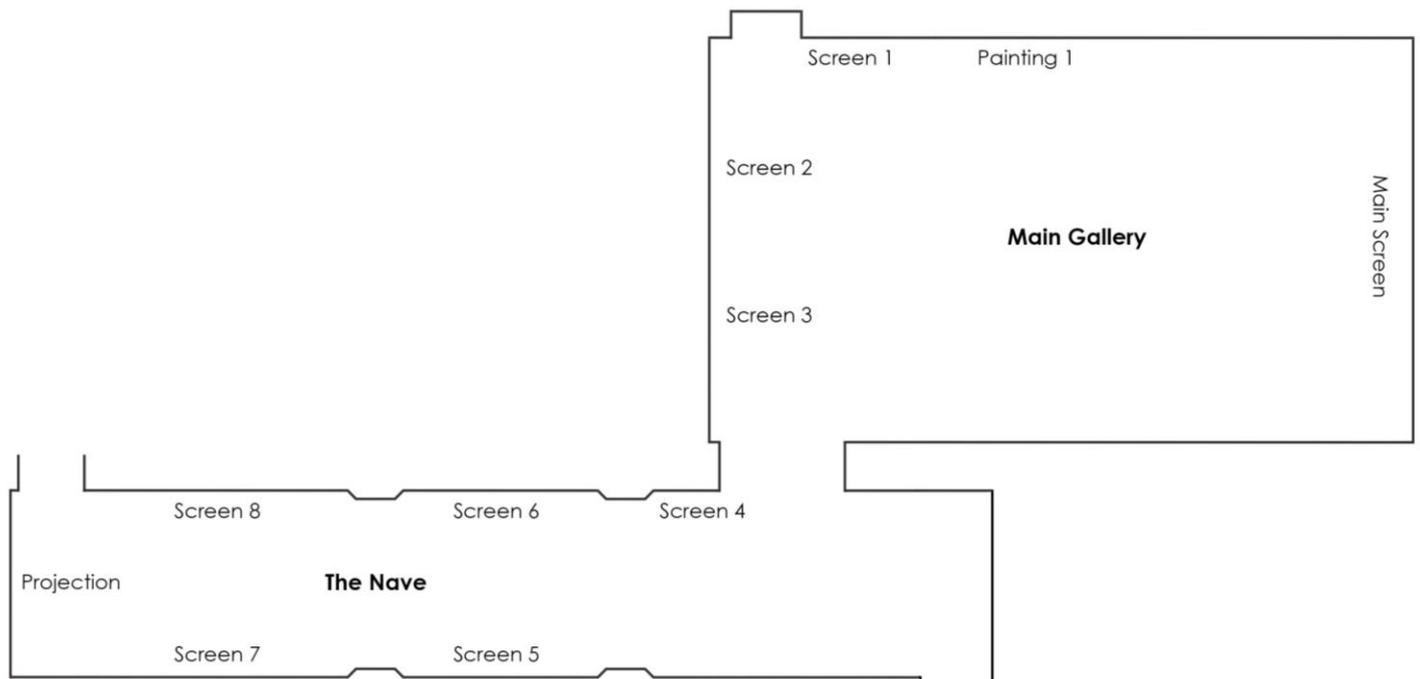


Visions in the Nunnery | P3 Benedict Drew

Exploring the power of music, 16mm film, poetry, ritual and nature

Exhibiting artists: Tommy Becker, Arianne Churchman, Caryn Cline, Chloe Cooper, Anita Delaney, Karel Doing, Richard Forbes-Hamilton, William Glass, Zewiditu Jewel and Lucy Cordes Engelman, Jess Johnson, Stuart Moore, Yuri Muraoka, Reed O'Beirne, Caryn Cline and Linda Fenstermaker, Chiemi Shimada, Holly Slingsby, Vicky Smith, Lara Smithson, Amy Steel, Emily Whitebread, Ruby Wroe, Daniela Zahlner, Lou Lou Sainsbury.



