.com
David Smith	www.paper-boy.org	Martine Rouleau	www.martinerouleau.co.uk
Emily Speed	www.emilyspeed.co.uk	Mort Chatterjee	www.chatterjeeandlal.com
Gabriella Arrigoni	www.cargocollective.com/fatlines	Steve Wright	Search Steve Wright on www.axisweb.org
Hugh Dichmont	www.hugh-dichmont.com	Wendy Law	www.tpwestmidlands.org.uk

To read full versions of the writers creative responses to Factory Nights events see [www.rednile.org/factory-nights-writing](http://www.rednile.org/factory-nights-writing)

FUNDERS










rednile projects

THANK YOU		
Moat House Hotel	Andrew Edwards	Nazim Kourgil
Greenhouse 2000	Airspace Gallery	Brenda Watson
Stoke Ski Centre	Staffordshire University	Katie Watson
St Modwen	Ieva Alksne and Cath Ralph at Burslem School of art	Marcus Goodin
Stoke-on-Trent Cultural Development team	Paul Bailey of Stoke-on-Trent City Council	Sophie Lisa Beresford
Historian Fred Hughes	Longton Regeneration, Joe Devlin	Cindy Godoy
Burslem Town Centre Manager Julian Read	Jason Leaworks at Leaworks Estate	Sue Baxter
British Ceramics Biennial	Vicky Holborough and James Lowther at Navigator North	Filmmaker Magali Pettier
Chloe Brown	Kerrie Page at Middlesbrough Council	Filmmaker Jonathan Jones,
Simon Stamatiou	James Beighton at MIMA	Northern Stage,
Barney Hare Duke	Karen Watson and Jon Wakeman at East Street Arts	Gateshead Arts Team
Peter Wilkinson	Tim Bailey at Xsite Architecture	Neil Rowley
Andrew Smith	Social Anthropologist Alan Dowson	Richard Hollinshead
Simon Hourihan	Platform A,	Tomas at Lamas Council
PITT project space	Caddick Construction	Sachaga Arts Centre, Peru
Carole of the Coffee Bar	Joanne Hodgson at Redcar and Cleveland Council	Alan Murray at the Transporter Bridge
Hanley Town Centre Manager Janet Jones	Stephen Sherlock	Matthew Wilson
Karl Greenwood at Multistory	Flatts Lane Visitors Centre	David Healy, designer of the Factory Night 2011-12 logo
Allan Preston and the Crabtree Society, Lyndon House Hotel	Amanda Gould at Sunderland Council	Saltburn School
Westport Lake Visitor Centre	Rose at Sunderland Watch House Museum	Sara Trentham-Black and Ann Wallis at Culture Partners
Flower Cruises	Fergus Lynch at Marine Activities Centre Sunderland	Mort and Tara at Chatterjee and Lal Gallery
Potteries Waste	Donna at Smugglers Pub	Precious Innes
Burslem port trust: Roger Savage, Steve Wood, David Dumbelton and Ray Johnson. Graham Hill also of Grindeys Community and Grindeys Solicitors	Roker Amusements	Jane Howie
Cathy Shingler at Potteries Museum and Art Gallery	Roker Refreshments	Adam Kelly
		Adam Gruning
		Glad Creative
		Carole at The Coffee Bar

Thank you to all artists who have attended and supported the Factory Nights programme.

PHOTOGRAPHERS

Julie Armstrong	Candice Smith	www.candicedsmith.blogspot.co.uk
Jason Hynes	Glen Stoker	www.glenstoker.com
Bob Mitchell	Darren Washington	www.iconicimages.net

Visit [www.rednile.org/factory-nights/](http://www.rednile.org/factory-nights/) to see the complete Factory Nights programme of past events and commissions

rednile Projects is the joint collaborative practice of three artists; Suzanne Hutton, Michael Branthwaite and Janine Goldsworthy. rednile initiate and deliver innovative contemporary art projects in the public realm with a focus on experimentation, research and collaboration. Factory Nights is one of many rednile projects which aim to improve the impact, quality and diversity of art and projects in the public realm.

Just see what happens / Factory Nights is not a workshop / to explore / without prescribed results / may vary as a unique way of commissioning / to reveal / ing ways to reinvent art / workers are defiantly hands on / resourceful artists wanted / Factory Nights is not a discussion event /for the brave / could appropriate the landscape / may expose / the exchange of information / ideas and skills / Let’s make again / let’s play / ing intensifies our intention to the world / sharing a market of ideas / with places and people we would not normally meet / join us for unique opportunities...





[www.rednile.org](http://www.rednile.org)