

with Julie Lomax, who in turn will be seconded part time to the Paul Hamlyn Foundation as arts programme manager. ■

EVENTS

The inaugural Wunderbar Festival of art and performance takes place in and around the North East from 6 to 15 November. Hot ticket of the event will surely be the live project by Canadian arts company Mammalian Diving Reflex in which children from a disadvantaged primary school in Newcastle will offer free haircuts to festival visitors – book early to avoid, or perhaps guarantee, disappointment. www.wunderbarfestival.co.uk

The Art Festival At Hay returns with Crunchog, a series of discussions and events on the theme 'Art in an Ephemeral Age'. The event runs 13 to 15 November. www.artfestivalathay.org

'Mountains of Butter, Lakes of Wine' is the EU-inspired title of a symposium on the effects of changing funding conditions on contemporary art. The event is curated by Maria Lind for the Almost Real project, of which this is the fifth and final stage. It is co-organised with Konsthall C and will be held at the Stockholm Stadsteater 7 and 8 November. www.almostreal.org

The International Festival for Arts and Media Yokohama takes place in Japan throughout this month and features a long and interesting list of artists, including Alfredo Jaar, Steve McQueen, Walid Raad, Pipilotti Rist and Michael Snow. www.ifamy.jp ■

COMMISSIONS

From 17 November Chichester Cathedral will display proposals for a new commission, which will ultimately be housed in the central space of the cathedral. The shortlisted artists are Dorothy Cross, Antony Gormley, Ana Maria Pacheco, Cornelia Parker, Jaume Plensa and Mark Wallinger.

Edmund de Waal's *Signs & Wonders* was recently installed in the new Ceramics Galleries

at the Victoria and Albert Museum. www.vam.ac.uk ■

STUDIOS

Acme Studios is having continued success with its enlightened strategy of partnering with social-housing property developers in creating new artists' studios within mixed-use developments (Artnotes AM326). Its latest proposal, for 49 studios on the site of the former Lesney Matchbox Toys Factory in Homerton, East London, has just been granted planning permission. The site is close to the location of the forthcoming International Broadcast Centre, just north of the main Olympic Park, and it will be completed in July 2012. Acme's other forthcoming mixed-use developments include projects at Harrow Road, North West London, and Stratford High Street, East London. www.acme.org.uk ■

ART TUBE

Similar to the Indianapolis Museum of Art's Art Babble (Artnotes AM328), Museum Boijmans Van Beuningen in the Netherlands has launched its own video art website: ArtTube. Early highlights on the site include a series of Pipilotti Rist videos. www.arttube.nl ■

ACE WEBSITE

The redesigned Arts Council England website has gone live, with new features such as a map of events and an 'eligibility wizard' for grants. There is even a new digital commission, *Several Interruptions*, by net artists Thomson & Craighead to distract you when you're meant to be working. www.artscouncil.org.uk ■

CLARIFICATION

We would like to clarify that *A Necessary Music* at the Cockpit Theatre, reviewed in AM329, was part of the Showroom Gallery's offsite programme prior to the launch of its new space. ■

DAVID TROOSTWYK 1929-2009

David Troostwyk had an influence well beyond his status in the art establishment. A wartime evacuee, he worked at the London Display Company, an advertising agency, 1944-47, and was in the Royal Air Force Signals during the Berlin Air Lift. He studied at St Albans School of Art 1951-54 and the Royal College of Art 1953-56, and later became the head of painting at Yorkchester School of Art 1964-67. He had his first man shows with Kasmin in 1970 and with Samuel in 1977. An audio work (published as an 'Audio Arts' supplement) was broadcast as a running advertisement during a three-hour transmission on Capital Radio on Sunday 8 February 1976. He published his first artist's book *Imitation* with Felicity Samson in 1977: the repeated pages, verso text black, recto in red, imitate themselves. In September 1979 he was the first artist to have a show with Robin Klassnik at Matt's Gallery in London Fields, with the sound piece *Imitation*, *Famous Culture* and a washing-machine in resin, *Supreme Object*. He went on to have a show at Matt's five times and had an enormous influence on the ethos of the gallery.

In 1983, to allow him to spend as much time as possible on his art, he began to work in fine photographs and documents as well as in sculpture. He is known as Koos (his middle name). These photographs supplied much of the imagery for a series of works, resin and pigment on canvas, exhibited in *Private Act* in 1999. Although he depicted text, advertising, audio, resin sculpture and installation – and perhaps just because he had used these other media – painting for Troostwyk remained the priority: 'For me, the painting was never considered, never possible unless only painting could provide the means of sustaining legitimate calls of the mind.'

He is survived by the daughter of his first marriage, Lois Marett Troostwyk, and the daughter of his second, Barbara Cavanagh. ■

STEPHEN BURY



Staff Klenn, 2009. Courtesy of the artist.