

25–29 May
2016

ICA

Artists'
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Biennial
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As Executive Director of the Institute of Contemporary Arts, it gives me great pleasure to introduce the ICA Artists' Film Biennial 2016. It is gratifying to write an introduction to another Artists Film Biennial, and see how much the ICA's commitment to Artists Moving Image has grown in the two years since the Biennial in 2014. In association with Arts Council England and Channel 4, STOP PLAY RECORD (our programme of workshops, screenings and events for young people) is being delivered in partnership with Chisenhale Gallery, DAZED, Kingston University, New Contemporaries and SPACE. Our National Network of venues, dedicated to screening artists' film on a regular basis, has grown, and we can expect to see newly commissioned work screened across the country in 2017 and 2018 thanks to Arts Council England. As I write, two solo exhibitions by emerging artists working with moving image, Martine Syms and Guan Xiao, are on show in our Upper and Lower galleries until 19 June – Syms has also contributed to the Biennial with a fantastic screening programme.

Looking forward, artist James Richards exhibits in a new solo exhibition in September, and in 2017 we celebrate ten years of the ICA's Artists' Film Club, which continues to go from strength to strength. Over the next five days the ICA plays host to many of our contemporaries who come together at ICA to share their knowledge. Over 100 films will be screened and much conversation and debate will be had alongside an exciting programme of talks and events. I would also like to thank Steven Cairns, ICA Associate Curator of Artists' Film and Moving Image for getting behind this event and really bringing everything together. I would also like to acknowledge the important work of all the artist filmmakers, their estates, members of the ICA Creative Team, and Kirsty Falconer (ICA Senior Development Manager). Thanks to the Art Fund, British Council, Film London and the Royal Norwegian Embassy.

Gregor Muir,
Executive Director,
Institute of Contemporary Arts

Introduction

Welcome to the ICA Artists' Film Biennial 2016, a five-day celebration of artists' film and moving image, taking place from 25–29 May 2016. The Biennial, in its current form, is now in its second edition and is an opportunity to see over 100 of the best new film and rarely seen works in a series of screenings, alongside a programme of talks and presentations. For 5 days the ICA bustles with a diverse range of Artists' Moving Image activity.

At the centre of the programme are two profile screenings, presenting comprehensive bodies of work by the late Ellen Cantor curated by Fatima Hellberg, Künstlerhaus Stuttgart; and Norwegian artist Lars Laumann programmed by the ICA's Steven Cairns. Artists Ahmet Ögüt, Charlotte Prodger, Martine Syms and Ming Wong present artist-selected screenings. Each artist selecting works by their peers and contemporaries in loosely thematic programmes. Curator-selected screenings are chosen by Saim Demircan, a curator and writer based in Berlin; Hanne Mugaas, director and curator of Kunsthall Stavanger in Norway; and collective Radclyffe Hall, a group of artists and writers with no fixed membership or base, committed to exploring culture, aesthetics and learning through the lens of contemporary feminism.

Themes of social and political identity permeate the content and subjects explored by the biennial participants. These themes underpin moving image's relevance in 2016 and emphasise its role as a discursive tool, pushing discussions beyond the walls of the auditorium and into the everyday. Two talks look at the wider social and political impacts of moving image in contemporary culture, chaired by Zach Blas and Ed Webb-Ingall respectively.

Two screenings are the result of international open calls aimed at practitioners from all disciplines who have graduated in the past five years. *Always Already Yes* was selected from the Artists' Film Biennial International Curatorial Open Call, programmed by London based curator Tim Steer; selected for its ambition and contemporaneity. The group screening *Outside* features work made in the last two years, selected from an international Emerging Filmmaker Open Call, which attracted over 300 films entries from across the globe. The selected artist filmmakers for *Outside* are Graeme Arnfield, Amir Ghazi-Noory,

Jenny Gordon, Samantha Harvey, Patrick Rowan, Lawrence Lek, Laura O'Neill and Benjamin Orlow.

As well as the screening programmes, the ICA hosts a series of events exploring the interconnected relationship between the artist, production, distribution, collection, and exhibition of Artists' Moving Image. Key practitioners come together at the ICA to share case studies and experiences in presentations, seminars and discussions aimed at arts professionals and those keen to find out a bit more about what they do. Presentations and panel discussions will draw upon key individuals from: Film and Video Umbrella; The Film London Artists' Moving Image Network (FLAMIN); frieze; HOME; LUX; Soda Film + Art. With special presentations from Peter Taylor, director of Berwick Film & Media Arts Festival and Fatima Hellberg in our Curator's Workshop and Professional Practice Seminars with Sarah Perks, Artistic Director of Visual Art, HOME, Manchester and Lars Henrik Gass, Director of the International Short Film Festival Oberhausen. For our Emerging Filmmakers we have a 16mm workshop with artist and filmmaker Margaret Salmon as part of our STOP PLAY RECORD series. Our University partners Kingston University and Birkbeck collaborate on our Artists' Workshop and Symposium respectively.

The Artists' Film Biennial extends the ICA's Artists' Film Club, our regular programme of Artists' Moving Image, which profiles and debates the best international Artists' Moving Image. Established in 2007, the Artists' Film Club supports emerging and established artist filmmakers' work in London at the ICA, and at partner venues across the UK in our network dedicated to screening Artists' Moving Image. As the only Biennial of its kind in the UK, the ICA has invited key UK institutions, venues and moving image practitioners to participate in the programme, providing a platform where these respective fields can come together and strengthen this moving image network. The Biennial aims to foster dialogues between artists and audiences, offering the opportunity to discuss and debate recent moving image practice, but above all our aim is to profile and champion new and established practitioners of the continually evolving art form. Enjoy the Biennial!

Wednesday 25 May

11am	Curators' Workshop	p. 11
11am	Artists' Workshop on Screen and Animal Encounters. In partnership with Kingston University London	p. 12
6:30pm	Profile: Ellen Cantor	p. 14

Thursday 26 May

12pm	LUX / HOME Artists Film / FVU	p. 17
3pm	Curatorial Open Call: <i>Always Already Yes</i> selected by curator Tim Steer	p. 18
6:30pm	<i>Exhibition on Film</i> selected by curator Saim Demircan	p. 19
8:30pm	<i>Two Films by Nancy Holt</i> selected by artist Charlotte Prodger	p. 21

Friday 27 May

11am	Professional Practice Seminar with Sarah Perks, Artistic Director of Visual Arts, HOME, Manchester	p. 24
12pm	frieze video / SODA Film + Art / FLAMIN	p. 25
3pm	Talk: Political Identity and the Moving Image	p. 26
6:30pm	STOP PLAY RECORD 16mm Workshop with artist Margaret Salmon	p. 27
6:30pm	<i>The Artist's Mind</i> Selected by curator Hanne Mugaas	p. 28
8:30pm	<i>A Prologue for Fiction-like Non-fiction</i> selected by artist Ahmet Ögüt	p. 29

Saturday 28 May

12pm	Professional Practice Seminar with Lars Henrik Gass, Director International Short Film Festival Oberhausen	p. 32
3pm	Talk: Social Identity and the Moving Image	p. 33
6:30pm	Profile: Lars Laumann	p. 34
8:30pm	<i>In the Commercial Break</i> selected by artist Martine Syms	p. 36

Sunday 29 May

11am	Symposium: Mediating Cityscapes In partnership with Birkbeck, University of London	p. 39
3pm	Emerging Artist Filmmaker Open Call: <i>Outside</i>	p. 41
6:30pm	<i>Serotonin Tracking Orifice Management Application</i> selected by curator Radclyffe Hall	p. 42
8:30pm	<i>Next Year I Will Be Somewhere Else</i> selected by artist Ming Wong	p. 45

Wednesday
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Cinema 2 11am

Curators' Workshop

An opportunity for arts professionals to hear short presentations on curatorial practices and approaches and engage in discussion and debate with guest speakers Peter Taylor and Fatima Hellberg, and workshop leader Katharine Stout, Head of Programme at ICA.

