

VO Curations present
BODY AND BORDERS

Curated by
Mania Akbari & Douglas White

V.O Curations

07.12.19

Screenings

Mania Akbari & Douglas White

Johann Arens

A K Dolven

Lucy Clout

Barbara Hammer

Carlos Motta

Jessica Sarah Rinland

Lynne Sachs

Margaret Salmon

Mark Street

Miranda Pennell

Panel Talk

Moderated by Nick Hackworth

Mania Akbari

Johann Arens

Lucy Clout

Miranda Pennell

Margaret Salmon

Douglas White

Mr. Majidi and the Electricity Box is an exhibition of collaborative works by Iranian filmmaker Mania Akbari and British sculptor Douglas White. Following on from their film *A Moon for My Father* (2019), the exhibition features new photographic and sculptural works that further reflect on ideas of biopolitics and different forms of governmental control. Composed of found objects and archival imagery, this disquieting and surreal series focuses on specific instances of censorship, surveillance and control. Through a poignant and personal perspective, Akbari and White invite the audience to contemplate the complex and often invisible connections between state, body and objecthood.

Saturday 7th December to coincide with the exhibition, Mania Akbari and Douglas White have curated the cultural event ***Body and Borders*** featuring 10 screenings from contemporary artists whose works explore the physical, political, emotional and sensual borders of the modern corporeal experience. Screenings will include the work of Johann Arens, Mania Akbari, Lucy Clout, A K Dolven, Barbara Hammer, Carlos Mott, Lynne Sachs, Margaret Salmon, Mark Street, Jessica Sarah Rinland, Miranda Pennel and Douglas White.

A panel discussion, moderated by art critic Nick Hackworth will follow the screenings, featuring Mania Akbari, Johann Arens, Lucy Clout, Miranda Pennell, Margaret Salmon and Douglas White to discuss the Body and its entangled power structures.

Mania Akbari (b. Tehran, 1974) is an internationally renowned artist and filmmaker. Her revolutionary films were recently the subject of retrospectives at the BFI, London (2013); the DFI, Denmark (2014); Oldenburg International Film Festival, Germany (2014); Cyprus Film Festival (2014) and Nottingham Contemporary UK (2018). Often described as provocative and revisionist, Akbari's films have screened at festivals around the world and have received numerous accolades, including the German Independence Honorary Award, Oldenburg (2014), Best Film, Digital Section, Venice Film Festival (2004), Best Film, Nantes Special Public Award (2007), Best Director, Best Film, Kerala Film Festival (2007), and Best Film, Best Actress, Barcelona Film Festival (2007). Akbari was exiled from Iran in 2013 and currently lives and works in London.

Douglas White (b.1977 Guildford, UK) is a sculptor known for his evocative use of found objects and materials. His works have a sense of transformation through decay, of restless materials. Graduating from the Royal College of Art in 2005, White has since exhibited internationally. Recent solo exhibitions include 'Portraits of my Father as a Horseshoe Bat', Galerie Valerie Bach, Brussels (2017); 'Splendor Solis', Eden Rock Gallery, St Barth (2014); 'Song of the Roustabouts', Gabriel Rolt, Amsterdam (2013). Recent notable group exhibitions include 'Iconoclasts: Art Outside the Mainstream', Saatchi Gallery, London (2017); 'Feito poor Brasileiros', Cidade Matarazzo, Sao Paulo (2014); 'Island', Dairy Art Centre, London (2013). White is represented by Galerie Valerie Bach, Brussels.

Akbari and White's collaborative film ***A Moon For My Father*** (2019) premiered at CPH:DOX where it won the NEW:VISION Award 2019. The film also received a FIPRESCI International Critics Award at the Flying Broom Festival, Ankara.

