

FOREWORD

*What If ... five artists, two producing bodies ...
a series of meetings over several months ...
beyond a standard-length screening format ...
a through-line of translation between
live and screen ...*

A series of encounters, spread over several days, and through the fabric of a three-storey building, begins by crossing the threshold of the Siobhan Davies Studios. Viewers may variously meet John Smith and Graeme Miller, arranging image and audio in *Beside the A Side*, or Sheila Ghelani, physically present, while incarnated as on-screen close-up in *Give Me Land Lots of Land*; Simon Vincenzi's multi-levelled mediation of screen-related movement, guarded by goat-legged creature, in *The Ouroboros Recordings: an instalment between times* or the dark-screened immersive goggles of Clara Garcia-Fraile and Sam Pearson's *When We Meet Again*.

*... a paradigm shift ... an imaginative leap ...
an opening up of possibility ...*

At ground floor screening stations, Becky Edmunds' *Have You Started Dancing Yet?* weaves strands of reflection and response into edit-enabled composition, while *After Thinking About Pocahontas and Me* shrinks Edmunds' and

Fiona Wright's image sequencing to a series of table-top-set, matchbox-sized iPods. Viewed from an under-stairs cinema, with strictly limited seating capacity, the thin brown strands of unspooled audio tape in John Smith's *Lost Sound* appear throughout East London streets as landlocked urban algae, set against Graeme Miller's sampled layering of tolling bells; church organ and the distorted pulsing of faintly recognisable song.

*... cross-disciplinary practice ... through-
composed space ... part gallery, part salon ...*

On upper floor screens, Cornelia Parker sporadically freezes Noam Chomsky's silver-haired talking head into still and dissolve in *Chomskian Abstract*, as a periodic absence of sound translates and magnifies the language of listening into a semaphore of blinks: a rhythmic pairing of scratch and shrug. In Miranda Pennell's *You Made Me Love You*, the task-driven engagement of densely grouped dance students, attempting to match an abruptly changing camera pace, is echoed elsewhere by the close-in, singly filmed immersion of *Drum Room's* teenage musicians, rapt behind headphones or hunched over fretboards. Rosemary Butcher's monochrome, film-grained movement world is set against stone-worked, architectural detail in Nicola Baldwin's *D2*, while Tim Etchells' minimal text descriptions of *100 People*, spread across four quarters of a darkened screen, allow images to arise directly in the viewing mind, and in



Parker: *Chomskian Abstract* | Pennell: *Drum Room* | Vincenzi: *The Ouroboros Recordings* | Pennell: *You Made Me Love You*

Eva Meyer Keller's *Death Is Certain*, individual cherries – matter-of-factly selected by juice-stained, white-aproned artist from carefully arranged rows – are fumigated, flambéed or filed down to the pit.

... scale, repetition and context ...
a lens of choreographic possibility ... dynamically
evolving processes ...

Exploring alternative screening options, *Trace's* digitised motion tracking, twinned with *Flicker's* simulated instability, complement the ten fleeting microworks of Chirstinn Whyte's iPod-looped *Playlist*. Claudia Kappenberg's *Moebius* layers archive material and contemporary footage as visual interrelation of past and present, while the found footage of David Hinton and Rosemary Lee's *Snow* builds to accretive rhythmic edit. Lucy Cash's *A Last, a Quartet* takes source material from Chicago-based Goat Island's final performance project, translated to quadruple screens, with focus shifting between a semicircular arrangement of monitors and a spinning, overhead mirror-ball. Elsewhere, Cash's vividly-coloured, keyhole-glimpsed fragments in *Falling for You (Off Cuts No. 9)* alternate by day with the greyscale, hyper-kinetic, late-shift repetition of Oreet Ashery's *Oh Jerusalem*, while the vertical anchor point of Becky Edmunds' *Stand In* is set against slowly shifting, snow-covered vistas, punctuated by Scott Smith's sparse instrumentation and ambient sound.

... cross-pollination and interconnecting
areas ... stages of hybridity... performative
interventions and email dialogue ...

On reaching the top floor, viewers may encounter Berlin-based Nik Haffner and Christina Ciupke, midway between speech and motion in *Subtitles*; Augusto Corrieri's specially-commissioned exploration of synched-sound and simultaneous action, or written festival responses, ranging from anthropological study to scripted dialogue. On screen, Sally Potter's early work contrasts the slowed, split-screen repetition of *Play's* window-filmed foot traffic, with *Jerk's* dislocating, inorganic image progression. Chirstinn Whyte's ascii-coded *Text Field* is paired with *Splice's* reconfigured stills, while Claudia Kappenberg uses pauses, hesitations and inarticulacies as the building blocks of *Words in Silence* and *Curse On My Dreams*, and *El Fuego's* black-burning smoke clouds combine with the ice-set camera spin of Becky Edmunds' *Skate*.