Peter Taylor is the Director of Berwick Film & Media Arts Festival. Working as a programme advisor for International Film Festival Rotterdam since 2006, other recent activities include curating programmes for PLASTIK, Ireland's festival for artists' moving image and Opacities, a series of screenings and discursive workshops co-curated with Kathryn Elkin for Collective Gallery, Edinburgh. Peter has curated over 300 film programmes and performances at WORM (Rotterdam) and in 2015 was selected by the Mondriaan Fonds for a research based residency at AIR Berlin Alexanderplatz.

Fatima Hellberg is Artistic Director at Künstlerhaus Stuttgart. Hellberg has curated exhibitions and projects at the CCA Wattis Institute (San Francisco), South London Gallery, Malmö Konsthall (Sweden), Tate Modern, amongst others, and worked with artists and thinkers including Gregg Bordowitz, Laurie Spiegel, Ellen Cantor, James Richards and Julia Heyward. She was previously curator at Cubitt (London)

and was between 2012–15 curator at Electra (London), a contemporary arts agency with a long-running dedication to gender and feminism. Hellberg contributes to *Texte Zur Kunst*, *Frieze*, *Afterall* and other independent journals. She is a visiting lecturer at the Department for Critical Studies, Sandberg Institute (Amsterdam).

Artists' Workshop on Screen and Animal Encounters

In partnership with Kingston University, London



Phillip Warnell, *Ming of Harlem: Twenty One Storeys in the Air*, 2014. DCP, colour, sound, 71 min

This workshop, chaired by Shama Khanna, and with presentations by Mihnea Mircan, Filipa Ramos, Phillip Warnell and Jessica Sarah Rinland, touches on themes of exhibition and encounter, companionship, animal spirits and unruly creatures in relation to the filmic medium.

Prompts to participants and speakers include:

- How can filmic 'encounters' change our relationship to the screen and representation?
- How can we show animals on and through film as critical subjects?
- What are some of the creative potentials of interruption by unruly creatures?

Shama Khanna is a curator, educator and writer based in London where she curates Flatness, a multi-format event and website project.

Mihnea Mircan was the Artistic Director of Extra City Kunsthall, Antwerp between 2011-15. His recent work includes the long-term research project *Allegory of the Cave Painting*. He has also curated exhibitions at the National Museum of Contemporary Art, Bucharest; Museion, Bolzano; Stroom, Den Haag; Spinnerei, Leipzig; David Roberts Art Foundation, London; Fondation Ricard, Paris; Project Art Center, Dublin; and the Venice Biennale, as curator of the Romanian Pavilion in 2007. He edited the books *Hans van Houwelingen: Undone* (2012) and *Cross-examinations* (2015), and has contributed essays to monographs on Pavel Büchler, Nina Beier, Victor Man, Jean-Luc Moulène and Laure Prouvost. His writing has appeared in exhibition catalogues and journals such as *Mousse*, *Manifesta Journal* and *Afterall*.

Filipa Ramos is Editor in Chief of *art-agenda* and Lecturer in the Experimental Film MA program of Kingston University, and in the MRes Art: Moving Image of Central Saint Martins, both in London. Ramos is co-curator of Vdrome, a programme of screenings of films by visual artists and filmmakers. In the past she was Associate Editor of *Manifesta Journal*, curator of the Research Section

of *dOCUMENTA* (13), and coordinator of "The Most Beautiful Kunsthalle in the World" at the Antonio Ratti Foundation. She is the co-author of the book *Lost and Found – Crisis of Memory* (2009) and is working on a survey of writings on Animals, to be published by the Whitechapel Gallery/MIT Press in Autumn 2016.

Artist-filmmaker Jessica Sarah Rinland has exhibited work in galleries, cinemas, film festivals and universities internationally. *Nulepsy* (2011) screened at Bloomberg New Contemporaries, New York Film Festival, BFI London Film Festival, International Film Festival Rotterdam, among others, and was broadcast by Canal+. In 2013 she won ICA's Best Experimental Film for *Electric Oil* and had a solo exhibition *Dissecting The Exploding Whale* at Limbo Arts. In 2014 she was artist in residence at the MacDowell Colony and Kingston University, and her film *Adeline For Leaves* (2013) won the Arts + Science award at Ann Arbor Film Festival. London Short Film Festival 2016 screened a retrospective of her work and commissioned a new film on pioneering natural history filmmaker Mary Field (1896 – 1968). In collaboration with author Philip Hoare and academic Dr. Edward Sugden, she

is currently in production for *We Account The Whale Immortal*, exhibited at Somerset House from July to October 2016.

Phillip Warnell is an artist-filmmaker and academic. He produces cinematic works exploring a range of philosophical, political and poetic thematics; ideas on human-animal relations and the poetics of bodily and life-world circumstances. His 2014 film *Ming of Harlem* won the international jury prize at FID Marseille film festival. His writings on cinema, performance and animality have been distributed in a range of publications, including an essay for a compendium on filmmaker Walerian Borowczyk (L'Ile d'Amour - Berghahn, 2015); a guest edited issue of *Journal of Performance Research* ('Transplantations', Routledge Press, 2010); a chapter interview in *Zoo & Screen Media: Images of Exhibition and Encounter* (Palgrave 2016) and a book chapter on his ongoing collaborations (films, texts and photo works) with philosopher Jean-Luc Nancy (*Nancy and Visual Culture* - Edinburgh University Press, 2015). Warnell is an Associate Professor and Director of Studies on the MA in Experimental Film at Kingston University.

Profile Ellen Cantor

With introduction and Q&A John Cussans and Fatima Hellberg



Ellen Cantor, *Evokation of my Demon Sister*, 2002, SD video, colour, sound, 4 min 38 sec.
Courtesy of the Ellen Cantor Estate.

Ellen Cantor combined readymade materials with diaristic notes and drawings to probe her perceptions and experiences of personal desire and institutional violence. In her drawings and moving image work, Cantor lifted characters and sequences from iconic films, reorienting the ideological transmissions of the source material. Fictional figures from Disney cartoons, cult horror films, New Wave cinema, and family movies provide a visual foil to Cantor's intimate disclosures. Magnetised by the doleful naivety of characters such as Snow White and Bambi, Cantor would extend their narrative horizons to include vivid sexual encounters and crisis-ridden relationships.

The Ellen Cantor Profile is presented by Fatima Hellberg and followed by a conversation between Hellberg and John Cussans.

Programme

- *Remember Me*, 1999, SD video, colour, sound, 10 min 25 sec
- *Within Heaven and Hell*, 1996, SD video, colour, sound, 15 min 52 sec
- *Evokation of my Demon Sister*, 2002, SD video, colour, sound, 4 min 38 sec
- *Madame Bovary's Revenge*, 1995, SD video, colour, sound, 17 min
- *Barbie London: Trouble in Space*, 2001, SD video, Colour, sound, 20 min 53 sec

Ellen Cantor (b. Detroit, USA 1961–2013) was a prolific artist working between New York and London. Cantor's solo exhibitions included *Within a Budding Grove*, *Participant Inc.*, New York (2008); *Bambi's Beastly Buddies*, Sketch, London (2005); *Transmission* Gallery, Glasgow (2000); *My Perversion is the Belief in True Love*, Kunsthalle Wien, Vienna (1999); *Video 1995–1998*, Kunstverein Salzburg (1999); and *Remember the 14 Days and Nights*, Vorarlberger Kunstverein, Bregenz, Austria (1997).

The screening follows the exhibitions *Cinderella Syndrome* (2015) at The Wattis Institute, San Francisco and Ellen Cantor at Künstlerhaus Stuttgart, 2 April–31 July 2016 curated by Hellberg and Jamie Stevens. Fatima Hellberg is Artistic Director of Künstlerhaus Stuttgart.

With special thanks to Lia Gangitano and Participant Inc.

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Cinema 1 12pm

Presentation LUX, Home Artist Film, and Film and Video Umbrella

This event features presentations from key Moving Image organisations LUX, Home Artist Film, and Film and Video Umbrella as well as the opportunity to see some of the work they support. With presentations from Matt Carter, Head of Distribution, Lux; Sarah Perks, Artistic Director of Visual Art, HOME, Manchester; and Steven Bode, Director, Film and Video Umbrella.