V.O Curations supports emerging art through affordable studio programmes, artist residencies and exhibition spaces in Central London. The diverse set of talents from multiple backgrounds and experiences, aim to share personal identities through their work in a collective melting pot. V.O positions itself at the intersection of artist and institution, providing resourceful and supportive environments filled with various opportunities. 12th Floor in Waterloo serves as their lead London location, launched within the former studio of David Chipperfield, and welcomes young international artists to collaborate towards themed exhibitions yearly.



Lubion, Akbari and White

Lubion (2019), 6 min

Akbari and White's latest film delves into a hallucinatory landscape, journeying through a shifting psychological and corporeal terrain borne of the powerful effects of the eponymous IVF hormone treatment undertaken by Mania. As the drug is delivered by injection, reality mixes with a chimeric techno-natural vision of inner and outer worlds.



Johann Arens (b. 1981 Aachen, Germany) received his MFA in Fine Arts from Goldsmiths, University of London in 2011. Since then has worked on public commissions assigned by Arnolfini, Bristol; Letchworth Heritage Foundation; Jerwood Foundation, London and Kettle's Yard, Cambridge. Arens has been in residence at the BSR, Rome; Fondazione Antonio Ratti, Como; Space, London and the Rijksakademie, Amsterdam. Recent exhibitions include *'Scenes of the World'*, Pump House Gallery, London (2019); *'Findings on Palpation'*, P/////AKT, Amsterdam (2018); *'digital_self'*, IMMA Irish Museum of Modern Art, Dublin(2018); IFFR Rotterdam Film Festival (2018) and *'These Rotten Words'*, Chapter Arts, Cardiff (2017). In 2016, Arens was awarded the Prize for Young Art at Neuer Aacherer Kunstverein, Germany.

Findings on Palpation (2018), 5 min

The foundation of the work emanates from shared research of Arens and Dr. Alejandro Granados Martinez, which were put in place during workshops at Chelsea & Westminster Hospital, and debated the relevance of haptics for sculptures and the human body. Participants were invited to negotiate the possibilities of contact-based simulation tools, and the implications for the plasticity of sculpture as well as bodily sensuality. The workshops featured two haptic simulation systems; one constructed to allow medics in training to gain experience in rectal examination and palpation; the other connecting a historical sculpture to a virtual environment with changed surface resistivity parameters. The subsequent film installation discusses the hijack of such biomedical imaging software to render the sculptural dimension of simulations, in both the physical and (simultaneously) the virtual interface.



Nurses, Clout

Nurses (2019), 6 min

The piece brings together research around the close readings of bodies in relation to diagnostic narratives, queer reproduction, and pleasure. Within it, the creation, distribution and ability to access bodily knowledge is examined in relation to the inequitable availability of technology and community. The work isn't argumentative but a set of stories and tones; the sociopathic CEO leveraging the single drop of blood as oracle, a site on which orgasm sounds are shared and discussed, the monitoring of cervical and ocular mucous, a body coded as infertile or aroused. A sickness of now, a cure of 'now', and a pleasure of 'now' too are understood via bodily image production, projections and interpretations. The work marks the beginning of a tonal and ethical shift in Clout's work and attempts via erotics and anger, to understand how politics and pleasure need each other. *Nurses* results from a 6 month residency with Berwick Film and Media Arts Festival in 2018.

Lucy Clout (b. 1980 Leeds, UK) lives and works in London. She received a BA from Goldsmiths University, London and an MA from the Royal College of Art, London. She is a lecturer in Fine Art at Goldsmiths University, London. Performance and the experience of viewing performance constitute the basis of her practice which is reflected in the production of objects, sound work, text and video.

