

INTRODUCTION

**‘However vast
the darkness,
we must supply
our own light.’**

Stanley Kubrick

Stanley Kubrick (1928–1999) began making films at the age of 25, with his first big feature *The Killing* in 1956. Over the following four decades, he directed cinema classics such as *Lolita*, *Dr. Strangelove*, *2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket* and *Eyes Wide Shut*.

Kubrick did not allow himself to be controlled by Hollywood studios, delivering films of pertinence and power, sometimes of controversy and always of originality across genres, inspiring future generations of film makers and artists alike.

This exhibition explores the impact of one of the most innovative and influential film makers of all time through some of today’s most talented artists. Brought together by Mo’Wax and UNKLE founder, artist, DJ and lifelong Kubrick fan, James Lavelle, the artists have each provided a new or existing work inspired by Stanley Kubrick. Responding to a film, scene, character or theme from the Kubrick archives, or even the man himself, together they bring new perspectives on a cinematic master’s life and work.

CURATOR'S STATEMENT

I discovered Stanley Kubrick at my local video store when I was a teenager. From the day I saw *2001: A Space Odyssey*, my life changed forever. His work became a guiding influence, a reference point, and remained so throughout my career. In terms of sounds, aesthetic and ethos, he has been a constant presence in everything I've ever created and it is an honour to be able to pay homage to him through this exhibition.

I first made contact with Stanley Kubrick whilst I was recording my debut album *Psyence Fiction* under the guise of *UNKLE*. I tracked down his assistant and asked whether he would be interested in directing a music video, given that the sound, aesthetic and ideology of the record was suffused in his work. I was both thrilled and surprised to hear that he was interested in the idea of the video, but he was busy filming *Eyes Wide Shut*, and he asked me to contact him again after the film was finished. Sadly, our conversation was never concluded.

Looking back, I still find it fascinating to see the profound influence Stanley's work had on me as a young artist. I wanted, more than anything, to involve him in the universe I was trying to build.

I can't think of any other filmmaker whose influence transcends so many creative spheres. From set design, to music, to pioneering film techniques, Kubrick was a true visionary who continues to provide a rich source of inspiration for artists across the board.

It has been a privilege to watch the artists in this exhibition respond to and reinterpret Kubrick's work, creating everything from sculptures, paintings, installations, music, short films, and even smell! My aim was to produce an immersive experience for the visitor, that I hope will encourage and inspire a new generation to make provocative art that both advances and enhances culture.

James Lavelle

EXHIBITORS LIST

1

Christiane Kubrick

b. 1932
Lives and works in Hertfordshire
Remembering Stanley, 1999
Courtesy of the artist

Christiane Kubrick's vibrant colourful paintings appear in the sets of Stanley Kubrick's *A Clockwork Orange* and *Eyes Wide Shut*. This intimate and contemplative portrait depicts her husband of 40 years sitting quietly in their garden in Childwickbury, Hertfordshire.

2

Mat Collishaw

b. 1966
Lives and works in London
A Ω, 2016
Courtesy of the artist
and Blain Southern

A primate's face overlays a human skull encased in a space helmet. Collishaw's allusion to Kubrick's *2001: A Space Odyssey* juxtaposes ape and astronaut to suggest a kind of reverse archaeology – the ancient past discovering the distant future.

3

Stuart Haygarth

b. 1966
Lives and works in London
PYRE, 2016
Courtesy of the artist

Haygarth's glowing tower of electric fires refers to a scene in *The Shining* which Kubrick shot twice, once for Jack Nicholson's take, and once to capture the roaring fireplace. Kubrick's frequent use of fire as a motif in *The Shining* was echoed ironically in the coincidental accidental burning down of the film's set during production in 1979.