LUX is an international arts agency for the support and promotion of Artists' Moving Image practice and the ideas that surround it. LUX exists to provide access to, and develop audiences for, Artists' Moving Image work; to provide professional development support for artists working with the moving image; and to contribute to and develop discourse around practice.

HOME Artist Film was set up as Cornerhouse Artist Film in 2011 by Sarah Perks to investigate new methods of production, distribution and exhibition. Specifically designed for artist long form and feature film, this project is designed to exploit HOME's unique bridge between visual art networks, artists and independent film exhibition. Its ground-breaking work in the production, presentation and distribution of artist-led features marks the next chapter in our long-standing support of experimental film and video since Cornerhouse opened in 1985.

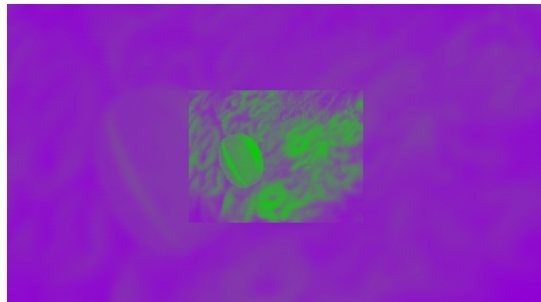
FVU commissions, curates, produces and presents Artists' Moving Image works that are staged in collaboration with galleries and other cultural partners across the UK. The organisation usually commissions 5-6 projects every year. Since the late 1980s, FVU has been at the forefront of this vibrant and expanding area of practice, promoting innovation through its support of some of the most exciting figures on the contemporary scene. During this time, the organisation has commissioned and produced nearly 200 different artists' projects, ranging from ambitious multi-screen installations to shorter film and video pieces, as well as numerous online commissions.

Curatorial Open Call Always Already Yes

selected by

Tim Steer

with an introduction



Sidsel Meineche Hansen, *Seroquel@*, 2014, HD video, colour, sound, 8 min

As part of the Biennial programme, one submission has been selected from an international curatorial open call to contribute to the dynamic programme of screenings and events. Submissions were open to those graduated from graduate or post-graduate education in the past five years with applications welcome from practitioners of all disciplines. *Always Already Yes* was selected from the Artists' Film Biennial International Curatorial Open Call, proposed by London-based curator Tim Steer.

Addiction operates in the structure of desire, that precedes and exceeds the subject. However, it is a counterfeit in the economy of desire with enjoyment produced outside the circulation of social practices. The addicted subject is provisional, porous, inessential, performative. It is a community

without asserting an identity. The addicted user circumvents the social reality of consumptive capitalism because the supplement (in whatever form or activity - sexual, consumer, chemical, etc) can produce a biologically absolute enjoyment. The subject therefore bypasses and redirects the previous subject/object relations and social codes and reinvests them into a new closed system, **the body.**

Programme

- Jenna Bliss, *Lincoln Detox Film* (Excerpt), 2016, HD video, colour, sound, 17 min
- Sidsel Meineche Hansen, *Seroquel@*, 2014, HD video, colour, sound, 8 min
- Peter Kubelka, *Poetry and Truth*, 2003, 16mm, colour, no sound, 13 min
- Connor Linksey, *Soft Palate*, 2016, colour, sound, 6 min
- Rosalind Nashashibi, *Bachelor Machines Part 2*, 2007, Double 16mm, colour, sound, 5 min

Tim Steer is an independent curator and writer based in London. He is also cofounder of Opening Times.

Exhibition on Film

selected by

curator Saim Demircan

with an introduction



Adel Röder, *O L Y M P I A, or: Message from the Dark Room*, 2016. Courtesy the artist

Exhibition on Film compiles footage of exhibitions either taken or re-edited by artists as documentation, or reworked into artworks in their own right. Capturing a moving record of a show, whether for one's own pleasure or posterity, stands in stark contrast to the flattening of the exhibition in images that are often circulated online today. While this has had a noticeable effect on art production as well as exhibition-making, the subjective focus of these documents present an artists' eye view of how shows can also be seen outside the physical space.

The selection also charts a technological progression in equipment used by artists, from U-matic video to digital GoPro footage. Shown chronologically, *Exhibition on Film* starts with Anne-Mie Van Kerckhoven's *Komfort Über Alles!* from 1980, which follows the artist around her exhibition at

De Warande in Turnhout, Belgium overdubbed with an electronic soundtrack by Wily Tieleman. Meanwhile, Elfe Brandenburger, Sabeth Buchmann and Stephan Geene, three founding members of Minimal Club, have retrospectively re-tooled a video Brandenburger took of the exhibition 'Naturidentische Stoffe' at Kunstverein München in Munich in 1989, which included early works by Nina Hoffmann, Jutta Koether, as well as Käthe Kruse, Nikolaus Utermöhlen and Wolfgang Müller from the band Die Tödliche Doris. The final use of handheld video documentation in the programme is Stephan Dilleuth's walkthrough of the show *Internationale Situationniste* (1992) at the former artist-run space Friesenwall 120 in Cologne.

More recently, Mark Leckey has recut an existing promotional video produced by Haus der Kunst for his show *As If* (2015) by editing out the talking heads and adding his own soundtrack. *Exhibition on Film* ends with Adele Röder's drone footage of *O L Y M P I A, or: Message from the Dark Room*, her exhibition at Haus der Kunst last year, which presents an uncanny aerial view of her work by taking advantage of the museum's architecture.

A self-published zine including short interviews and contributions from each of the participants accompanies the screening,

which is also complemented with film posters by Allison Katz and Studio for Propositional Cinema.

Programme

- Anne-Mie Van Kerckhoven, *Komfort Über Alles!*, 1980, U-Matic transferred to SD video, colour, sound, 16 min 19 sec
- Minimal Club, *Testprint#2*, 1989/2016, Hi8 transferred to SD video, colour, sound, 10 min
- Stephan Dilleuth, *Documentation of the exhibition 'Internationale Situationniste' at Friesenwall 120*, 1992, SD video, colour, sound, 11 min 18 sec
- Mark Leckey, *Edit of Haus der Kunst promotional video*, 2015, HD video, colour, sound, 2 min 59 sec
- Adele Röder, *O L Y M P I A, Or: Message From The Dark Room*, 2016, HD video, colour, sound, 8 min 27 sec

Saim Demircan is a curator and writer based in Berlin. Between 2012 and 2015 he was a curator at Kunstverein München in Munich, Germany. Previously he curated a two-year programme of Offsite Projects, as well as an exhibition of works by German artist Kai Althoff, at Focal Point Gallery in Southend-on-Sea, UK. He is a regular contributor to *frieze d/e* and *Art Monthly*, and is currently the first curator-in-residence at the Academy of Fine Arts in Munich.

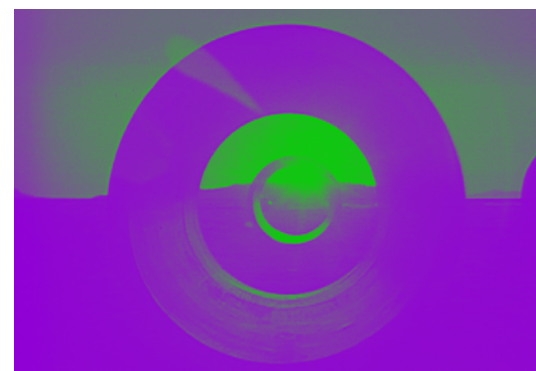
Cinema 1 8:30pm

Two Films by Nancy Holt

selected by

artist **Charlotte Prodger**

with an introduction



Nancy Holt, *Sun Tunnels*, 1978. Copyright Holt-Smithson Foundation. Courtesy Electronic Arts Intermix (EAI), New York

An extended programme of two films by the late US artist Nancy Holt, selected by Glasgow-based artist Charlotte Prodger.