Main Gallery

Screen 1

Reed O'Beirne, Caryn Cline and Linda Fenstermaker *Tri-Alogue #4* 2020
3'25" (USA)

A subtle movement of dancer's arms invites three panels of film into one frame in this micro-symphony of sound and image in which the changing light evokes the passing of time. Human and non-human, interior and exterior co-exist in this highly improvisational yet serendipitous portrait of the forever-changing city of Seattle.

Collaborating to subdivide a 16mm film frame into thirds, Caryn Cline, Linda Fenstermaker and Reed O'Beirne present their separately shot segments simultaneously within one spatial plane. From the interplay of these three points of view emerges a cinematic conversation based on a horizontal compositional logic within the shared frame. This combined connotative relationship between the subframes evokes a spectacle of fractured spatial and temporal perspective.

Anita Delaney *Well* 2020
1'39" (UK)

Well is a plea for domestic connection. Lonely and intimate at the same time, it is comprised of short shots of the familiar but limited moments of home.

Main Screen

Benedict Drew *A Tuning* 2020
23' (UK)

Drew's new film *A tuning* is an enticing cacophony of sound and vision, which looks to decipher messages from our world and worlds beyond. As in many of Drew's works, music and sound are powerful and important; they magically transform our sense of placement, folding the passage of time. Drew uses the film to explore his preoccupation with the power of improvisation, how melodies can betray the messages of the cosmos, how music can be telling. Text is significant throughout, taking others' often historic words and using them to embody our fears, "*they long believed that the moon moved, followed them, or often ran this and that toward or away from it*".

Painting 1

Amy Steel *A Long Last Look* 2019
Oil on canvas, 120 x 150cm, £4000

Screen 2

Jess Johnson and Simon Ward *Umwelt* 2019
2'44" (USA / New Zealand)

In the film *The Truman Show*, Truman lives in a world completely constructed around him by an intrepid television producer. At one point an interviewer asks the producer "Why do you think Truman has never come close to discovering the true nature of his world?" The producer replies "We accept the reality of the world with which we are presented." *Umwelt* denotes an organism's unique sensory world. In a self-centred world, organisms experience the same ecosystem in completely different ways according to what they can perceive. A blind and deaf worm experiences the world via vibrations in the earth. And presumably, each organism assumes its small sensorium to be the entire objective reality. How do we find our way beyond the limits of what we can sense?

Yuri Muraoka *Transparent, the world is* 2019
7'18" (Japan)

Transparent, the world is is a portrait of the artist and her daughters depicting the relationship between "individuals' personalities" and "the world / society" as of 2018. It is a story about an intense dichotomy going on inside and outside of Muraoka, using her daughters as social or universal existences. The definition of "red" extends to "life" and appears as a powerless and religious Daruma doll which loses its arms and legs. "White" and "black" rise above their simple dichotomy and start to possess the concept of "grey". The world, which is made of a mix of various colours, becomes "transparent". If you keep sticking to your own personality, it can change the world.

Screen 3

Arianne Churchman *We Entered Through the Chimeline* 2019
8'25" (UK)

We Entered Through the Chimeline explores folklore, using its strangeness to construct fictions and speculative futures that offer points of resistance to our present. The film focuses upon Ruth L. Tongue who was a folklorist and a self-proclaimed 'chime child'. In her position as a chime child Ruth believed that she had the magical ability to collect songs that no one else could, leading many folklorists to read her work as fictional. The film draws from these unreliable narratives and amplifies their affective qualities to create new and wonky fictions that unfold throughout the film. The work is filmed on 16mm film and utilises film's alchemical qualities. Light flares become moments of transformation that support the magical acts within the narrative.

Lara Smithson *Our voices are not our own* 2020
7'32" (UK)

Our voices are not our own explores the concept of voice as a physical and immaterial presence or absence, in relation to broken vocal cycles. Invisible figures wear drawn costumes, created for the film using a chemical-reflective, light-fibre fabric. Soft-pastels and fabric changes in the different light conditions and under flash everything becomes monochrome. The figures wearing these drawings are rendered ghosts, or ghosts of voices, only their shapes visible underneath. The film's audio is created from distorting frequencies of various digital noises taken from text, email and messaging notifications in addition to breath and heartbeats.

