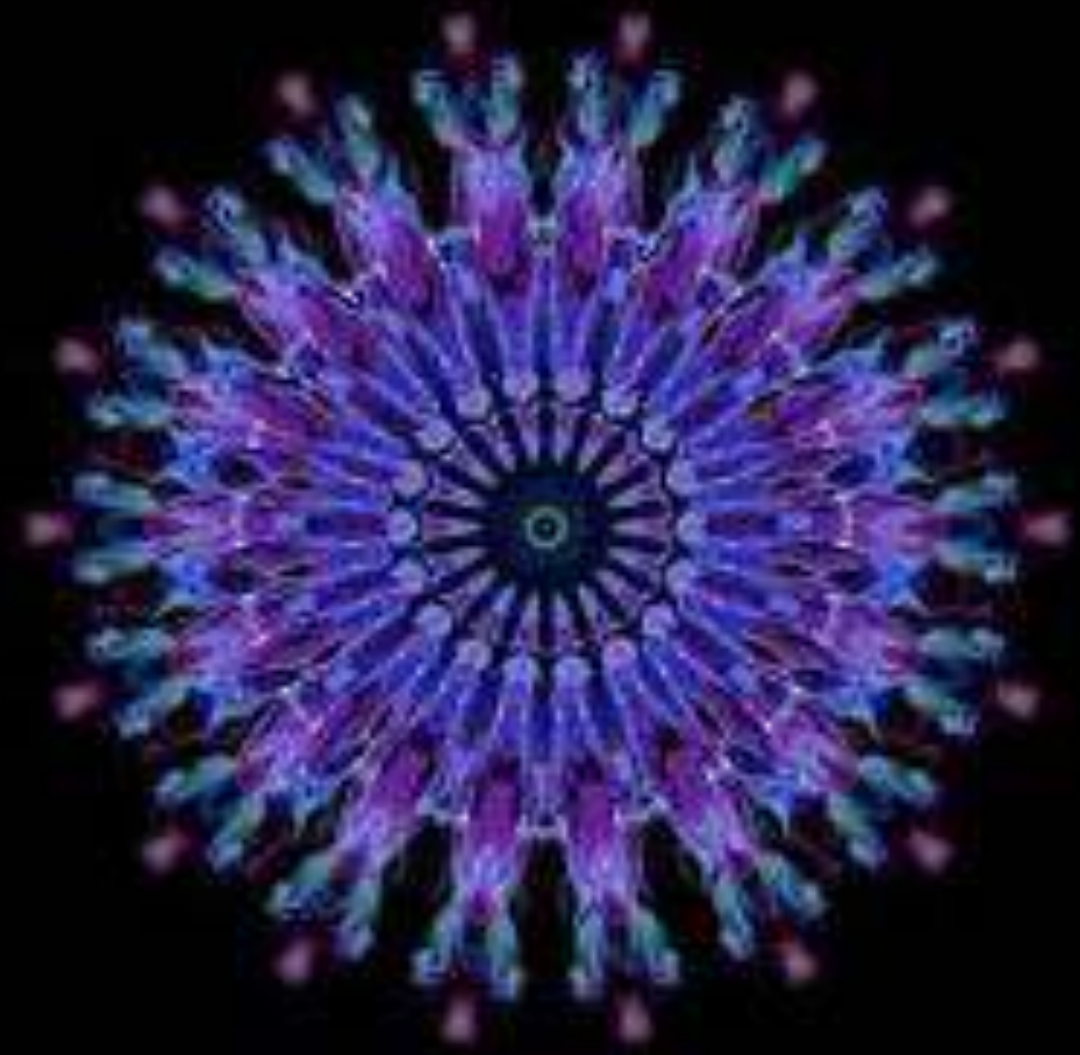
evolution festival

13-16/05/09

leeds



Lumen's eighth annual showcase of contemporary experimental film, sound and technology returns.

Four days of screenings, live performances, curators' panel, artists' talks and technical workshops

www.lumen.org.uk

Lumen

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programme one
lux

LUX is an agency for artists' moving image based in London, which holds the largest collection of artists' film and video in Europe. This programme showcases the variety of work being made by contemporary British-based artists, with a selection of works from the LUX collection from the last two years. The films included are wildly different, encompassing playful and enigmatic uses of animation, uncanny landscapes and found footage. Even where they appear to start from a similar premise – for example in Stephen Sutcliffe and Duncan Campbell's plundering of television, or Emily Richardson and Semiconductor's use of post-industrial landscapes – the results are as different from one another as they are from the conventional grammar of film-making.