Sun Tunnels (1978) documents the making of Holt's major site-specific sculptural work in the northwest Utah desert. Completed in 1976, the sculpture features a configuration of four concrete tubes or "tunnels". The tubes are positioned to align with the sunrise and sunset of the summer and winter solstices, and are pierced by holes that allow light to be cast in patterns of constellations. A kind of American Stonehenge, *Sun Tunnels* charts the yearly and daily cycles of the sun, and calls attention to human scale and perception within the vast desert landscape. This

document includes stunning footage of the changing sun and light as framed by the tunnels on the solstices.

Using multiple camera angles and minimal repetitions to modulate her friend David Wheeler's personal narrative of his battle with leukaemia, Holt presents his physical illness as a site for metaphysical and aesthetic reflection in *Revolve* (1977). Holt's editing procedure both frees Wheeler's narrative and closes in on it, effectively projecting the personal into the conceptual.

A pioneer of earthworks and public art, Nancy Holt (1938-2014) also worked in sculpture, installation, film, video, and photography for over three decades. She is best known for her large-scale environmental sculptural works, including *Sun Tunnels* in northern Utah and *Dark Star Park* in Arlington, Virginia. In the 1970s, Holt made a series of pioneering film and video works, including several collaborations with Robert Smithson. Holt's early videos, which are among the most iconic works in the medium, explore perception and memory through experiments with point of view and process.

Programme

- Nancy Holt, *Sun Tunnels*, 1978, 16mm film transferred to SD video, colour, sound, 26 min 31 sec
- Nancy Holt, *Revolve*, 1977, SD video, black and white, sound, 77 min

Charlotte Prodger (b. 1974, lives and works in Glasgow). Recent solo exhibitions include *Stonemollan Trail: Charlotte Prodger*, Temple Bar Gallery, Dublin (2015); and *8004-8019*, Spike Island, Bristol (2014). Recent group shows include *TBT*, Sies + Höke Galerie, Düsseldorf (2015); *Windows Hung With Shutters*, (curated by Anna Goetz), RaebervonStenglin, Zurich (2015); *The Ultimate Vessel*, Koppe Astner, Glasgow; and *British Art Show 8*, various venues: Leeds, Edinburgh, Norwich, Southampton (2015-16). Forthcoming solo shows include *TBT*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2016); *TBT*, Hollybush Gardens, London (2016) and *TBT*, Tramway, Glasgow (2018).

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Professional Practice Seminar

with

Sarah Perks

Artistic Director of Visual Arts, HOME, Manchester

This professional practice seminar is an informal opportunity for a small group of arts professionals to gain a deeper understanding of the interconnected relationship between the artist, production, distribution, collection, and exhibition of Artists' Moving Image with the opportunity for discussion and debate. With Sarah Perks, Artistic Director of Visual Arts, HOME, Manchester.

Formed by the merger of two of Manchester's best-loved arts organisations, Cornerhouse and the Library Theatre Company, HOME is a place for curiosity seekers, for lovers of the dramatic, the digital and the deeply engaging; for radicals and reciprocators. HOME's two theatre spaces are a platform for playful, daring, new and commissioned work. Five screens light up with independent, challenging, provocative film. The gallery is home to trailblazing new contemporary art, and last year launched the first ever training programme for visual artists making their first feature film, *Feature Expanded*, with Lo schermo dell'arte, Florence.

Sarah Perks is Artistic Director: Visual Art at HOME, Manchester, and Professor of Visual Art at Manchester School of Art at Manchester Metropolitan University. Sarah is a curator, producer, writer and academic with significant experience of international contemporary visual art, independent film and engagement. A specialist in artist long form film (HOME Artist Film), performance and participatory art, Sarah has worked extensively with international established artists including Phil Collins, Stanya Kahn, Rosa Barba, Clifford Owens, AI and AI and her latest exhibition, co-curated with Omar Kholeif, is on now at HOME, *Imitation of Life: Melodrama & Race in the 21st Century* including Sophia Al-Maria, Jacolby Satterwhite and Martine Syms.

Presentation

frieze video, SODA Film + Art, and FLAMIN

This events feature presentations from key Moving Image organisations FLAMIN, SODA Film + Art, and frieze video, as well as the opportunity to see some of the work they support. With presentation from Amy Sherlock, Assistant Editor, frieze; Eve Gabereau, Director SODA Film + Art; and Rose Cupit, Senior FLAMIN Manager.

frieze video *Page and Screen* is an initiative from frieze video, supported by Arts Council England, exploring the relationship between art writing and the moving image. It offers emerging art critics their first chance to write for the screen. Since launching in 2012 frieze video, lead by the frieze magazine team, has produced over 40 videos showcasing the best in art and exhibitions from around the globe, often tied to published features. The magazine was founded in 1991 and is now the leading magazine of contemporary art and culture, coming out eight times a year with a range of essays, reviews and columns from the most forward-thinking writers, artists and curators. All frieze videos, including those in the series *Page and Screen*, are freely available to watch on the frieze website, Vimeo and YouTube channels.

Soda Pictures is a London-based film company with a library of over 300 titles. They have a speciality label called Soda Film + Art (SoFA), which operates within the nexus of film

and art by focussing on films about the visual arts or by visual artists. SoFA was set up as a response to the ever growing creation of work in this field. Soda Pictures offers production and distribution services, as well as the possibility of liaising with artists, galleries, institutions, publishers, digital partners in order to develop awareness and build audiences. Recent films they have distributed include Guy Maddin's *The Forbidden Room*, Andrew Köttling's *By Our Selves* and Grant Gee's *Innocence of Memories* based on Orhan Pamuk's novel and they have been involved on both the production and distribution sides of Omer Fast's *Remainder* and Mark Lewis's *Invention*.

The Film London Artists' Moving Image Network (FLAMIN) supports London-based artists working in moving image - whether film, video, digital or new technologies and for installation, animation, cinema, gallery exhibition, the public realm or broadcast. The Network helps artists engage with and benefit from the wide range of services, resources and opportunities that the capital has to offer. It works in partnership with other organisations to offer online resources, funding, events, seminars, advice service, and research and development opportunities.

Talk Political Identity and the Moving Image

A panel discussion exploring how political identities are depicted and captured with the moving image, and the evolving role of the moving image as a political medium. This panel discussion is chaired by artist and writer Zach Blas, with academic Rizvana Bradley, artist Oreet Ashery and Ahmet Ögüt.

Zach Blas is an artist and writer whose practice engages technology, queerness, and politics. Currently, he is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. He has recently exhibited and lectured at Whitechapel Gallery, London; ZKM Center for Art and Media, Karlsruhe; e-flux, New York; the Institute of Modern Art, Brisbane; New Museum, New York; Museo Universitario Arte Contemporáneo, Mexico City; and transmediale, Berlin. He has two forthcoming books: *Escaping the Face*, to be published by Rhizome and Sternberg Press, and *Informatic Opacity: The Art of Defacement in Biometric Times*. His current art project *Contra-Internet* is supported by a 2016 Creative Capital grant in Emerging Fields.

Rizvana Bradley is Assistant Professor of Film and Media Studies and African-American Studies at Yale University. She holds a BA from Williams College and a PhD from Duke University. She was a Helena Rubinstein Critical Studies Fellow at the Whitney Museum

of American Art in New York. Her forthcoming book, a recipient of a Creative Capital | Andy Warhol Foundation Arts Writers Grant, examines the performative disassembly of the black body in contemporary art. Bradley was the guest editor of a special issue of the journal *Women and Performance: A Journal of Feminist Theory*, and has published articles in *TDR: The Drama Review*, *Discourse: Journal for Theoretical Studies in Media and Culture*, *Rhizomes: Cultural Studies in Emerging Knowledge*, and *Black Camera: An International Film Journal*.