The Nave

Screen 4

Zewiditu Jewel and Lucy Cordes Engelman *Water Drips, Vanishes* 2020
3'22" (Netherlands/US)

Water Drips, Vanishes is a collaboration between artist Lucy Cordes Engelman and fellow artist and Washington DC based poet, Zewiditu Jewel, meditating on the disappearance of Assateague Beach, an island in the state of Maryland off the eastern coast of the US. Both Engelman and Jewel grew up going to the island's beach and protected nature preserve where a large band of wild ponies have lived for several hundred years. The island's swampland and beach area are disappearing due to rising sea levels and more furious storms. The footage is shot on Super 8 and the vocal tracks are poem readings by Jewel, who also appears in some of the footage.

Lou Lou Sainsbury *Membering the Night Witches* 2020
9'22" (UK / Netherlands)

"On June 12th 1942, the Night Witches received their first baptism by fire. They were injected with the blood of the vampire bat, to see in the dark. They flew in wooden planes. No radar or radios. They had to be magic, they must have been drugged, or witches, or magic, to see in the dark. They were aged 17 to 26, the Night Witches. They dropped 23,000 tonnes of bombs on the fascists. 'Be proud, you are a woman.'"

Weaving a gothic-fantasy of the all-female Soviet WW2 bomber pilots the 'Night Witches', *Membering the Night Witches* presents an auto-baptism and auto-fertilisation calling for urgent antifascist liberation from our toxic selves. The intense improvised live performance is a noisy hymn for impossible queer longing, evoking psychic-political spirits from the undercurrents of transness, ecstasy and Christian mysticism.

Screen 5

Caryn Cline *butterfly disaster* 2019
6'20" (US)

"What looks like agricultural success, purging bean and corn fields of milkweed (among other weeds), turns out to be a butterfly disaster."

Verlyn Klinkenborg

Inspired by Klinkenborg's essay in The New York Times and using found footage from four different sources Cline optically printed, superimposed, scratched on, bleached and otherwise altered the film to highlight, lament and challenge the monarch butterfly's dilemma.

Chiemi Shimada *Chiyo* 2019
12'39" (UK and Japan)

Chiyo is a poetic exploration of the Japanese suburbs through the filmmaker's reflection on the life of her grandmother. With a series of everyday moments in Yashio, Saitama – from a summer fair to Buddhist rituals – the film meditates on family, intimacy and ageing.

Screen 6

Stuart Moore *Zinn* 2018
2'50" (UK)

Zinn is a reflection on the changing and unchanging geology of a Dartmoor river. Filmed on location with a 16mm clockwork Bolex camera at Bantham on the coast of South Devon, *Zinn* is a creative exploration of the temporalities and effects of deep time, to which Moore responded intuitively to the location at low tide one summer afternoon. The 16mm clockwork Bolex camera became a sensory extension of his body, capturing on film his intuitive response to the embodied experience of the particular landscape of the estuarine beach as the tide came in; its sands shaped by cycles of sedimentation and erosion, grinding down the rocks of nearby Dartmoor over many millions of years. The sound design uses sonified data from the Large Hadron Collider to imagine the deep time processes taking place within the granite core of Dartmoor, with resonant bass undertones suggesting geological infrasound.

Daniela Zahlner *for the soft glow ahead* 2020
3'16" (Austria / Greece)

"...the body of the world which is also yours and which keeps insisting / you recognize it"
Extract from *Quantum* by Kim Addonizio

In Zahlner's film the world is heightened through an abstracted filming of sensory textures, evoking touch, light and sound. All becomes one and forceful.

Screen 7

William Glass *Night Visions* 2020

15' (UK)

Robbie and her close friend 'T' drive out to a secluded forest and experiment with self-hypnotism. The name of an estranged friend arises and triggers memories and serpentine hallucinations.