Sebastian Buerkner
REALMS PIN
UK, 2007, 5mins, video
Being at the same place at different times at once can grant a brisk distance from the emotional agitation in a certain toil of life. Space provides the stage where extremes like loss and gain, companionship and seclusion reign at times. As objects are witnesses or players in the individual spectacle, changes to their instance feel like graffiti poured upon them, revealing the full story.

Stephen Sutcliffe
6 ESSENTIAL BOOKS
UK, 2008, 2 min, video
A grumpy old man points out the six essential books for student learning to an irreverent soundtrack.

Luke Fowler
PADDINGTON COLLABORATION
UK, 2007, 3 mins, 16mm transferred to video
"A film my partner and I made in a day over the Christmas holidays whilst staying in her sister's flat in Paddington. We made it because we needed a break from family and work. The rest of the film is self-explanatory."

Emily Richardson
COBRA MIST
UK, 2008, 6 min 45 sec, 16mm transferred video
Cobra Mist explores the relationship between the landscape of Orford Ness and the traces of its military history, particularly the experiments in radar and the extraordinary architecture of the Atomic Weapons Research Establishment. Much of what took place there is still under the official secrets act so will only be revealed over time. The buildings have been left to the elements to deteriorate, creating a tension between the time it will take for their secrets to come out and for the buildings to disappear. The place has a sinister atmosphere, which the architecture itself begins to reveal or hint at. The film records the physical traces of it's often secretive past using the photographic nature of 16mm film and time lapse to construct an impossible experience of the landscape and expose its history to the camera. Cobra Mist is an Animate Projects commission.

Semiconductor
MATTER IN MOTION
UK, 2008, 5 mins 36 secs, video
The Universe is at once in a constant state of integration and disintegration. In searching for an understanding of the material world around us, Semiconductor have restructured the city of Milan. Displaying attributes more familiar to the molecular world its cityscapes have started to take on natural properties that reveal a city in pieces

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and where generative forms are in perpetual transformation. Matter in Motion is a series of vignettes which originated as photographic panoramas taken around Milan. In each setting field recordings have been made and used to directly reconstruct the fabric of the city, introducing a temporal and spatial allusion. Give me matter and motion and I will construct the universe - Rene Descartes (1596-1650)

Steve Claydon
THE ANCIENT SET
UK, 2008, 9 mins, video
'A staccato collision of monadic pixels, antique statuary, modern-day men and women in woeful nylon togas and a soundtrack that feeds the score of a composition designed to be played on replica Roman instruments through a slightly outmoded synthesizer, the work is a deliberately unsuccessful, even grotesque, appropriation of Classical culture, which nevertheless points not only to other such appropriations in Western history and to the power structures they supported but also to the wild side of the ancient world that they so often suppressed or denied. Every replay of the past is fated to be flawed (even in the most scrupulous historical re-enactment group there's always a roundhead in bifocals or a Cicero in socks) and perhaps says more about the time in which it occurs than the time it seeks to evoke. Claydon's work may do much business with history, but in truth it is about now – a moment built on fictions, and one that will be fictionalized in the years to come.' Tom Morton, Frieze September 2008.

Duncan Campbell
BERNADETTE
UK, 2008, 37 minutes 10 seconds, video
Bernadette presents an unravelling, open-ended story of the female Irish dissident and political activist, Bernadette Devlin. Duncan Campbell is interested in fusing documentary and fiction in order to assess both the subject matter and the mode of communicating it. 'Documentary is a peculiar form of fiction. It has the appearance of verity grounded in many of the same formal conventions of fiction—narrative drive, linear plot, and closure. Yet, the relationship between author/subject/audience is rarely investigated in the same way as it is in meta-fiction. I want to faithfully represent Devlin, to do justice to her legacy. Yet what I am working with, are already mediated images and writings about her. What I produce can only ever be a selection of these representations, via my own obsessions and my desire to make engaging art of her. My film is an admission of limitation, but I have too much respect for Devlin for it to be an expression of nihilism or irony. I am striving for what Samuel Beckett terms, "a form that accommodates the mess". I want to broaden the scope of the film to include this space and tension, which is typically excluded or concealed, and that is the reason for the overlapping strands in the film...'

