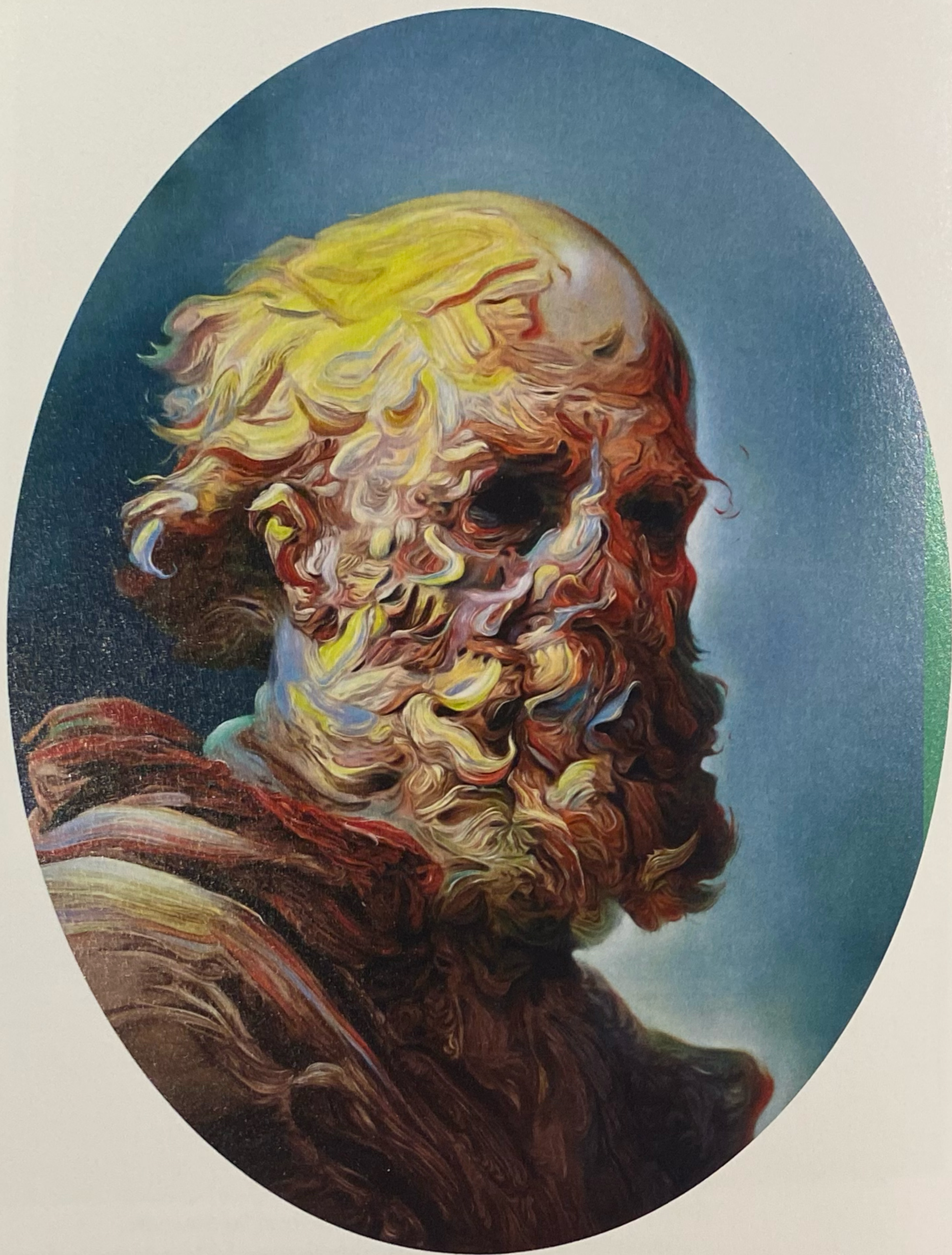


Meadow Arts
the first 20 years



ABOVE: Glenn Brown, *Fellini* (sculpture) and *Cactus Land*, in Glenn Brown at Upton House, 2012-13
 OPPOSITE: Glenn Brown, *The Shallow End*, Upton House, 2012-13

of these two linked locations, Judge challenged visitors to think about different forms of power and memory: the English stately home as a static place, fixed in the name of heritage; the Indian public park as a living site but one marked by the poverty of those who care for it. *Bilocation* was shown on the immaculate lawns of Kedleston Hall, housed inside a tin-roofed 'shack' in pointed contrast to the Palladian-style mansion.

Not everyone was pleased with this juxtaposition, but sometimes the difficult conversations are the most important. 'Resistance is fertile,' says Anne. 'If people disagree with you, sometimes it suggests you're doing something right.'

Contemporary art does not only help us attend more honestly to history; it also contributes fresh ideas to the storehouse of narratives that accrue around a particular site. This can occur in a multiplicity of ways. At Upton House, for example, Meadow Arts curated a solo exhibition of work by Glenn Brown, an artist whose painting engages actively with the conventions of art history. By presenting his new works alongside the collection at Upton House, the exhibition helped to highlight connecting threads between past and present. In addition, Meadow Arts published a booklet that included short texts by Brown that responded to works in the collection by the likes of Tiepolo and Bruegel the Elder. These texts give a beautiful insight into how an artist like Brown sees the work of his predecessors. When Brown admits to not knowing whether he really likes one painting (which is thought possibly to be by