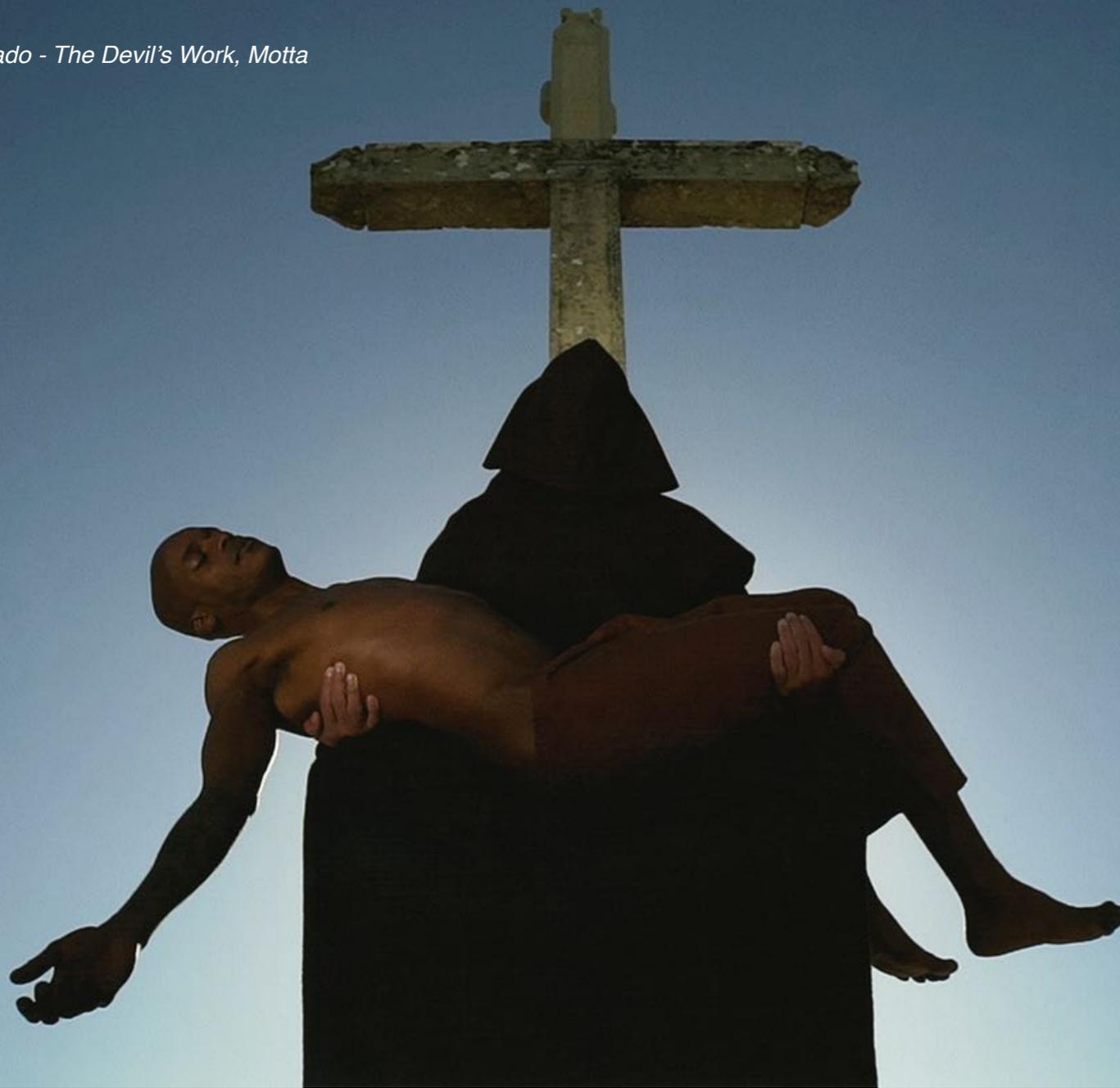


A K Dolven (b. 1953 Oslo, Norway) has studied at École des Beaux-Arts, Aix-en-Provence; École Nationale Supérieure des Beaux-Arts, Paris and the National Academy of the Arts, Oslo. Her exhibitions have been featured internationally at the likes of Bergen Kunsthall, South London Gallery, Temple Bar Gallery and Studios Dublin, Philadelphia Museum of Art, Kunsthalle Nürnberg, Kunsthalle Bern, Nordnorsk Kunstmuseum, Sørlandets Kunstmuseum, Henie Onstad Kunstsenter, Moderna Museet Stockholm and Platform China.