4

Iain Forsyth & Jane Pollard

b. 1973, b. 1972

Live and work in London

Requiem for 114 radios, 2016

Vocalists:

Matt Berninger (The National),
Jehnnny Beth (Savages),
Casper Clausen (Efterklang/
Liima), Jarvis Cocker, Jimi
Goodwin (Doves), Rachel
Goswell (Slowdive/Minor
Victories), Blaine Harrison
(Mystery Jets), Joe McAlinden
(Linden, ex. Superstar/BMX
Bandits), Aimée Nash (The
Black Ryder), Beth Orton,
Conrad Standish, Jonnine
Standish (HTRK), Elena Tonra
(Daughter), Rachel Zeffira
(Cat's Eyes)

Art Direction: Matthew Healey

Technical Production:
Artists & Engineers

Commissioned by Colston Hall
and Ginkgo Projects for Bristol
New Music 2016. Funded by
Urban Creation.

Courtesy of the artists and
Kate MacGarry

Individual voices are
broadcast to each set in a
collection of 114 analogue
radio sets. As the voices from
some radios join together
in harmony, others find the
space between clear and
broken reception. Collectively
these unseen singers perform
a new version of *Dies Irae* from
the Roman Catholic Requiem
Mass, used by Kubrick in the
soundtrack of *The Shining* and
A Clockwork Orange.

The number 114 refers to
Kubrick's fictional CRM 114
Discriminator device from
Dr. Strangelove and coded
references in *A Clockwork
Orange*, *2001: A Space
Odyssey* and *Eyes Wide Shut*.

5

Marc Quinn

b. 1964

Lives and works in London

History Painting
(London, 8 August 2011), 2011

History Painting
(Kiev, 22 Jan 2014), 2014

Courtesy of the artist
& Private collection

These images of social
unrest are drawn from media
reportage. Consonant with
Kubrick, Quinn's dramatic
and contrasting use of colour
in his depiction of violence
serves to heighten a sense of
unease in the viewer.

6

Dexter Navy

b. 1991

Lives and works in London

Lliffe, 2016

Courtesy of the artist

Dexter Navy's *Lliffe* is an
uncensored representation
of 21st century youth culture.
His film is much inspired by
Kubrick's intricate use of
colour to convey emotion.

7

James Lavelle and John Isaacs,
featuring Azzi Glasser

b. 1974, b. 1968, b. 1970
Live and work in London
and Berlin

*In Consolus – Full of Hope
and Full of Fear, 2016*

Wall illustration by
Giovanni Estevez

Courtesy of the artists

With thanks to Kerstin Fritsche

This outwardly playful multi-media, olfactory environment, belies sinister undertones. Loss of innocence and abuse of power find expression through the over-scaled teddy bears, and the banal food produce boxes reference the pantry scene in *The Shining*. Perfume designer Azzi Glasser's scent 'A Space Odyssey' evokes Kubrick's film whilst also alluding to his optioning of Patrick Suskind's classic novel *Perfume*.

Soundtrack

A collaboration with Detroit techno pioneer Carl Craig, and Domenico "GG" Canu and Marco Baroni of Italian electronic dance ensemble Planet Funk, also featuring spoken word artist and designer Michele Lamy, and UNKLE collaborator Elliott Power. The piece was based on a conversation between two HALs from the original unreleased *2001: A Space Odyssey* script.

8

Toby
Dye

Lives and works in London

The Corridor, 2016
Duration: Infinite

Scored by James Lavelle and
Keaton Henson

Concept Devised and Directed
by Toby Dye

A Black Dog Films and Ridley Scott
Associates Production

Featuring: Joanna Lumley, Aidan
Gillen, Cherry Vaughn-White, Chris
Akrill, Mark Brent, Melody Reynolds,
Oli Newhall and Nicholas White

Executive Producers: Katie Dolan,
Trevor Beattie, Kai-Lu Hsiung

Producer: Rebecca Mills

Co-Producer: Ben Porter

Writers: John Alison, Chris Bovill,
Toby Dye

Director of Photography: Ed Wild B.S.C.