Oreet Ashery (see biography on page 40)

Ahmet Ögüt (see biography on page 30)

STOP PLAY RECORD Young Filmmakers 16mm Workshop

with
artist **Margaret Salmon**



Margaret Salmon, *Eglantine*, 2016, work in progress.
Courtesy the artist

A workshop for emerging filmmakers in our ongoing series of events for STOP PLAY RECORD. This discussion event features a presentation from artist filmmaker Margaret Salmon on her work and approaches when shooting on 16mm and 35mm film. Reflecting on the artistic, as well as practical aspects of working with and shooting on film, Salmon will share here experience and expertise. The presentation will be accompanied by the screening of some of her work and a discussion with the opportunity to pose questions to the filmmaker.

Margaret Salmon creates film portraits that weave together poetry and ethnography. Often focusing on individuals in their everyday habitats, her films capture the minutiae of daily life and infuse them with gentle grandeur, emotional intensity and formal abstraction, touching upon universal human themes and historical/contemporary narratives. Adapting techniques drawn from various cinematic movements, such as Free Cinema, the European Avant Garde and Italian Neo-Realism, Salmon's orchestrations of sound and image introduce formal lyricism and abstraction into the tradition of realist film.

Salmon won the first Max Mara Art Prize for Women in 2006. Her work was shown at the Venice Biennale in 2007 and the Berlin Biennale in 2010 and has been featured in solo and group exhibitions as well as film festivals internationally. Based in Glasgow, Salmon is in post-production on her first long-form film, *Eglantine*, shot on 35mm on location in Scotland. Having worked as DOP on various artists' films throughout her career, Salmon's cinematography was featured in Jarman Award-winning films *Gonda* (2012) and *Medea* (2013) (Dir. Ursula Mayer).

The Artist's Mind

selected by

curator **Hanne Mugaas**



Petra Cortright, *VVEBCAM*, 2007, SD video, colour, sound, 1 min 43 sec

A screening programme selected by Hanne Mugaas, director and curator of Kunsthall Stavanger in Norway.

Starting in the late 1990s – near the twilight of the single channel broadcast era, the works in this screening explore the joys and terrors of being an artist. Simultaneously, the videos aim to provide one possible narrative of how artists have represented themselves using the conventions of television (newscasts, lazy chairs, public access documentaries, comedy), and how these conventions changed and splintered with the dawning of the online era.

Programme

- Michael Smith, *Famous Quotes from Art History*, 2001/3, SD video, colour, sound, 1 min 20 sec
- Alex Bag, *The Artist's Mind*, 1996, SD video, colour, sound, 31 min
- Wynne Greenwood and K8 Hardy, *New Report Artist Unknown*, 2006, SD video, colour, sound, 16 min 30 sec
- Jayson Scott Musson, *ART THOUGHTZ with Hennessy Youngman: From Beuys to Z*, 2011, HD video, colour, sound, 5 min 11 sec
- Jayson Scott Musson, *ART THOUGHTZ with Hennessy Youngman: How to Make an Art*, 2011, HD video, colour, sound, 3 min 33 sec
- Petra Cortright, *VVEBCAM*, 2007, SD video, colour, sound, 1 min 43 sec

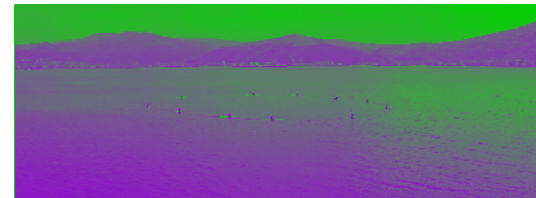
Hanne Mugaas is the director and curator of Kunsthall Stavanger in Norway. This year, she will present projects with Sascha Braunig, Mark Van Yetter, Morten Norbye Halvorsen, and Jessica Warboys. Mugaas was a founder, with Fabienne Stephan, of the project space *Art Since the Summer of '69 in New York*, and has worked as a Curatorial Associate at the Guggenheim Museum in New York. She is a regular contributor to *Kaleidoscope Magazine*.

A Prologue for Fiction-like Non-fiction

selected by

artist **Ahmet Ögüt**

with an introduction



Iz Öztat, *Constituting An Island*, 2014, HD video, colour, sound, 1 min 46 sec

If we define history the way Adam Curtis does—as a series of unintended consequences resulting from confused actions—we could add that one of the main historical trajectories of filmmaking is its fractious relationship with storytelling as offering counter narratives. This program includes a selection of films by filmmakers such as Erol Mintaş & Taylan Mintaş and artists including Cristina Lucas, John Smith, Serra Tansel, Kuang-Yu Tsui, Cengiz Tekin, Iz Öztat, and Hiwa K that foster various approaches, in which, the role of filmmaker, continuously shifts between a montage editor, a story teller, a performer, an instructor, an initiator, an interventionist and even a prankster. While camera and moving image also transform into tools to capture an ironic intervention, a pedagogic solution, a fiction-like non-fiction, a comatosed memory, an ordinary instruction, or a poetic gesture.

Programme includes:

- Erol Mintaş, Taylan Mintaş, Mustafa Khalili and Charlie Phillips. *The Syrian spaceman who became a refugee*, 2016, HD video, colour, sound, 7 min 14 sec
- John Smith, *The Girl Chewing Gum*, 1976, 16mm transferred to SD video, black and white, sound, 11 min 37 sec
- Kuang-Yu Tsui, *Eighteen Copper Guardians In Shao-Lin Temple and Penetration: the Perceptive*, 2001, SD video, colour, sound, 3 min 7 sec
- The Propeller Group, *The Dream*, 2012, HD video, colour, sound, 4 min 45 sec
- Cristina Lucas, *Touch and Go*, 2010, HD video, colour, sound, 13 min 19 sec
- Christian Jankowski, *The Hunt*, 1992/97, SD video, colour, sound, 1 min 11 sec
- Serra Tansel, *Kids Blowing the Sea*, HD video, colour, sound, 23 sec
- Iz Öztat, *Constituting An Island*, 2014, HD video, colour, sound, 1 min 46 sec
- Cengiz Tekin, *The End*, 2015, HD video, colour, sound, 3 min 4 sec
- Hiwa K, *This Lemon Tastes of Apples*, 2011, HD video, colour, sound, 6 min 15 sec
- Dinh Q. Le, *South China Sea Pishkun*, 2009, HD video, colour, sound, 6 min 35 sec

Ahmet Ögüt (b. 1981, Diyarbakır, Turkey) is a sociocultural initiator, artist, and lecturer who lives and works in Berlin and Amsterdam. He is the initiator of The Silent University, which is an autonomous knowledge exchange platform by refugees, asylum seekers.

Working across a variety of media, Ögüt's institutional solo exhibitions include *Forward!*, Van Abbemuseum, Eindhoven (2015); *Happy Together: Collaborators Collaborating*, Chisenhale Gallery, London (2015); *Apparatuses of Subversion*, Horst-Janssen-Museum, Oldenburg (2014); Künstlerhaus Stuttgart (2012); SALT Beyoglu, Istanbul (2011); *The MATRIX Program* at the UC Berkeley Art Museum (2010); and Kunsthalle Basel (2008). He has also participated in numerous group exhibitions,

including the *British Art Show 8* (2015–2017); the *13th Biennale de Lyon* (2015); *Performa 13*, the Fifth Biennial of Visual Art Performance, New York (2013); the *7th Liverpool Biennial* (2012); the *12th Istanbul Biennial* (2011); *the New Museum Triennial*, New York (2009); and the *5th Berlin Biennial for Contemporary Art* (2008). Ögüt was awarded the Visible Award for the Silent University (2013); the special prize of the Future Generation Art Prize, Pinchuk Art Centre, Ukraine (2012); the De Volkskrant Beeldende Kunst Prijs (2011), Netherlands; and the Kunstpreis Europas Zukunft, Museum of Contemporary Art, Germany (2010). He co-represented Turkey at the 53rd Venice Biennale (2009).

