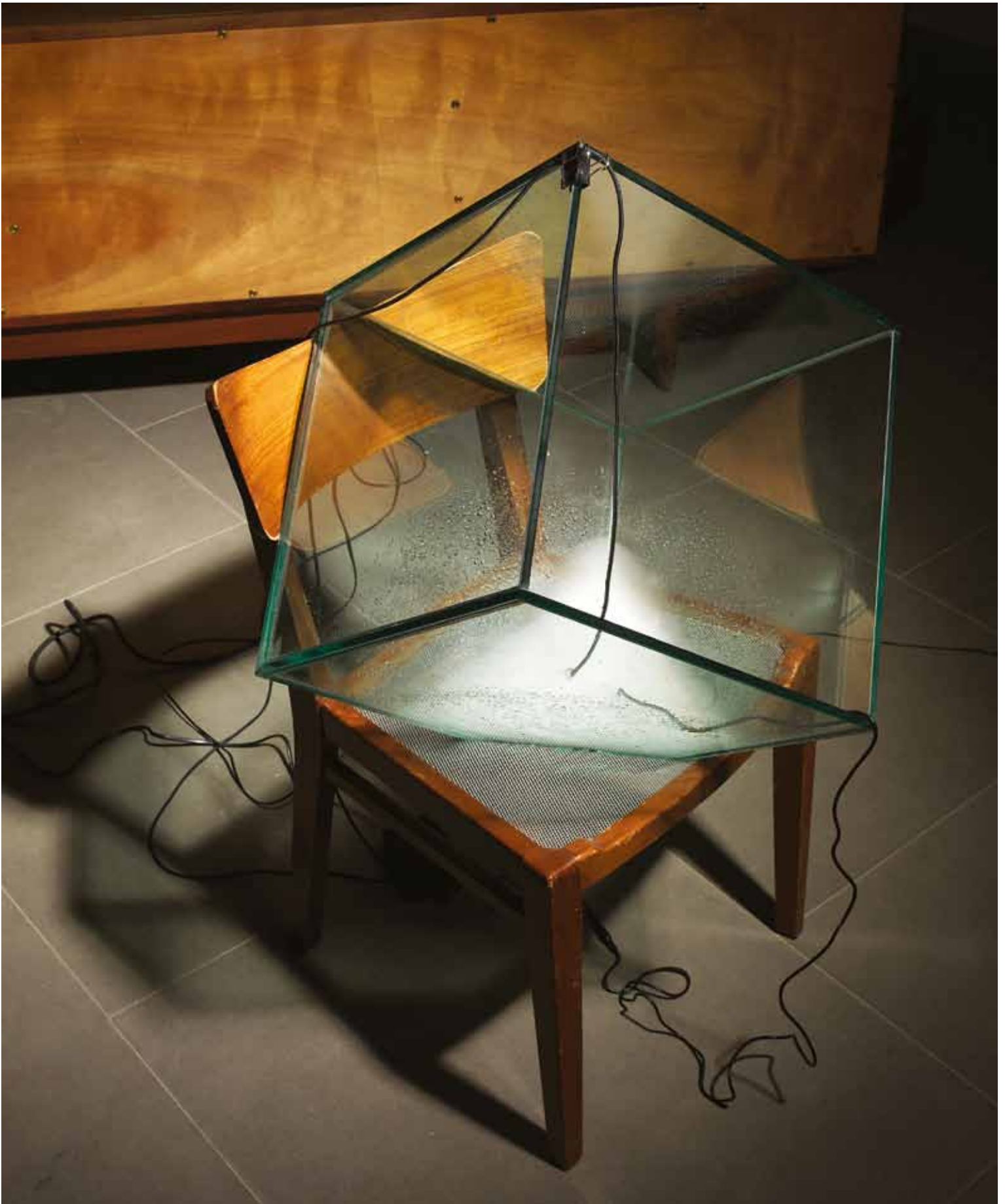


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magazine

features money matters and commissioning now
debate why public art online is under threat
big picture katie paterson *collaborative*
relationships ania bas at the new art gallery
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ON THE COVER

Haroon Mirza, *Adhān* (detail), 2009.
Courtesy of Lisson Gallery.

Haroon Mirza's sculptural installations reveal the latent symphonies that he identifies between seemingly disparate objects. Recent works have combined furniture and household electronic goods with found or constructed video footage, recorded music and ambient or background noise.

Adhān takes its title from the Arabic word for the Islamic call to prayer, and was produced after an extended visit to Pakistan by the artist in 2007-8 during which he researched the place of music in Pakistani culture. The work includes a looped 1970s television clip of Cat Stevens playing an acoustic guitar, close-up footage of a cellist projected onto domestic speaker cab and rhythmic static from a radio produced by the interference of a desk lamp turning on and off.

Mirza held his first solo exhibition in October this year at the A Foundation in Liverpool. His work has been included in recent group exhibitions at Lisson Gallery, Cell Project Space and 176 / zabludowicz collection, London and in Bloomberg New Contemporaries 2008. Mirza is based in Sheffield and participated in the Sheffield Pavilion at the eleventh Istanbul Biennale and was also nominated for the 2009 Northern Art Prize. He has a forthcoming solo exhibition at Mother's Tankstation, Dublin and his work will also be featured in 'Art Sheffield 10' in March and April 2010, curated by Annie Fletcher and Frederique Bergholtz.

www.clickfolio.com/haroon
www.afoundation.org.uk
www.artsheffield.org

IN THIS ISSUE

Ania Bas: In residence

Artist Ania Bas and Exhibitions Officer Helen Jones reflect on an innovative approach to being an artist-in-residence at The New Art Gallery Walsall.

Independent practices, alternative spaces

Artists and curators relate methods of navigating a self-directed exhibiting career.

Don't panic, the future is safe in their hands!

Andrew Knight questions why the future of Public Art Online is under threat when Arts Council England claims that all its policies "prioritise strengthening and developing the infrastructure for the artform."