Stephen Sutcliffe
WE'LL LET YOU KNOW
UK, 2008, 1 min, video
The piece opens on a young Ian McKellen, sat centre stage and waxing lyrical on the correct approach to the presentation of Shakespeare. His mannered platitudes are skewered by a hectoring voice off-screen: "Begin as soon as you like, would you?" Oblivious, McKellen slides into yet another anecdote, while the off-screen voice jabs, "Be as quick as you can would you please?" Sutcliffe questions a culture of class aspiration and intellectual complacency, undermining the apparent self-confidence of the ambitious young actor.

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programme two
lux

LUX is an agency for artists' moving image based in London, which holds the largest collection of artists' film and video in Europe. The films in this programme each involve a contemplative intensity: they focus their attention on a place or an object in such a way that it opens out, suddenly, onto other vistas. In some cases, such as in Ursula Mayer and Emily Wardill's films, the result flirts with fiction. By contrast, in Simon Martin's Carlton or Rosalind Nashishibi and Lucy Skaer's collaboration, the concentration on objects themselves produces unexpected atmospheres or trains of thought. Even where the form remains closer to documentary, as in Ben River's or Ellard and Johnstone's films, the logic of the images themselves seems slowly to prise apart our preconceptions of the subject matter.

Ben Rivers
ORIGIN OF THE SPECIES
UK, 2008, 16 mins, 16mm
A film begun as a portrait of S, a 75 year old man living in a remote part of Inverness-shire. S has been obsessed with Darwin's works for much of his life. Since a child he has wondered at life on Earth and, though he never became an academic, found in Darwin many answers to his questions. The film images concentrate on the mysterious geography of his world; his garden - from the microcosmic to the grand; the contraptions and inventions he's made; his isolated patch of land where he has built his house after a life of travelling and working around the world. The soundtrack has S heard discussing his take on life on Earth and humans place upon it. The film attempts to span from the beginnings of the world up to an uncertain future.

Ursula Mayer
THE CRYSTAL GAZE
UK, 2007, 8 mins, 16mm
In The Crystal Gaze three women occupy the art deco rooms of Eltham Palace in London.
"...What they articulate is the fact of their own bodies-become-images, exquisitely fragmented and reflected in the metaphor of our and their crystal gazes. As the opening bars of Peggy Lee's Is That All There Is? are played and they break into tragic-comic song the message is both high-camp relief and the damnation of a fascination with the screen. What they embody is something like a distillation of Cinema: neither history nor biography, but quite simply the unbearable seduction of an image that we cannot enter but from which we can neither escape." Ian White.

Simon Martin
CARLTON
UK, 2006, 10 mins, 16mm
The nine minutes of Simon Martin's compelling, memorable film Carlton (2006) are devoted to a cultural philosophical meditation upon the Carlton cabinet, designed by Ettore Sottsass in 1981, and a founding example of the work made by the radical design group Memphis, established in Milan that same year. Outlandish, mischievous, heroically quirky – riding a perilous back-curve between supreme aesthetic poise and assuredly knowing kitsch – Memphis design was as much the articulation of an anti-historicist mission statement as it was a deft-footed style surf on the surging tides of 1980s excess.

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Emily Wardill
THE DIAMOND (DESCARTES' DAUGHTER)
UK, 2008, 15 mins, 16mm
"This is a stand-in for Francine, Descartes' daughter, who never washed up on the shores of Sweden. (…)" with this sentence, a mechanical sounding Swedish accent begins the film The Diamond (Descartes' Daughter) (2008, 15min). Taking the mythical story of the death of Descartes' Daughter as a starting point to search for her again without the anchor of Rational thought, The Diamond (Descartes' Daughter) is a disembodied wandering through scenes from a film where a diamond is protected by lasers , to images of a girl playing on a Nintendo Wii in a homemade version of the costume that Eitienne Jules Marey would dress his subjects in when conducting Chromophotography, through logic experiments, Ready Maids and words shattered like a crystal refacting light – the dispassionate reeling off of the text breaking up: sentence fragments are repeated, amended, the voice skipping as though trying to jump a programming error.