Her work is held in public collections of The Art Institute of Chicago, Philadelphia Museum of Art, The Tate, Arts Council Collection UK, Hoffmann Collection, KIASMA, Gaïa Collection, Kunsthalle Bern, Fundación Salamanca Ciudad de Cultura, The National Gallery of Norway and more.

amazon (2005), 2 min

The film features a projection of an androgynous figure shooting a bow and arrow, making reference to the Greek myth of a matriarchal society of brave female warriors who are said to have cut off one breast to hit their target more accurately. The work speaks of harnessed strength, female courage and determination.



Corpo Fechado—The Devil's Work (2018), 25 min

A historical documentary and filmic poem that interprets the story of José Francisco Pereira, an enslaved man who was tried by the Lisbon Inquisition for sorcery and sodomy. An adaptation of Pereira's trial is interwoven with passages from Saint Peter Damian's passionate 11th Century condemnation of sodomy as an unrepentable sin in "Letter 31" (also known as "The Book of Gomorrah"), and Walter Benjamin's iconic elucidations on historicism and progress in "Theses on the Philosophy of History." The film revisits the morally and legally charged figure of the sodomite as a violent historical construction and expression of ecclesiastical, institutional, and colonial patriarchy.

Carlos Motta (b. 1978 Bogotá, Colombia) is a multi-disciplinary artist documenting the social conditions and political struggles of sexual, gender, and ethnic minority communities in order to challenge dominant and normative discourses through visibility and self-representation. As a historian of untold narratives and an archivist of repressed histories, Motta is committed to in-depth research on the struggles of post-colonial subjects and societies.

Motta's solo exhibitions at international museums include Stedelijk Museum, Amsterdam; Pérez Art Museum (PAMM), Miami, Museo de Arte Latinoamericano of Buenos Aires; Tate Modern, London; New Museum, New York; MoMA/PS1, New York; and Institute of Contemporary Art (ICA), Philadelphia; amongst others. Motta participated in *Incerteza Viva: 32nd Bienal de São Paulo* (2016); *A Story Within A Story: Göteborg International Biennial of Contemporary Art* (2015); and *Le spectacle du Quotidien X Lyon Biennale* (2010).



A Month of Single Frames, Sachs

A Month of Single Frames (2019) 14min
In collaboration with and for Barbara Hammer.

In 1998, filmmaker Barbara Hammer had an artist residency in a shack without running water or electricity. While there, she shot films, recorded sounds and kept a journal. In 2018, Hammer began her own process of dying by revisiting her personal archive. She gave all of her images, sounds and writing from the residency to filmmaker Lynne Sachs and invited her to make a film with the material. Through her own filmmaking, Lynne explores Barbara's experience of solitude. She places text on the screen as a confrontation with a somatic cinema that brings us all together in multiple spaces and times.

Lynne Sachs (b. 1961, Memphis, USA) creates works in film, installation, performance and web projects that explore the intricate relationship between personal observations and broader historical experiences, by weaving together poetry, collage, painting, politics and layered sound design. Sachs is strongly committed to a dialogue between cinematic theory and practice, and searches for a rigorous play between image and sound, pushing the visual and aural textures in her work with every new project.

Exhibitions include MoMA, New York; The Whitney, New York; Walker Art Center, Minneapolis; Wexner Center for the Arts, Columbus; as well as other venues nationally and internationally. The likes of The Buenos Aires International Festival of Independent Cinema, Festival International Nuevo Cine in Havana, and the China Women's Film Festival, have all presented retrospectives of her films. Notably, Sachs received a 2014 Guggenheim Fellowship in the Creative Arts.