Saturday
Saturday
Saturday

28

May
May
May

Professional Practice Seminar

with

Lars Henrik Gass

Director International Short Film Festival Oberhausen

This professional practice seminar is an informal opportunity for a small group of arts professionals to gain a deeper understanding of the interconnected relationship between the artist, production, distribution, collection, and exhibition of Artists' Moving Image with the opportunity for discussion and debate. With Lars Henrik Gass Director International Short Film Festival Oberhausen

The International Short Film Festival Oberhausen has been part of this highly charged field for over 50 years now, as a catalyst and a showcase for contemporary developments, a forum for what are often heated discussions, a discoverer of new trends and talent, and not least as one of the most important short film institutions in the world. The International Short Film Festival has 6,000 films submitted on average per year, around 500 films shown in the festival programmes and over 1,100 accredited industry professionals.

Lars Henrik Gass (b. 1965, Germany) studied Literary Studies, Theatre Studies and Philosophy at the Freie Universität Berlin. His dissertation on the French writer and filmmaker Marguerite Duras was published under the title *Das ortlose Kino. Über Marguerite Duras [Placeless Cinema: On Marguerite Duras]* in 2001. In 1996/97 he was head of the European Institute of Documentary Film in Mülheim/Ruhr and editor of the series *Texts for the Documentary Cinema* and of the *DOX - Documentary Film Quarterly*. He has served as the director of the International Short Film Festival Oberhausen since 1997. Author of numerous articles and essays on cinema, photography and cultural politics. Various lectureships in Film and Cultural Management. Co-editor of *Provoking Reality – 50 Years of the Oberhausen Manifesto* (2012) and author of *Film und Kunst nach dem Kino [Film and Art after Cinema]* (2012).

Talk Social Identity and the Moving Image

A panel discussion exploring the role of moving image as a device for defining and constructing social identities and the ways these topics are perceived within a wider cultural context. This panel discussion is chaired by filmmaker and writer Ed Webb-Ingall. Participants include artists Jamie Crewe, Rehana Zaman and others.

Jamie Crewe is an artist, a singer, and a beautiful bronze figure with a polished cocotte's head. They studied their BA in Contemporary Fine Art at Sheffield Hallam University from 2006-09 before co-founding PRISM, a bi-monthly art event in Sheffield, and becoming a member of Unit3B and S1 Studios. In 2013 they moved to Glasgow to study the Master of Fine Art course at Glasgow School of Art, from which they graduated with distinction. They have shown work in Germany, Slovakia, Denmark, The Czech Republic, England and Scotland and in February 2016 they opened their first solo exhibition, *But what was most awful was a girl who was singing*, at Transmission in Glasgow.

Ed Webb-Ingall is a filmmaker and writer with an interest in exploring histories, practices and forms of collectivity and collaboration. His current research examines the ways in which video technology operated within social contexts and how concepts of mobility and access intersect with political

platforms of community-based activism and forms of representation. He is currently a mentor at Open School East, London and is carrying out a two-year residency at The Showroom, London. Recent projects include co-editing *The Sketchbooks of Derek Jarman*, published by Thames and Hudson and *We Have Rather Been Invaded*, a collaborative film project that looks at the legacy of Section 28, commissioned by Studio Voltaire, London. He is also a TECHNE PhD candidate at Royal Holloway University, England, where his research focuses on the history and practice of community video in the UK between 1968 and 1981.

Rehana Zaman is an artist based in London working with moving image and live performance. Her work considers the interplay of multiple social dynamics that constitute subjects along particular socio-political formations. These narrative-based artworks, often deadpan and neurotic, are generated through conversation and collaboration with others. Recent screenings and exhibitions include Contemporary Art Tasmania, The Irish Film Institute, Dublin, The Tetley, Leeds, The Showroom, Studio Voltaire, Tenderpixel and Whitechapel Gallery, London, Berwick Film and Media Festival, Projections Art Rotterdam, Konsthalle C, Stockholm and Baro, São Paulo.

Profile Lars Laumann

with an introduction by Steven Cairns



Lars Laumann, *Berlinmuren*, 2008, colour, sound, 23 min 56 sec

A retrospective programme of early films by Norwegian artist Lars Laumann, who explores unusual biographies and documentary approaches in his moving image work.

The earliest work in the programme *Morrissey Foretelling the Death of Diana* (2006) recounts Princess Diana's untimely demise as predicted in a series of cryptic messages, hidden in the lyrics and album artwork of Morrissey and The Smith's repertoire. In *Helen Keller on Video* (2010) Laumann turns to the persona of the socialist author, a figure that recurs in other works. *Berlinmuren* (2008) builds a portrait of Eija-Riita Eklöf Berlinermauer, and here love affair and subsequent marriage with the Berlin Wall. Here her objecto-sexuality is juxtaposed against the fall of communism and the dramatic shifts in the socio-political landscape of Europe.

Programme

- *Morrissey Foretelling the Death of Diana*, 2006, SD video, colour and black & white, sound, 16 min
- *Helen Keller on Video*, 2010, SD video, colour, sound, 21 min 24 sec
- *Berlinmuren*, 2008, SD video, colour, sound, 23 min 56 sec

Lars Laumann (lives and works in Brønnøysund, Norway) Recent solo exhibitions include "Lars Laumann", VI, VII, Oslo (2016); "Kompendium", Kunstneres Hus, Oslo (2015); and "Season of Migration to The North", Malmö Kunstmuseum (2016). Laumann has also exhibited at The Berlin Biennial, The Liverpool Biennial and The Nordic Biennial Momentum in Moss.

Due to unforeseen circumstance Lars Laumann will no longer be able to attend this screening and the UK premiere of *Season of Migration to the North* (2015) will take place at a later date where he will be present.

Courtesy of the artist, Maureen Paley, London and VI, VII, Oslo. Programmed by Steven Cairns, Associate Curator of Artists' Film and Moving Image, ICA.

In The (Commercial) Break

selected by

artist **Martine Syms**



Kevin Jerome Everson, *Century*, 2012, 16mm transferred to HD video, colour, sound, 7 min

A programme selected by Martine Syms, an artist based in Los Angeles. She is the founder of Dominica, a publishing imprint dedicated to exploring blackness in visual culture. Her participation coincides with her ICA solo exhibition *Fact & Trouble* which runs from 20 April – 19 June.

Martine Syms' responses to the programme:

1. I love the 30-second spot because I love television.
2. A great television ad becomes important when it functions as a temporal marker. The spot must symbolize the beliefs, tastes, language and emotions of an audience and an era.
3. What makes a commercial? Duration—fifteen seconds, thirty seconds, sixty seconds,

ninety seconds. Focus—communicate exactly one idea.

4. Writers use the commercial break to structure narrative action. Viewers see the interruption as a time for criticism, speculation, and bathroom visits. At least, viewers used to see it that way. Now there is pause.

5. We call this time shifting. This concept has recently given way to the metaphor of a “stream”; a continuous flow of material. Both scenarios are preconditioned on economic and affective demand.

6. It's helpful to confuse time shifting with stop-time. Conflate the commercial break with Charlie Parker's alto solo, and later, G.C. Coleman's drumming, and later still, the bongos on “Apache.”

7. Kevin Young wrote five lessons of the black radical tradition. More lessons have since revealed themselves to me.

8. My favorite commercial features Michael Jordan explaining that he is successful because he has failed.

9. My favorite commercial features Tyrese singing on a Metro bus.

10. “...And he just kept that beat going. It might be that certain part of the record that everybody waits for—they just let their inner self go and get wild.”

11. Let's describe this process as “production.”

12. Arthur Jafa recently described the camera as a proxy for the white male gaze. He went on to discuss how capturing motion has a symbolic relationship with black history. Fred Moten added that this “fugitive modality” is an enacted on screen whenever a black figure is present. Jafa had to figure a way out of this with his cinematography.

13. In *Read me that part a-gain*, where I disin-herit everybody Gordon Hall says, “Politics is something you do with your body.” Before that part, Hall talks about the ways that space can prevent us from “saying or doing particular things, but from even from thinking particular thoughts, or feeling particular feelings.”