Editor: Julian Eguiguren

Movement Director: Caroline Pope

VFX: MPC

Music: UNKLE

Courtesy of the artists

Dye pays homage to Kubrick in this installation, applying his pioneering camera and narrative techniques. Each of the four endlessly looping films are set in the same location but feature a different character inspired by Kubrick's filmography.

Soundtrack

UNKLE's *Lonely Soul* ft Richard Ashcroft accompanies Toby Dye's moving picture. This was the original piece of music that James sent to Stanley Kubrick for the music video that never was. The track features on UNKLE's critically acclaimed debut album *Psyence Fiction*.

9

Adam Broomberg
and Oliver Chanarin

b. 1970, b. 1971
Live and work in London

The Shining Carpet (WT), 2016

Courtesy of the artists
With special thanks to
Kerry Neon Ryan and
Peter Karageorgevitch

Broomberg and Chanarin's installation translates the famous carpet design from the Overlook Hotel, the fictional location of *The Shining*, to the exhibition space. Crossing the boundaries of fiction and reality, this act recalls the ambiguous narrative of Kubrick's horror masterpiece.

10

Doug
Aitken

b. 1968
Lives and works in Venice,
California and New York City
Twilight, 2014

Courtesy of the artist and
303 Gallery, New York; Galerie
Eva Presenhuber, Zurich;
Victoria Miro Gallery, London;
Regen Projects, Los Angeles

Aitken's sculpture recalls the public pay phone used, futilely, to avert nuclear catastrophe in *Dr. Strangelove*. Bathed in a luminous glow, this familiar object takes on a foreign nature, appearing as a relic from a bygone civilization suspended in time.

11

Julian
Rosefeldt

b. 1965
Lives and works in Berlin

Suprematism/Manifesto, 2015

Courtesy of the artist

In this film Cate Blanchett plays a factory girl reciting the Suprematist Manifesto in a Futuristic building. This is one of her 13 different roles performing provocative artists' writings, originally shown on individual screens. It includes a scene with a mysterious black slab floating in mid air reminiscent of the monolith in *2001: A Space Odyssey*.

12

Jonas
Burgert

b. 1969
Lives and works in Berlin
„folgt und folgt“, 2016

Courtesy of the artist and
Blain Southern

Burgert's oil painting depicts a young girl holding a coloured balloon. This reference to childhood innocence surrounded by dark and sinister imagery alludes to the duality of human nature which Kubrick explored frequently in his films.

13

Rachel
Howard

b. 1969

Lives and works in London

Darkness and Light, 2014–15

Courtesy of the artist and
Blain Southern

Howard's evocative painting is inspired by the sinister, symbolic imagery in Kubrick's *The Shining*. From this seemingly abstract painting a ghostly creature emerges, as if to suggest that something dark and malicious is waiting to happen. Its title echoes his well known quote 'However vast the darkness, we must supply our own light'.

14

Michael
Nyman

b. 1944

Lives and works in London

A Phoney War, 2016

Footage courtesy of
Columbia Pictures

Courtesy of Michael
Nyman Ltd.

Nyman's video deconstructs Kubrick's narrative process in *Dr. Strangelove* and echoes his own memory of the terror he felt on first seeing the film. Its comedic phone calls are re-cut to induce fear and anxiety as characters appear to vibrate hypnotically. For the soundtrack he combines extracts from the film with his 1976 piano piece *1-100*.

15

Seamus
Farrell

b. 1965

Lives and works in London

Tempest in (a) glass\ a diaphanous arrangement, 2016

Courtesy of the artist

Inspired by the assemblages of Joseph Cornell and the still life paintings of Giorgio Morandi, Farrell describes his installation as 'a swim in the Kubrick aquarium'. It features a 'personal/domestic museum' and diverse glass objects that are engraved with the titles of Kubrick's films, addressing the ambiguity between art & craft.

