



THE UNIVERSITY *of* EDINBURGH

News Release

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Unfulfilled desires at the heart of gallery's Art Festival show

Compelling video work that gives voice to unrequited longings expressed by two powerful creative talents will be the focus of a new show at the University's contemporary art gallery.

Artist Stephen Sutcliffe's installation at Talbot Rice Gallery touches on the lives and work of two artists whose paths crossed as they rose to prominence in the 1960s.

His film mixes the real-life story of director Lindsay Anderson's spurned affection for the actor Richard Harris with writer David Storey's novel *Radcliffe*, also about unfulfilled homosexual desire.

Glasgow-based artist Sutcliffe is known for creating film collages from an archive of British television, film sound, broadcast images and spoken word recordings that he has been collecting since childhood.

However, for his new show, *Sex Symbols in Sandwich Signs*, Sutcliffe has filmed the work in the same gallery space where the work will be shown.

Actors playing both Anderson and Harris and characters from *Radcliffe* appear, drawing parallels between the two stories and mixing fact and fiction.

Anderson and Storey were regular collaborators, most notably on the director's 1963 film adaptation of the author's book, *This Sporting Life*. As director of the Royal Court Theatre, Anderson would produce nine of Storey's plays.

A number of Anderson's diaries are included in the exhibition, detailing his pained relationship with Harris, alongside photographs of the director with the actor.

The show also features the first public presentation of Sutcliffe's extensive personal archive and screenings of his previous work.

The show runs 28 July to 30 September and is part of the Edinburgh Art Festival.

James Clegg, curator of the exhibition, said: "The power of this show derives from its unflinching look between the cracks of self-presentation. It is daringly intimate and gets under the skin to see what is at stake when people try to present or conceal their identity."

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“With Anderson and Storey taking centre stage, sexuality and class are prominent themes, with post-war Britain – torn between conservatism and unprecedented cultural and economic changes – a poignant backdrop.

“In our present political moment, Sutcliffe’s critical re-articulation of the caustic, anxious and conflicted voices of our recent past has never been more important.”

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