14. Resist the dominant logics of the cut, the figure, the voiceover, the frame.

15. Radical politics. Black aesthetics.

16. I know the black radical tradition in the religious sense, which is to say, I feel it deeply.

17. Young writes about the truth and the “troof”. He wonders if the dialectic between the two ever resolves itself. When I asked him about that part in the book, he confirmed that there is no truth. But if there was it would be the lie we call the vernacular.

18. I've got the feeling. Don't fight the feeling. Feel the feeling. You've got to feel the feeling. Feel the feeling now. Got to feel the feeling. Just feel it.

Programme

- Martine Syms, *My Vine Comp*, 2016, HD video, colour, sound, 6 min
- Kevin Jerome Everson, *Century*, 2012, 16mm transferred to HD video, colour, sound, 7 min
- Sondra Perry, footage from a studio test of *NO NO NO*, 2013, HD video, colour, sound, 2 min 15 sec
- Rami George, *Untitled (Saturday, October 16, 1993)*, 2015, HD video, colour, sound, 5 min
- Marco Braunschweiler, *Monkey*, 2016, HD video, colour, sound, 1 min 18 sec
- Irena Haiduk, *Nine Hour Delay: Printemps-Été-Automne-Hiver 2058*, HD video, colour, sound, 2 min 7 sec
- Hannah Black, *The Fall of Communism*, 2014, HD video, colour, sound, 6 min
- Nicole Miller, *The Borrowers (Ndinda)*, 2015, HD video, colour, sound, 3 min 43 sec
- Asha Schechter, *The Bucket*, 2015, HD video, colour, sound, 7 min 30 sec
- Theo Darst, *Doomed Poet 1-4*, 2016, HD video, colour, sound, duration TBC
- Ximena Cuevas, *Contemporary Artist*, 1999, SD video, colour, sound, 4 min 57 sec
- Kerry Tribe, *Double*, 2001, SD video, colour, sound, 10 min 25 sec

Martine Syms is an artist based in Los Angeles. From 2007–11, Syms directed *Golden Age*, a project space focused on printed matter. Her artwork has been exhibited and screened extensively, including presentations at the New Museum, The Studio Museum in Harlem, Museum of Contemporary Art Los Angeles, MCA Chicago, Green Gallery, Gene Siskel Film Center, and White Flag Projects. She has lectured at Yale University, SXSW, California Institute of the Arts, University of Chicago, The Broad, Johns Hopkins University, and MoMA PS1, among other venues.

Sunday
Sunday
Sunday

29

May
May
May

Symposium Mediating Cityscapes

In partnership with Birkbeck, University of London

This symposium explores the complex ways in which cities are mediated and how mediation forms urban experience. From ruins, apocalypse and artists' attempts to capture and overcome fragmentation, to the imagining of a civic public through choirs, data or news footage, we will consider how the city and its inhabitants are 'scaped' and scoped through mediating practices.

— Keynote address

Dr Scott Rodgers: The media-urban nexus: histories, stakes, possibilities

This talk provides an overview of the histories, stakes and possibilities of the 'media-urban nexus'. As a notion, the media-urban nexus points to, on the one hand, how the practices, rhythms and motilities of urban living compel certain uses, exposures and desires in relation to media; and on the other hand, how media forms, infrastructures, and industries inhabit and are increasingly 'built-into' urban environments. Thinking in these terms provides a way of understanding both emergent forms of mediated fragmentation, as well as emergent forms of mediated publics.

— Panel 1: Mediating Fragments

Dr Grace Halden: Exploration: Ruined Things

A visual presentation of the "pre event" of ruins in relation to the "non event" of the apocalypse; how urban exploration can be seen to both penetrate the present and occupy an apocalyptic future.

Dr Ben Cranfield: Reflective Surfaces: recomposing fragments

Through a discussion of Nigel Henderson's images of the East End, the ICA's early exhibitions and Lorenza Mazzetti's film *Together* (1956) this talk explores the role of the reflective surfaces within the reimagining of a post-war cityscape.

Dr Steve Willey: The Poetics of the London Filmmakers' Cooperative (LFMC)

The cross-pollination between underground filmmakers and poets in 1960s America has been well documented, but what relationship existed between filmmakers and poets in the London scene? This paper offers a brief survey of experimental films from the 1960s such as John Latham's *Talk Mr Bard* (1961) and *Speak* (1962), Jeff Keen's *Marvo Movies Natter* (1968), and Barbara Rubin's unrealised script *Christmas on Earth Continued* (1965) to locate an urban

community amid these fragments of words, sound and light.

— Panel 2: Mediating Publics

Dr Louise Owen: Sounding Social Democracy

This talk examines Rory Mullarky's adaptation of Aeschylus' *The Oresteia* (Globe Theatre, 2015), focusing on how, at its conclusion, sixteen members of the amateur Borough Market Choir took the stage to perform as the members of Athena's jury, not through song, but silent presence. It theorises the representational work of this choir—a body of singers not singing—in relation to the production's larger argument concerning social democracy.

Güneş Tavmen: On algorithms and data practices within the city.

In what ways are algorithms shaping our social lives within the city? Through three current case studies of algorithmic mediation in London this talk explores how data practices shape our experience of the cityscape.

Dr Fintan Walsh: Everyday voyeurism: terror and intimacy underground

This talk explores what photography on the underground reveals about contemporary urban social relations.

Dr Justin Schlosberg: Revolution or Coup?

A spotlight on television news coverage of the EuroMaidan, 20 February 2014

One city, one square, one day: two rival global news stories. This presentation will compare television reports by the BBC and RT (Russia Today) in a bid to understand how such diametrically opposed perspectives came to the surface: a populist uprising against an authoritarian state versus a fascist-led coup d'état.

Emerging Artist Filmmaker Open Call Outside



Laura O'Neill, *RPM*, 2016, HD video, colour, sound, 1 min 41 sec

For the first time, the Artists' Film Biennial features a screening selected from an international open call for Emerging Artist Filmmakers. Over 300 films were submitted, and eight of these feature in this screening, titled *Outside*, echoing the loose theme of the call. The selected artist filmmakers in *Outside* are Graeme Arnfield, Amir Ghazi-Noory, Jenny Gordon, Samantha Harvey, Patrick Rowan, Lawrence Lek, Laura O'Neill and Benjamin Orlow.

Although the main programmes of the Biennial take place in the ICA Cinema, *Outside* looks toward the frontiers beyond the black cube. Quite literally capturing the outside in some cases, the films in the programme also point toward more abstract interpretations of the theme; psychological space, outer space and the anxieties of the contemporary condition.

Programme

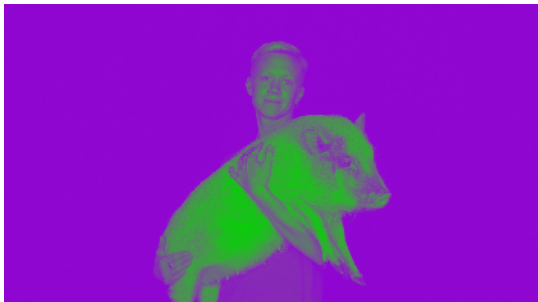
- Patrick Rowan, *Psycho-Nebulous*, 2016, HD video, colour, Sound, 13 min 6 sec
- Samantha Harvey, *Trireme (Perchance to Dream)*, 2015, HD video, colour, sound, 5 min 11 sec
- Lawrence Lek, *Unreal Estate (The Royal Academy is Yours)*, 2015, HD video, colour, sound, 10 min 10 sec
- Laura O'Neill, *RPM*, 2016, HD video, colour, sound, 1 min 41 sec
- Benjamin Orlow, *The ticket that exploded +1 0 -1*, 2015, HD video, colour, sound, 19 min 14 sec
- Amir Ghazi-Noory, *I am sorry, it is beyond my control*, 2015, HD video, colour, sound, 2 min 48 sec
- Jenny Gordon, *Scapegoat*, 2014, HD video, colour, sound, 2 min 43 sec
- Graeme Arnfield, *Sitting in Darkness*, 2015 HD Video, colour, sound, 15 min 29 sec

Serotonin Tracking Orifice Management Application

selected by

collective Radclyffe Hall

with an introduction and Q&A with Vika Kirchenbauer



Vika Kirchenbauer, *YOU ARE BORING!*, 2015, 3D HD video, colour, sound, 15 min

What is called 'thinking' is absolutely forbidden in the name of what is called 'emotion'. You're only supposed to write and say what everyone else knows, and to write and say it in the way everyone else has already heard it. In fact, they issue a manual, Acceptable Words and Word Combinations and everyone talks and writes only in permutations derived from this book. It's no use arguing, since anyone who disagrees is called anti-emotional and, regardless of their gender, is also called 'male'. This is what makes everything so topsy-turvy. You see, emotion doesn't express itself only in words we already know. But people here who talk about emotion don't really want to experience it, they only want simulations of it in patterns of words they've already heard. In other words, they only want to hear what they already know, and they call this repetition,

which is after all somewhat comforting 'emotion'. But if you speak or write with the syntax of the heart, saying in words that otherwise cannot be expressed, you're told you're against communication and too intellectual. They make an adversary of the mind, forgetting that a tear is an intellectual thing.