16

Mat
Chivers

b. 1973

Lives and works in
Dartmoor, Devon

Eye, 2016

Courtesy of the artist

The form of Chivers' marble sculpture derives from a digital manipulation of a ten second sequence from Kubrick's *2001: A Space Odyssey*: the moment when the camera focuses on the astronaut's eye as he enters the 'Stargate'. This data was then translated into stone, the two-tone pattern alluding to Kubrick's love of chess.

17

Gavin
Turk

b. 1967
Lives and works in London
The Shining, 2007
Courtesy of the artist and
Ben Brown Fine Arts, London

This mirrored maquette of the infamous maze in the grounds of the fictional Overlook Hotel in *The Shining* creates a visual pun on the title of the film. Turk's work frequently deals with illusion and the ambiguous relationship between representation and reality. Here the maze serves as a metaphor for being psychologically lost.

18

Nathan
Coley

b. 1967
Lives and works in Glasgow
The Grady Twins, 2004-16
Courtesy of Nathan Coley
Studio and Parafin, London

Inspired by Kubrick's penchant for symmetry, Coley has taken his title from the twin sisters in *The Shining*. These two almost identical models of Edinburgh churches evolved from his 2004 project *Lamp of Sacrifice*, a series of scale models of every 'Place of Worship' listed in Edinburgh's Yellow Pages.

19

Samantha Morton
& Douglas Hart

b. 1977
Lives and works in London
Anywhere Out Of This World, 2016
Directed by Douglas Hart
Written by Samantha Morton
Courtesy of the artist with the kind permission of Warner Bros. Ent. All Rights Reserved.

Actress, screenwriter and director, Morton's semi-autobiographical film draws on the experience she had as a child of first watching Kubrick's *2001: A Space Odyssey* sitting alone at the back of a vast and nearly empty cinema.

20

Jane and
Louise Wilson

b. 1967
Live and work in London
Unfolding the Aryan Papers, 2009
Courtesy of the artists
With special thanks to Art AV

Focussing on Kubrick's unrealised project, *Aryan Papers*, the Wilsons' film is as much about a movie that never happened as it is a portrait of Johanna ter Steege, Kubrick's chosen lead actress. The Wilsons undertook extensive research re-photographing stills in the Stanley Kubrick Archive (UAL).

21

Harland
Miller

b. 1964
Lives and works in London
Gravity All Nonsense Now, 2016
Courtesy of the artist and
White Cube

Both an artist and a writer, Miller has based many of his paintings on classic Penguin book covers. With his acute sense of detail for the timeworn covers and fascination for typefaces, he often incorporates his own humorous and ironic phrases. Here he creates a cover for Kubrick's *A Clockwork Orange*.

22

Jason
Shulman

b. 1965
Lives and works in London
2001 Space Odyssey,
1968, 2016
Courtesy of the artist

Through 'durational' photography, Shulman has condensed the entirety of Kubrick's sci-fi epic, *2001: A Space Odyssey* onto a single sheet of photosensitive paper. The complex accumulation of frames creates an abstract image out of what is ordinarily a linear cinematic experience.

23

Jamie
Shovlin

b. 1978
Lives and works in London
Post, 2016
Courtesy of the artist

Shovlin offers an insight into Kubrick's cognitive processes. Consistently revising a film's script during its production and coming up with novel ways to deliver this new material visually, Kubrick's perfectionist projects were notoriously arduous for cast and crew.

24

Pink
Twins

b. 1978, b. 1974
Live and work in Helsinki
Overlook, 2016
Courtesy of the artists
Supported by AVEK –
The Promotion Centre
for Audiovisual Culture

Juha and Vesa Vahviläinen's film takes inspiration from both *The Shining* and *Full Metal Jacket*. It follows a group of animated creatures who, through collisions, conflict, transformative action, mayhem and chaos, are forced to either evolve or perish.

Special
thanks to THE
FINNISH
INSTITUTE
IN LONDON

25

Invader

b. 1969
Lives and works in London
What You Looking At, 2007
Courtesy of the artist and
Lazarides Gallery

This portrait of Alex, the ultra-violent protagonist of *A Clockwork Orange*, is constructed from individually coloured tiles. A character so iconic as to be immediately recognisable.