... absorbing and reflecting ...
incomings and outgoings ... companion pieces
and rhythmic phrasing ...

Threaded elsewhere through festival scheduling, a steadily-paced camera shifts across the loosely lined rows of a caravan park in Rosie Pedlow and Joe King's *Sea Change*, as daylight turns to dusk, then darkness and early morning mist, while time-lapsed cloud paths and quick-fire flickering of headlamp traject-



de Keersmaecker/Verdin: *Monoloog* | Ghelani: *Give Me Land Lots of Land* | Potter: *The Gold Diggers*

ories conjure a nocturnal array of forest-set *Strange Lights*. Nic Sandiland and Simon Aeppli's single-shot *Exosphere* shifts from lunar-like ground level close-up to the wide expanse of an aerial view, while Aeppli's *In Case I Disappear* constructs a personalised sense of place, decodable from fleeting fragments of aural and visual, linked by the self-flicking pages of a hand-written notebook. Narrative experimentation surfaces in Christine Molloy and Joe Lawlor's use of exterior-set slow-motion in *JOY*; split-screen mapping of emotional territory in the precisely-contained interior space of Marisa Zanotti's *Being Norwegian*, and Danièle Wilmoth's high speed camera rotation, demarcating the non-linear, episodic structure of *A Heretic's Primer on Love & Exertion: 29 incidents of dual consequence*. Meanwhile, the intense facial close-up of Anna Teresa de Keersmaecker and Walter Verdin's *Monoloog* sits alongside Jaki Irvine's intimate voice-over and low-key, domestic setting in *Eyelashes*.

... a process-driven nexus of influence
and approach ...

Through longer timeframes, camera journey and physical pathways converge in Clio Barnard's *Lambeth Marsh*, in a genre-blurred collision of seen, heard, remembered and imagined, while ceiling tiles; thickly-glazed windows and a TV screen make up the minutae of John Smith's immediate environments in the multi-section *Hotel Diaries*, as artist's voice-over muses on

insulation from ongoing global conflicts. In Adam Roberts' 3, a moving camera records the paths of watchful eyes in a contemporary living room, as two figures slip between screens, while Rachel Davies layers female voices, revisiting their teenage years, in *The Assembly's* gradually unfolding opening sequence, as shadow replaces sunlight across rows of empty metal chairs.

... a cross-section of alternatives and
experimentation ... rich multiple histories...
diversity of practice ...

... WHAT IF ...
we could read all this in relation to dance?

Chirstinn Whyte
March 2010



Barnard: *Lambeth Marsh* | King/Pedlow: *Strange Lights* | Cash: *Falling for You*

ARTISTS AND WORK

Simon Aeppli filmmaker. *In Case I Disappear* (2008), 3 mins, mini-DV. A short experimental documentary relating to the artist's childhood home of Eden, Northern Ireland.

Oreet Ashery interdisciplinary visual artist. *Oh Jerusalem* (2005), 4 mins, mini DV. A looped black and white silent video featuring the artist dressed up as both Arab and orthodox Jewish man bound in an endless repetition of acts reminiscent of Buster Keaton and Charlie Chaplin.

Clio Barnard is an artist filmmaker. *Lambeth Marsh* (2000), 12 mins, 35mm. *Lambeth Marsh* takes William Blake's poem *London* as starting point to explore Lambeth in the late 1990s.

Rosemary Butcher choreographer, and **Nicola Baldwin** filmmaker. *D2* (1990), 10 mins, 16mm transferred to DVD. 'The city is a herd of independent minds' (Harold Rosenberg).

Lucy Cash interdisciplinary artist and filmmaker. *A Last, a Quartet* with Goat Island performance company (2009), 30 mins, S16mm film transferred to multi-channel DVD. *A forest. An empty auditorium. A moving camera. A double take. Falling For You (Off Cuts, no. 99)* (2003),

4 mins, Super 8 transferred to DVD. A study of eight bodies falling. *A Place Less Imagineable* (2008), 15 mins, site specific video installation. A work made for a cupboard, exploring an imaginary utopia, scapegoats and empathy.

Christina Ciupke and **Nik Haffner** are choreographers and dancers based in Berlin and Barcelona. *Subtitles* (2006), 50 mins, live performance. An investigation of the interdependency between language and movement.

Augusto Corrieri performance artist, choreographer, writer. *1st musical piece, 2nd musical piece, 3rd musical piece* (2010), 10 mins each, live performance. Short solo performances that play with the relation between the 'real' and the 'fictional' in the making of sound.