— Bernadette Mayer, *Utopia*, 1984

Radclyffe Hall is a concomitant group of artists and writers dedicated to exploring culture, aesthetics and learning through the lens of contemporary feminism. With no fixed membership or base, Radclyffe was first described in the Fall/Winter of 2015, though it has anonymously participated in a number of public presentations prior to this date, in art institutions in Tallinn, Glasgow, New York, and London. A series of exhibitions and events will take place in Fall 2016 at Newark, Glasgow. Radclyffe Hall has no named individuals except for points of public enunciation (ie. members representing Radclyffe Hall at a screening, or sending an email on behalf of Radclyffe Hall). The activities of Radclyffe Hall also occur under other names and works retroactively.

Programme

— Vika Kirchenbauer, *YOU ARE BORING!*, 2015, 3D HD video, colour, sound, 15 min

YOU ARE BORING! discusses the troublesome nature of 'looking' and 'being looked at' in larger contexts including labour within the Experience Economy, performer/spectator relations, participatory culture, contemporary art display and queer representational politics. *YOU ARE BORING!* formulates from this web of thoughts a 3D video installation focusing on five performers' bodies as sites-of-speech removed from any physical context. Through strategies that overload the capacities of affective multitasking and the self-consuming illusion of total subjectivity, the spectator is personally addressed and promised exactly what he or she needs.

Vika Kirchenbauer is a Berlin based artist and writer. In her work she explores opacity in relation to representation of the 'othered' through ostensibly contradictory methods like exaggerated explicitness, oversharing and perversions of participatory culture. Her work has been exhibited in a wide range of contexts internationally. Recent and upcoming exhibitions include solo shows at ALASKA Projects Sydney and Gold + Beton Cologne as well as group shows at Neuer Berliner Kunstverein (n.b.k.), Neue Gesellschaft für Bildende Kunst Berlin (nGbk) and Roundhouse Vancouver.

— Peter Burr, *Arcology*, 2016, HD video, colour, sound, 14 min

Peter Burr creates complex digital videos and installations that rely on imaging technology not to enable detail but rather to create a vertiginous space where one's visual perception is suspended between recognition and imagination. In *Arcology*, an awkwardly rendered landscape houses a rotting civilisation called 'The Mess'. With a narrative written by Twine game designer Porpentine, this is an environment that is largely inhospitable to any forms of humanity, yet still clings to the language of administration and surveillance. Drawing its title from a portmanteau of 'architecture' and 'ecology', and referring to design principles for densely populated spaces, this work calls into question the construction of 'beautiful and evil' habitats that require impossible levels of resources and stamina for survival.

Peter Burr is an artist from Brooklyn, New York, specialising in animation and performance. His work has been presented internationally including at Le Centre Pompidou, Paris; Reina Sofia National Museum, Madrid; and MoMA PS1, New York. His recent work explores the concept of an endlessly mutating death labyrinth and is being expanded into a video game through the support of Creative Capital and Sundance. Previously, he worked under the alias Hooliganship and in 2006 founded the video label Cartune Xprez, through which he produced live multimedia exhibitions showcasing artists working in experimental animation.

- Oreet Ashery, *Party For Freedom*, 2013, extracted compilation, HD video, colour, sound, 21 min 57 sec

Satirically drawing its title from the Dutch far right-wing party founded by political Geert Wilders, Oreet Ashery's *Party for Freedom* mobilises the notion of 'freedom' to consider: free from what, free from whom, and free at what cost. A multipart project consisting of several years of research, performances, slideshows, installations, this work is here distilled into a specially extracted selection, which considers the increasingly phobic natures of Western societies (homo-, islamo-, xeno-, to name but a few). Ashery attempts to expose the commodifying relations between nudity and pornography, desire and authoritarianism, democracy and intervention.

Oreet Ashery is an artist working with political-fiction, gender materiality and potential communities, in local and international contexts. Ashery's practice spans live situations, workshops and performances, moving image, photography, writing and assemblages and turns to areas such as music, costume, education, distribution, research and activism. Ashery's current work is an artist web-series titled *Revisiting Genesis* on digital death, memory as identity and feminist art reincarnations. Recent large scale works have included *The World is Flooding*, a Tate Modern Turbine Hall performance project (2014), and *Party for Freedom*, an Artangel commission (2013).

Next Year I Will Be Somewhere Else

selected by

artist **Ming Wong**

with an introduction



Wong Ping, *Jungle of Desire*, 2015, HD video, colour, sound, 6 min 50 sec

A screening selected by Ming Wong, an artist working with performance, video and installation to explore cinematic histories and the politics of gender and representation. The works selected for this screening from Asia, Australia, and the Middle East involve some kind of 'reaching-out' beyond the boundaries of language, migrant histories, and social oppression; invariably reaching a point of the 'sublime', each in their own way through the poetics of image, song and cinema, celebrated on the big screen.

Programme

- Doa ALY, *Chinese Sweet, Chinese Pretty*, 2006, SD video, colour, sound, 12 min 26 sec
- Justin Shoulder & Bhenji Ra, *Ex Nilalang*, 2015, HD video, colour, sound, 18 min 53 sec

- Anand Patwardhan, *We Are Not Your Monkeys*, 1996, SD video, colour, sound, 5 min
- Yamashiro Chikako, *Your Voice Came Out Through My Throat*, 2009, 16mm transferred to SD video, colour, sound, 7 min
- Jun Nguyen-Hatsushiba, *Memorial Project, Nha Trang, Vietnam: Towards the Complex - For the Courageous, the Curious, and the Cowards*, 2001, SD video, colour, sound, 13 min
- Chalayan, extract from *After Words, Autumn/Winter 2000* footage, approx. 4 min
- Wong Ping, *Jungle of Desire*, 2015, HD video, colour, sound, 6 min 50 sec

Ming Wong (b. 1971 in Singapore, lives and works in Berlin) works with performance, video and installation to explore cinematic histories and the politics of gender and representation. Recent solo exhibitions include *Next Year / L'Année Prochaine*, Ullens Center of Contemporary Art, Beijing (2015); *Ming Wong: Angst Essen*, Kunstraum Lakeside, Klagenfurt (2014); and *Me in Me*, Shiseido Gallery, Tokyo (2013). Recent group shows include the *20th Biennale of Sydney* (2016); Kunsthau Nürnberg, Künstlerhaus Bethanien, and Martin-Gropius-Bau, Berlin (all 2015).

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The Biennial is coordinated by Steven Cairns, ICA Associate Curator of Artists' Film and Moving Image.

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Programme partners:



Artists' Film Club

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Forthcoming:

David Lamelas Retrospective

Pt 1

Wed 15 June 6.45pm, + Q&A

Pt 2

Sat 18 June 12pm

Pt 3

Sat 19 June 12pm

Pt 4

Sat 25 June 12pm

Pt 5

Sat 26 June 12pm

Lucy Beech and Marinella Senatore

Wed 20 July 6.45pm

Hannah Black

Wed 27 July 6.45pm