Emily Whitebread *With Silver Bells* 2019

13'21" (UK)

Commissioned for Art in Romney Marsh, *With Silver Bells* dives into Whitebread's past and present interactions with nature using photograms and both her and her mother's video footage to try and grasp how we as humans can rethink our interactions with non-humans. The work was created during Whitebread's self-initiated residency on the Marsh, a place that she often returns to in her work both physically and mentally.

Heavily influenced by Derek Jarman's writings on gardening, Whitebread tries to open up a wider discourse on our role as humans on planet Earth. The film is an experimental video focused on unhinging our commonplace connections between language, images and perceptions of nature by exploring her own sensual and somatic feelings towards the Marsh, experiencing the geography as an important site of creative and ecological insight. Using photograms as a tool enables the artist to play with slow/non-human time and to imagine her own ecological existence.

Screen 8

Holly Slingsby *Approaching Viriditas (Epilogue)* 2019

10' (UK)

An egg that won't crack. A mermaid who wants to do the splits. A breast that won't lactate. A pelican that pecks itself. This performance to camera builds on a series of live works made in 2018 and develops a free-associative language to discuss the lived experience of fertility treatment.

Viriditas is a concept associated with the medieval mystic Hildegard of Bingen – a notion of spiritual 'greening', which here is applied to the female body. Performative action is layered with readings of Hildegard's texts and coded watercolour drawings. Other points of reference include Carlo Crivelli's portraits of the Virgin and Child; the lactating nereids on the Fountain of Neptune in Bologna; and the pagan-Catholic hybrid goddess, Madonna of the Wheat. This work is supported by a bursary from a-n The Artists Information Company and supported using public funding by the National Lottery through Arts Council England.

Richard Forbes-Hamilton (*study for*) *Swedge of Heaven* 2020

9'55" (UK)

Swedge of Heaven is a moving image project that continues a line of Forbes-Hamilton's work that engages with the nature of experience in relation to place – particularly through the perspective of being connected to a place whilst simultaneously being a stranger to or outside of it.

Using real world locations in Essex, (*study for*) *Swedge of Heaven* explores liminal, transitional, and peripheral spaces and realms, navigated by a reanimated rave mascot and a wooden Neolithic fertility figure. Although from distant moments in history, the protagonists are both figures indicative

of ritual gathering created by Essex communities. Within the work the figures hover in cultural/historical flux, a state of simultaneous belonging and alienation as they pass through and around places seemingly suspended on the edge of conventional time and space.

Projection

Karel Doing *Phytography* 2020
8'6" (UK)

Phytography dives into the rich and varied world of plant chemistry. This collection of organic objets trouvés demonstrates how nature generates multiple creative solutions, each one structured intricately. Through the application of a simple chemical process, the selected leaves, petals and stems have imprinted their own images on the photochemical emulsion. Shapes, colours and rhythms whirl across the screen drawing the viewer into a world beyond language and speech. The work taps into a realm of mutualism and generosity, readily available despite the environmental havoc caused by human greed and overconsumption.

Vicky Smith *Not (a)part* 2019
5' (UK)

Not (a) part was conceived in relation to both the rapid decline of flying insects and the high recurrence of works that employ either, or all, of the methods of animation, handmade or contact film. Using the photogram method, found dead bees were contact printed by positioning their bodies directly onto negative film; occupying approximately 24 frames they run at a rate of 1 bee per second.

Online Only

Ruby Wroe *did you know* 2020
4'07" (UK)

Tommy Becker *Emotions in Metal* 2019
2' (USA)

Chloe Cooper *Throb Fingers Virtual Event*
Wed 13 January 2021, 6-7.30pm
<https://bowarts.org/throb-fingers>

Visions 2020 was selected by Tessa Garland, Sophie Hill and Kamila Kuc, together with the lead artists. *Visions 2020* is generously supported by Arts Council England.