26

Futura

b. 1955
Lives and works in New York
Pointman, 2000
Courtesy of the artist

Lenny McGurr, whose graffiti pseudonym Futura, was inspired by Kubrick's movie *2001: A Space Odyssey* began painting on the New York subway system as a teenager in the early 1970s. His pioneering abstract style continues to draw influence from Kubrick.

27

Warren Du Preez and
Nick Thornton Jones

b. 1971, b. 1966
Live and work in London
Paradise, 2016
Courtesy of the artists

Du Preez and Thornton Jones' sensual and stylish work, often made in collaboration with leading musicians, blurs the boundaries between the worlds of advertising and art. Here, their photography takes inspiration from the intensity and eroticism of Kubrick's *Eyes Wide Shut*.

End Credits, 2016
Soundtrack by UNKLE and Keaton Henson
Post Production: Duncan Horn and Roman Vrbovsky
@ Glassworks
Editor: James Rose
@ Cut & Run
Producer: Campbell Beaton
With thanks to Hector
@ Glassworks
Courtesy of the artists

Inspired by Kubrick's *2001: A Space Odyssey*, this film is a journey through time and space, with science and art colliding to create new frontiers. It is accompanied by a specially produced soundtrack by James Lavelle/ UNKLE and Keaton Henson.

28

**Rut Blees
Luxembourg**

b. 1967
Lives and works in London

The Final Duel, (Barry Lyndon),
Pilton Tithe Barn, Somerset,
2016

Courtesy of the artist

This historic barn in Glastonbury, Somerset is the location that was chosen by Kubrick for the fateful duel in *Barry Lyndon*. The perfectly preserved interior contains something of the artifice of the film set.

30

**Paul
Insect**

b. 1971
Lives and works in London

Clockwork Britain, 2012

Courtesy of the artist

Paul Insect, most famous for his street art, has been inspired by David Pellam's Penguin book cover for *A Clockwork Orange*. This work alludes to the film's portrayal of violent, disaffected youth. Insect combines bold colours and Union Jack motif with silk screen process to suggest a fusion between 1960s pop art and contemporary street art.

29

**David
Nicholson**

b. 1970
Lives and work in Berlin

Portrait of Jade Vixen, 2016

Courtesy of the artist

The ostensibly erotic quality of Nicholson's painting resonates with the themes of Kubrick's *Eyes Wide Shut*. Both painting and film feature imagery that suggest a decadent version of bourgeois romance, laced with implicit violence. Nicholson's work echoes Kubrick's commentary on a sexual power game that is at once exploitative and punishing.

31

**Philip
Castle**

b. 1942
Lives and work in Yorkshire

Various works, 2016

Courtesy of the artist

Castle is an airbrush artist best known for designing the iconic poster for Kubrick's *A Clockwork Orange*. In addition, he produced many illustrations, drawings and graphics especially for the film that have never been exhibited before. They reveal a vivid and surreal imagination commensurate with Kubrick's extraordinary vision.

32

Charlotte
Colbert

b. 1984

Odyssey 01, 2013

Courtesy of the artist and
Gazelli Art House

Colbert juxtaposes the character of the astronaut, which here symbolises human kind's power to surpass its environment, with surroundings suggestive of decay.

Photographed to commemorate the fifteenth anniversary of Kubrick's death, the work is an affectionate homage to *2001: A Space Odyssey*.

33

Polly
Morgan

b. 1980

Lives and works in London

Metanoia, 2016

Courtesy of the artist

Using taxidermy to create her trademark surreal sculptures and tableaux, Morgan draws her inspiration from the explicit and implicit sexual imagery of Kubrick's *A Clockwork Orange*. Cramming a serpent within a triangular frame resonates with the suggestive symbolism of the bulging codpieces worn by Alex and his Droogs.

