

# TREBUCHET

Increasing the range of art

## Art Curation

Time and place  
in millennial art

**Sarah Lucas and  
Wim Wenders**  
Reflected Worlds

**Amon Tobin**  
ISAM and Art

**Joseph Beuys**  
and Virtual Reality

**Lithuanian Youth Prisons**  
Street Art Corrected

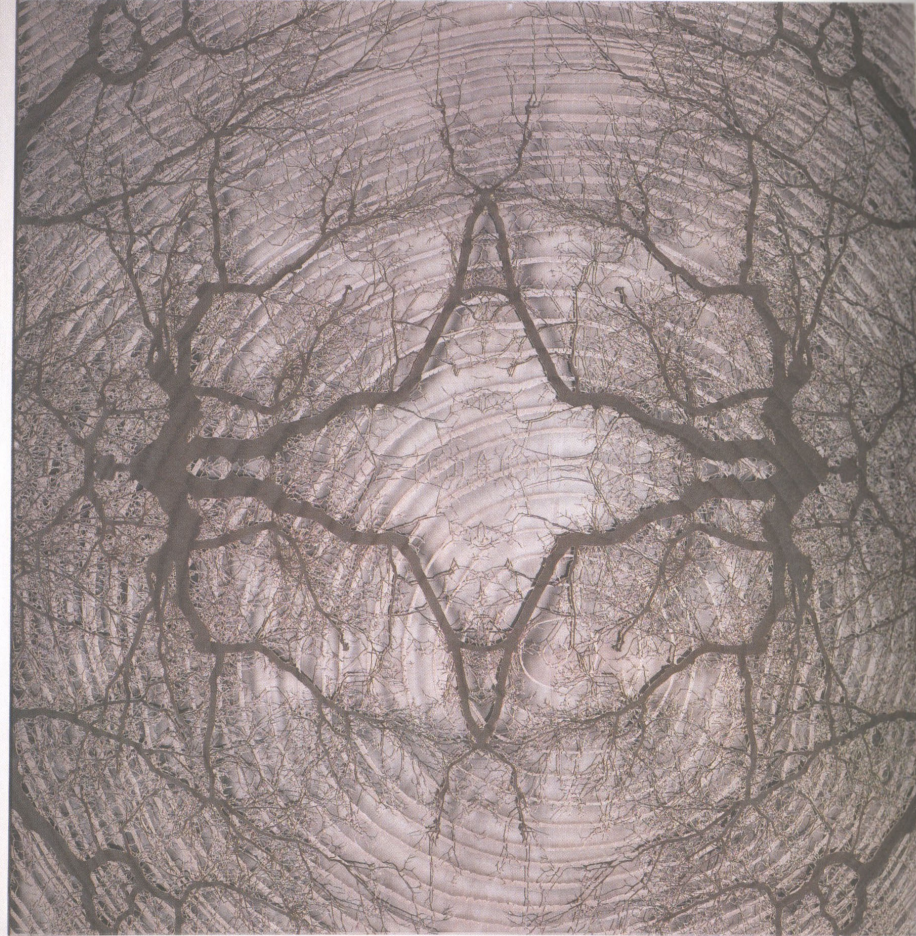
**A Question of Science**  
Arts Catalyst



ISSUE 1



# Art's more rock 'n' roll side



Caroline Jane Harris,  
*Eclipse*, hand-cut  
layered pigment prints  
on paper, 2012

Image: Caroline Jane Harris © 2012

**SCREAM GALLERY:** BRIGHT LIGHTS, BIG CITY. IS ARTISTIC TALENT HEREDITARY? RONNIE WOOD'S TWO BOYS WOULD ARGUE THAT IT IS.

A most rock 'n' roll of galleries, deriving from the primogeniture of bona fide rock royalty, Scream Gallery on West London's Eastcastle Street tends towards the bright and the brash. Creative director Melissa Digby-Bell answers *Trebuchet's* questions.

**What first drew you to art?** I studied Art History at A-Level and since then I've been hooked.

**How did your gallery start?**

Scream was started in 2006 by Jamie and Tyrone Wood, who were keen to present their father's (Ronnie Wood, Rolling Stones) work in a gallery space. As Ronnie returned to music Jamie and Tyrone were keen to continue the gallery and promote emerging contemporary artists - and it's grown from there.

**How did your involvement begin?**

I worked at White Cube straight after university, which was a really valuable experience and I learned so much about all aspects of running a commercial gallery. I was then lucky enough to work as studio manager for Marc Quinn and Anish Kapoor. I joined Scream in January 2010 and was excited at the challenge of building up an identity and programme for the gallery and bringing in my past experience. We've achieved a lot in quite a short space of time.

**What is the vision for this gallery?**

We are definitely striving to be independent and forge a niche for ourselves. We want to show work that is accessible and that appeals to a broad audience but of a very

high level in terms of production and skill. Our roster of artists is quite international, working with emerging artists from Thailand, China and the US amongst others, as well as young UK artists.

Generally speaking our aesthetic is bold, bright, high-impact works with an emphasis on the skill or craft of creating works of art. We present artists working with interesting mediums such as stickers, paper, found metal, layered glass and neon.

**Which artists typify the vision you have for your gallery?** Pakpoom Silaphan, Ye Hongxing, Caroline Jane Harris and Chris Bracey.

**What do you dislike most about art?** Not being able to afford to buy a lot of it.

**How would you define artistic controversy?** It's all subjective.

**Do you think that controversy is a positive force in art or a conceptual red herring?** If art provokes debate that's a positive thing.

**What's been your biggest challenge?** Installing one of Marc Quinn's frozen blood head works in a museum in Rome.

**What's been your biggest success?** Working with Marc Quinn and Anish Kapoor.

**Who are your five favourite artists and which pieces of theirs do you admire?** Tricky question as there are so many I admire. Excluding Scream artists, at the moment I love the work

of Tomás Saraceno, Jen Stark, Raqib Shaw and Olafur Eliasson.

**Who do you think is the artist to watch at the moment and why?**

Pakpoom Silaphan - *The Independent* described him as the 'pop artist of our time', which says it all. Caroline Jane Harris, who only graduated in 2009, does the most amazing things with paper that she hand-cuts. They're both lovely people too and deserve every success.

**What does the future hold?** Scream is going from strength to strength, so the whole team are committed to supporting our artists and continuing this success.