Rachel Davies directs film intersecting choreography and everyday life. *The Assembly* (2007), 18 mins, HDV. An experimental hybrid of documentary and performance exploring the filmmaker's memory of her early teenage years singing in Manchester Girls Choir in the 1980s.

Becky Edmunds videographer. *Stand In* (2009), 5 mins, single channel loop. A man acts as a stand-in for movement in this 5 minute video loop. *Have You Started Dancing Yet?* (2004), 12 mins, video. Eight dance artists discuss, and attempt to demonstrate, the moment when dancing begins. *El Fuego* (2007), 3 mins, video. An Argentinean gaucho moves within his



Lee/Hinton: *Snow* | Davies: *The Assembly* | Cash: *A Last, a Quartet*

created landscape of heat and flame. *Skate* (2009), 4 mins 40 secs, video. A camera in bubble wrap is pushed and slid and twirled on a path of ice which runs across a frozen sea.

Tim Etchells artist, writer and performance maker. *100 People* (2007), 18 mins, single channel video. *100 People* conjures the imaginary presence of one hundred people, each of whom exists only by virtue of brief descriptions on screen.

Clara Garcia-Fraile and **Sam Pearson** are imaginary performance and visual artists. *When We Meet Again (Introduced as Friends)* (2009), 9 mins, video and one-to-one performance. A wearable film that presents you with a new body through which to encounter mysterious presences.

Sheila Ghelani live artist. *Give Me Land Lots of Land* (2008), durational performance. A light polemic delivered through action/A low-fi slo-mo magic trick on repeat/A selection of objects performing for camera.

Jaki Irvine artist and filmmaker. *Eyelashes* (1996), 10 mins 9 secs, Super 8 film transferred to DVD. A man and a woman having a conversation at breakfast. In the accompanying voiceover, a female voice tells of a man's obsession with a woman's eyelashes.

Claudia Kappenberg artist, researcher, leading AHRC Screendance Network. *Moebius* (2007),

7 mins 50 secs, video. The body as an infinite loop of self and other, past and present. *Words in Silence* (1998), 3 mins 20 secs, video. A female subject is speaking through silence. *Curse on my dreams* (1998), 2 mins 10 secs, video. A private world of untold stories.

Anne Teresa de Keersmaeker choreographer and **Walter Verdin** video artist. *Monoloog van Fumiyo op het einde van Ottone/Ottone* (1990), 18 mins, video. A single close-up on the face of Rosas dancer, Fumiyo Ikeda.

Eva Meyer Keller works at the interface of performing and visual arts. *Death is Certain* (2002), 35 minutes, video. Cherries have tender skin, meat and a kind of bone inside them. Their juice is red like blood...

Joe King and **Rosie Pedlow** are artists working between fine art moving-image practice and film. *Sea Change* (2005), 5 mins 28 secs, 35mm transferred to SD video. A caravan park dramatically transformed by light and time, resonates with the transience of human presence. *Strange Lights* (2010), 8 mins 8 secs, digital stills transferred to HD video. Rendlesham Forest, the site of a British UFO incident revisited, thirty years on.

Rosemary Lee is a dance artist creating work in a variety of contexts and media and **David Hinton** makes arts documentaries and dance films. *Snow* (2003), 8 mins, video. Made entirely from fragments of pre-1960s archive film



Ciupke/Haffner: *Subtitles* | Whyte: *Trace* | Barnard: *Lambeth Marsh*

footage, the choreography is created by editing moments of unselfconscious movement by ordinary people.

Graeme Miller theatre maker, composer and artist and **John Smith** film and video artist.

Lost Sound (1998-2001), 28 mins, video. Fragments of discarded audio tape found on the streets of East London create portraits of particular places by building narrative and musical connections between sound recordings extracted from the retrieved tapes and images of the places where they were found. *Beside the A Side* (2010), video/sound. A video installation based around found audio tape documented in a similar manner to *Lost Sound* made using a single fragment of tape found near Siobhan Davies Studios.

Christine Molloy and **Joe Lawlor** are film makers who have been exploring cinematic projects with local communities since 2003. *JOY* (2008), 9 mins 20 secs, 35mm cinemascope. *JOY* is about a teenage girl who has gone missing. The police stage a reconstruction of Joy's last known movements in a local park. A meditation on the fragility of youth.

Cornelia Parker sculptor and installation artist. *Chomskian Abstract* (2007), 41 mins 48 secs, video projection. An interview with the writer and theorist Noam Chomsky.

Miranda Pennell is a filmmaker. She originally trained in contemporary dance. *You Made Me*

Love You (2005), 3 mins, 30 secs, looped video, sound. Twenty-one dancers play a game of cat and mouse with an unpredictable camera. *Drum Room* (2007), 15 minutes, video, sound. The empty spaces of an ambiguous building open-up to reveal a group of musicians as they play together, alone.