Margaret Salmon (b. 1975 Suffern, USA) lives and works in Glasgow, Scotland. She creates filmic portraits that weave together poetry and ethnography. Focusing on individuals in their everyday activities, her films capture the minutiae of daily life and infuse them with gentle grandeur, touching upon universal human themes. Adapting techniques drawn from various cinematic movements, such as Cinema Vérité, the European Avant Garde and Italian Neo-Realism, Salmon's orchestrations of sound and image introduce a formal abstraction into the tradition of realist film. Margaret 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 was featured in individual exhibitions at Witte de With in Rotterdam and Whitechapel Gallery in London, among others.

Ramapo Central (2003), 8 min

The third filmic portrait in Salmon's series of American typographies, *Ramapo Central* is a feminist exploration of American female middle class identity as it depicts the real and imagined life of a middle aged working woman, a receptionist. Salmon documents the woman's domestic work and daily routine with wide shots, close-ups and long takes, and calls to mind the interesting contrast between a sparingly applied, but intensive use of colour reminiscent of American, golden age Technicolor films, and the hard-edged black and white sequences, recalling the history of American "author" film and Italian neorealism.



So Many Ideas Impossible To Do ALL, Street

Mark Street has been making films, videos and installations for the last 30 years. His work has been featured at the likes of The MoMA, New York, and the National Gallery, Washington DC. Street's latest project, *Work Songs*, is a feature length documentary on how work has changed in the face of the gig economy and increasingly automatised job sites.

He has presented work in the Cineprobe series of The Museum of Modern Art, New York (1991, 1994), Anthology Film Archives (1993, 2006, 2009), Millennium, New York (1990,1996), and the San Francisco Cinematheque (1986, 1992, 2009). His work has appeared at the Tribeca Film Festival (5x), and Sundance Film Festival, as well as internationally in Rotterdam, London, San Francisco, New York, Sarajevo, Viennale, Ourense (Spain), Mill Valley, South by Southwest, and other film festivals.

So Many Ideas Impossible To Do All (2019), 11min
In collaboration with Barbara Hammer

A portrait of Barbara Hammer as a brave, vibrant artist, and her complex and nuanced long-distance friendship with filmmaker Mark Street.



Expression of Sightless, Rinland

Jessica Sarah Rinland. Argentinian-British artist filmmaker has featured work in both galleries and festivals, such as New York Film Festival, BFI London Film Festival, International Film Festival Rotterdam, Oberhausen, Edinburgh International Film Festival, Bloomberg New Contemporaries and Somerset House Galleries. She has won awards, including Primer Premio at Biennale de Imagen en Movimiento, ICA's Best Experimental Film at LSFF, and M.I.T's Schnitzer prize for excellence in the arts. Residencies include the MacDowell Colony, Kingston University, Locarno Academy and Berlinale Talents. She is currently an Associate Artist at Somerset House Studios and a Film Studies Center Fellow at Harvard University.

Expression of the Sightless (2016) 7 min

A blind man's inquisitive hands explore a sculpture.



You made me love you, Pennell

You made me love you (2005), 4 min

Twenty-one dancers play a game of cat and mouse with an unpredictable camera. Losing contact can be traumatic.

Miranda Pennell (b. 1963 London, UK) studied contemporary dance before she started working with moving image. Selected screenings or exhibitions include *Dance Images*, Neues Museum Nuremberg (2019), *Miranda Pennell: choreographies and archives* at the Film Museum Munich (2017), *Choreocinema: Siobhan Davies & Miranda Pennell*, Barbican, London (2017), *Co-op Dialogues 1976-2016: Lis Rhodes & Miranda Pennell* and *Assembly: survey of recent artists' film and video in Britain 2008–2013*, Tate Britain (2016 and 2015 respectively), *Europe – The Future of History* at Kunsthaus Zurich (2015).

BODY AND BORDERS

V.O. Curations

Modern Forms