34

Mark
Karasick

b. 1959

Lives and works in Somerset

SK1928, 2016

Courtesy of the artist

This meditative installation comprises a vast painting with a marble inscription, accompanied by the sound of a vintage Adler typewriter. The haunting image recreates Kubrick's baby photo painted in encaustic medium onto 220 paper sheets.

35

Koen
Vanmechelen

b. 1965

Lives and works in Hasselt
Belgium

Encounter – C.C.P., 2004

Courtesy of the artist and
BVBA The Cosmopolitan
Chicken

Koen Vanmechelen explores the image of the eye that recurs frequently in Kubrick's films. Combining the human eye with his own signature chicken motif, Koen invites us to consider the borders of our humanity, the fluidity of our perception and potential for hybrid states of consciousness.

36

Norbert
Schoerner

b. 1966
Lives and works in London
*Das Problem der Befahrung
des Weltraums*, 2016
Courtesy of the artist and
Happy Finish

A 360° Virtual Reality re-creation of a scene in *2001: A Space Odyssey* in which the character Dr. Francis Poole runs vertically through the circular centrifugal living area of the Discovery One space craft. The title refers to the 1929 book by Hermann Noordung whose visionary concepts for a space station inspired Arthur C. Clarke and Kubrick.

37

Nancy
Fouts

b. 1945
Lives and works in London
Kubrick's Camera, 2016
Kubrick's Chair, 2016
Made by John Reeves
(on The River Terrace,
Somerset House)
Courtesy of the artist

This 'breathing' camera, of the exact type used by Kubrick, suggests that his legacy lives on through the powerful films he created. Fouts has also installed a super-size director's chair on the River Terrace, Somerset House.

38

Doug
Foster

b. 1961
Lives and works in London
Beyond the Infinite, 2016
Courtesy of the artist

Inspired by the famous 'Stargate' sequence in *2001: A Space Odyssey*, Foster's installation takes the form of an endless widescreen 'tunnel'. Rendered with luminous textures borrowed from nature that flow from a central vanishing point, this immersive installation draws in the viewer, aiming to momentarily suspend them in time.

Soundtrack

A collaboration with composer, cellist and UNKLE collaborator Phillip Shepherd. Phillip is also working with James on the UNKLE Redux show for the Summer Series at Somerset House this July. Phillip has worked with the likes of Björk, Scott Walker and most recently Disney, scoring original music for *Star Wars: The Force Awakens*.

39

Haroon Mirza and
Anish Kapoor

b. 1977, b. 1954

Lives and work in London

Bit Bang Mirror, 2013–2015

Courtesy of the artists
and Lisson Gallery

The skilful interplay of dissonant sound and controlled light to create a heightened sense of drama is central to Kubrick's filmmaking. Mirza's immersive installation incorporates a concave mirror by Kapoor, and uses the tension between sound and light to illicit both psychological and visual discomfort in the viewer.

40

Paul
Fryer

b. 1963

Lives and works in London

The Second Law, 2016

Courtesy of the artist

This work makes a direct reference to the iconic final scene in Kubrick's *The Shining*. Encased within a glass-fronted upright freezer, Fryer has created a realistic waxwork figure covered in ice and snow. However, instead of depicting the film's protagonist, Jack Torrance, it bears an eerie resemblance to the director himself.

41

Sarah
Lucas

b. 1962

Lives and works in London

Priapus, 2013

Courtesy of the artist and
Sadie Coles HQ

The concrete penis lying on a crushed car dominates the room and is suggestive of the iconic murder weapon used by Alex, the ultra-violent protagonist of *A Clockwork Orange*. The industrial nature of Lucas' sculptural materials reflect the bleak urban landscape of Kubrick's film.

Soundtrack

Accompanying Lucas' sculpture is a collaboration between musician and producer Mick Jones (The Clash and Big Audio Dynamite) and UNKLE. Mick's signature guitar sound is prominent throughout the composition.