Sally Potter filmmaker. *The Gold Diggers* (1983), 90 mins, 35mm film. The unconventional narrative of Potter's first feature weaves itself around a quest: to understand both the nature of money – gold – and the nature of the female film star as an icon and object of exchange. *Jerk* (1979), 3 mins, 8mm film. Film shot one frame at a time of three faces which merge to become one, followed by a short sequence of minimalist gesture. *Play* (1970), 10 mins, 16mm film. Double screen film of six children playing on the street below. Filmed through two adjacent cameras, one with colour film and one with black and white.

Adam Roberts filmmaker. *3* (2006), looped 2 channel video, DV. A video exploration of duration and movement, selection and elimination, created with Gerard Bell and Raquel Cassidy.

Nic Sandiland works in installation, performance and film. *Exosphere* (2002), 1 min, DV. A duet for dancer and camera made with Simon Aeppli and Annie Lok that integrates a variety of high and low-tech camera motion mechanisms.



Molloy/Lawlor: *JOY* | Ciupke/Haffner: *Subtitles* | King/Pedlow: *Strange Lights*

John Smith is a film and video artist. *Hotel Diaries (parts 1-6)* (2001-07), 82 mins, video.

Made over six years in the hotels of six different countries, *Hotel Diaries* is a series of video recordings which relate personal experiences to current conflicts in the Middle East.

Museum Piece (Hotel Diaries 2) (2004), 12 mins, video, sound. While the Iraq war continues, a day's sightseeing and the features of a German hotel provoke a stream of thoughts about events large and small.

Simon Vincenzi director, designer, choreographer.

The Ouroboros Recordings: an instalment between times (1933 to 2009/10), 116mins, performance and film installation. A recording of a re-possession of Fritz Lang's film *Das Tagebuch des Dr Mabuse* presented by the fictional theatre company Troupe Mabuse as part of Operation Infinity.

Chirstinn Whyte is an independent researcher with screen-based work shown at short film festivals worldwide. *Playlist* (2010), 8 mins, mini DV. 10 Microworks for iPod – fleeting movement fragments for the download generation.

Splice (2006), 1 min, mini DV. Four performers and thirty three still images, spliced together as reconstituted movement. *Trace* (2005),

1 min, mini DV. The curves and loops of a single performer's movement signature made visible.

Flicker (2005), 1 min, mini DV. An unstable image shifts and jumps across four quarters of the screen. *Text Field* (2002), 1 min, mini-DV.

Improvised movement translates into a constant

flux of animated computer code.

Fiona Wright is an independent artist working both solo and collaboratively through performance, choreography and writing, and **Becky Edmunds** videographer.

After Thinking About Pocahontas and Me (2010), 7 mins, video installation. A small-scale video installation contemplating the feeling of remembering learning to read about history.

Danièle Wilmouth film/video/performance artist. *A Heretic's Primer on Love & Exertion: 29 incidents of dual consequence* (2007), 24 mins, 16mm, film on digibeta. Pilfering from the traditions of vaudeville, dance and performance art, this film, made with Trevor Martin and Kym Olsen, reveals the duality of identity – probing the construction of gender, the manipulation of desire, and the colonisation of the human body.

Marisa Zanotti filmmaker, choreographer, and writer. *Being Norwegian* (2010), 16 mins, Digi-Beta. A one night stand; Paul and Lisa look at themselves across time.



Smith: *Hotel Diaries* | Corrieri : *1st Musical Piece, 2nd Musical Piece, 3rd Musical Piece* | Miller/Smith: *Lost Sound*

WRITERS

Ken Grimes is a freelance science writer and science media consultant whose main obsession is human evolution.

Nik Haffner is a choreographer and dancer based in Berlin and Barcelona.

Lizzy Le Quesne is an artist and writer working at the intersection of dance and visual art.

Kyra Norman has lots of questions about choreography and moving image. She explores these through artistic practice, research, teaching and *The Light Fantastic*, an artist-led project that creates contexts for people to get together and explore dance on screen.

Theron Schmidt performs as a solo artist and in numerous collaborations. His critical writing on live art and performance has been published in *Dance Theatre Journal*, *The Live Art Almanac*, *Platform*, *RealTime*, and *Total Theatre*.

Olivia Swift is an economic anthropologist specialising in global shipping, trade unions and the Philippines. Beforehand she wrote for numerous national and international publications about dance, anthropology and education.

Litó Walkey is a choreographer and performer based in Berlin.

Sarah Wood is an artist, film-maker and film curator.

Marisa Zanotti is a filmmaker, choreographer and writer. She leads the MA Makers at University of Chichester.



Penell: *Drum Room* | Smith: *Hotel Diaries* | Roberts: 3