42

Chris
Levine

b. 1960
Lives and works in
Northamptonshire

Mr. Kubrick is Looking, 2016

Courtesy of the artist and
Sphere 9 Ltd

Soundtrack

Chris Levine's installation is accompanied by an original piece of music from *Eyes Wide Shut* composer Jocelyn Pook. The composition was an unreleased track from the *Eyes Wide Shut* sessions.

A second piece of music comes from acclaimed composer Max Richter, an influential voice in post minimalist composition, and recently released *Sleep*; the longest continuous piece of recorded classical music in history.

A third piece of music comes from long time UNKLE

A self-portrait by Kubrick is projected into the viewer's peripheral vision using LED light technology. This 'visual echo' appears and disappears in a moment like a phantom. Levine is fascinated by the 'sensory energy' and 'spiritual dimension' of light.

collaborator and critically acclaimed musician Josh Homme of Queens of the Stone Age.

A fourth piece of music comes from Mercury Rev, critically acclaimed psychedelic rock group from the States, featuring Simon Raymonde from ethereal dreamscape band Cocteau Twins.

All four compositions are interspersed with the voice of actor Brian Cox, as well as an exclusive interview with Christiane Kubrick, recorded at the Kubrick family home in St Albans.

43

Thomas
Bangalter

b. 1975
Lives and works in Paris
Camera A, Scene 136, Take 1, 2005–2016

Courtesy of the artist and
Daft Life Ltd.

Musician and cinematographer Bangalter is best known for being one half of the electronic music duo Daft Punk. Taking his cue from Kubrick, Bangalter's careful selection of camera equipment, particularly his choice of lenses, together with his use of natural light and an emphasis on the on-point perspective, is central to his work.

44

Peter
Kennard

b. 1949
Lives and works in London
Trident; A Strange Love, 2013–16

Music by UNKLE

Courtesy of the artist with the kind permission of Sony/Columbia Pictures and The Stanley Kubrick Archive, UAL

Kennard's installation juxtaposes images of characters from *Dr. Strangelove* with world leaders charged with nuclear arsenals. Using imagery of the film's famous War Room, he shows that the ghosts of the past still inhabit the present.

b. 1945
Lives and works in London
and New York

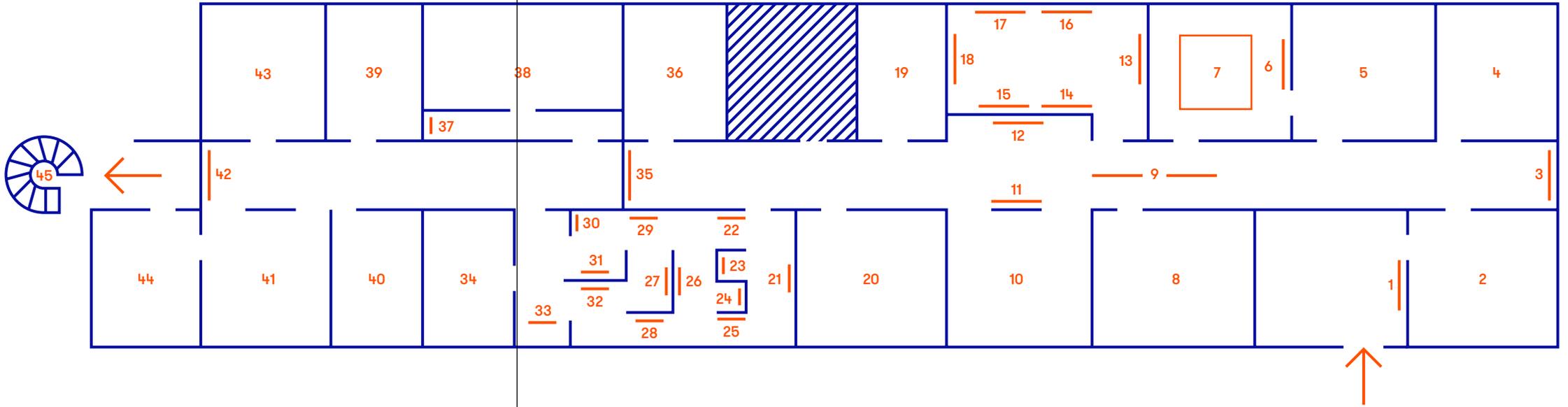
(*'A Grammatical Remark' #9,*
London), 2016

Courtesy of Joseph Kosuth
studio

Kosuth chose Somerset
House's historic Nelson
staircase to install his work.
It aptly comprises a
transcript of the confrontation
between Jack and Wendy on
the stairs in a key scene from
The Shining. This work is the
ninth installation in a series
begun in 1989, which to date
has included exhibitions in
eight countries.



James Lavelle would personally like to thank fellow UNKLE
collaborators; Jack Leonard, Matthew Puffett, Cameron Craig
& Steven Weston for their efforts and creative contributions.



- 1. Christiane Kubrick
- 2. Mat Collishaw
- 3. Stuart Haygarth
- 4. Iain Forsyth & Jane Pollard
- 5. Marc Quinn
- 6. Dexter Navy
- 7. James Lavelle & John Isaacs, ft. Azzi Glasser

- 8. Toby Dye
- 9. Adam Broomberg & Oliver Chanarin
- 10. Doug Aitken
- 11. Julian Rosefeldt
- 12. Jonas Burgert
- 13. Rachel Howard
- 14. Michael Nyman
- 15. Seamus Farrell

- 16. Mat Chivers
- 17. Gavin Turk
- 18. Nathan Coley
- 19. Samantha Morton & Douglas Hart
- 20. Jane & Louise Wilson
- 21. Harland Miller
- 22. Jason Schulman
- 23. Jamie Showlin

- 24. Pink Twins
- 25. Space Invader
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- 39. Haroon Mirza & Anish Kapoor
- 40. Paul Fryer
- 41. Sarah Lucas
- 42. Chris Levine
- 43. Thomas Bangalter
- 44. Peter Kennard
- 45. Joseph Kosuth

Daydreaming with Stanley Kubrick

6 July – 24 August

Presented by James Lavelle

In partnership with

Canon

With additional support by the **BLAVATNIK** FAMILY FOUNDATION

Curated by James Lavelle and James Putman

For DayDreaming With

Executive Producer:

Jane Davies

Creative Consultant: Jill Silverman Van Coenegrachts

Artist Liaison: Lauren Jones
(daydreamingwith.com)

Exhibition Design

Richard Greenwood with Miska Lovegrove and Mathilde Bretillot

Graphic Design

Marwan Kaabour at Barnbrook

Lighting Studio ZNA

Exhibition installation and technicians

The White Wall Company

Audio Visual ADi Audiovisual

For Somerset House

Director of Exhibitions:

Claire Catterall

Senior Exhibitions Manager:

Rosie Wanek

Assistant Curator:

Jonathan Powell

Exhibitions Assistant:

Alice Quine

Thanks to our partners

Bowers & Wilkins, Jayhawk Fine Art Transportation, Neon Lauro, Kerry Neon Ryan

With Special Thanks to

Christiane Kubrick, Jan Harlan and the Kubrick Family & Trustees, Con Gornell and Nicki Adams at Warner Bros. Pictures & the Kubrick Archive (UAL), Leigh & Brian Message, Sadie Coles, Lazarides Gallery, Graham Southern, Finnish Institute, Lisson Gallery, White Cube, Matthew Puffett, John Nolan, Jack Leonard, Steve Weston and Cameron Craig, Medeia Cohen, Siobhan Andrews, K2 Printing, Art AV, Paul Hahn, JP, Sammi and all at ATC Management, Hector McLeod at Glassworks, Nathan Coley

#DREAM KUBRICK

somersethouse.org.uk/dreamkubrick

**AT
SOMERSET
HOUSE**