Graham Ellard & Stephen Johnstone
MACHINE ON BLACK GROUND
UK, 2009, sound, colour, 16mm, 18 mins
Machine on Black Ground (which is premiering at Evolution) combines archive material and original footage in a film which suggests both the construction of a utopian building and the world viewed from some kind of imagined subterranean space or vantage point. The film switches from the poetic style of late post-war architectural documentary, via BBC OB coverage of Tangerine Dream live at Coventry Cathedral, to extended, immersive sequences of abstract stained glass. As the film develops it plays on two concurrent formal analogies; firstly, an equivalence between modernist stained glass and the film-strip and secondly, a suggestion that modernist sacred spaces are vast light modulators or projectors.

Rosalind Nashishibi & Lucy Skaer
THE METROPOLITAN
UK, 2006, 3 mins, 16mm, silent
Shot in 2006 in New York's Metropolitan Museum of Art, the film tracks through the Near Eastern, African and Oceanic collections, offering fleeting glimpses of statues, bowls and historical artefacts. These ancient objects are granted only a split second in the limelight, lit up by a flashing strobe, but the metronomic regularity of those flashes reverses the transitory nature of these brief glimpses, hinting in three short minutes at the vast, almost unimaginable stretches of time that separate the old objects.

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show & tell event

BASE are a group of artists and researchers who have been bending technology for more than 200 years. The group's "show and tell" events are informal, self-organised seminars designed to share knowledge and explore innovation at the point where art and technology meet.

For Evolution BASE have programmed an extension of their event featuring presentations from outside the group. Places for presentations are on an open, first-come first-served basis but numbers will be limited to allow time for discussion.

From BASE Tom Betts will be talking about gameplay as performance, Alison Mealey and Anneke Pettican about Digital Doubles, Dan Blackburn about games mods and Andrew Wilson about stories for mixed realities.

Alongside the seminar, BASE Show and Tell will feature a demo of Tom Betts's Human Sequencer.

To make a presentation please email andrew@blinkmedia.org

BASE

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live sound art event

Avoid

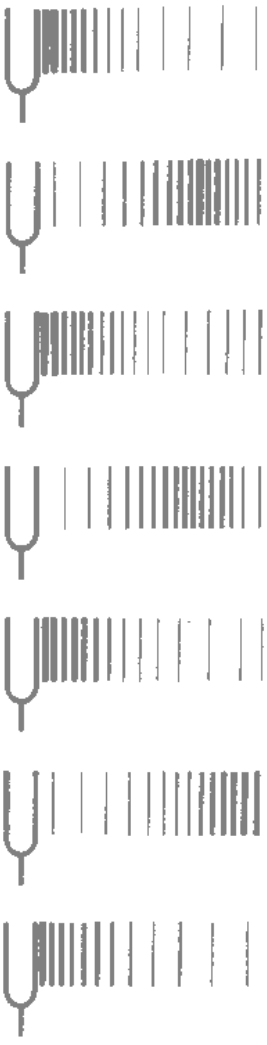
Featuring live performances by:
Mark Fell (UK)
Lee Gamble (UK)
Marinos Koutsomichalis (GK)
Theo Burt (UK)

DJs
M+C
Rian Treanor
Ed Martin

ESA Project Space
Patrick Studios
Leeds LS9 7EH

7pm-1am

Avoid, curated by Leeds-based sound artist Joe Gilmore, presents an evening of sound art and computer music exploring the extremes of synthesis, abstraction and transformation.



Mark Fell
Mark is a multi-disciplinary artist living and working in Sheffield. He works with new technologies, sound, image and interaction, bringing together interests in experimental electronic musics, contemporary art, philosophy and computer science. Mark will present his audiovisual work '8 Square Waves and Phase Locked Blue Light'.
http://www.markfell.com

Lee Gamble
Lee Gamble, a founding member of the UK-based Cyrk collective, explores abstraction through extreme sibilant frequencies and digital noise. His CD '80mm O!I!O (Part 1)' was published by the London-based Entr'acte label in 2006, 80mm2 is forthcoming.
http://www.cyrk.org/lgamble.html
http://leegamble.blogspot.com

Theo Burt
Theo uses digital sound and video to document systems through live performance and installations. His work involves designing and building abstract computer systems then performing live audio and video 'views' of them. Working with reduced sound sets and visual elements, Burt creates a transparency in the relationships between the sound, image and underlying system. Theo will present 'Neutral Geometry', an audiovisual work which creates precise relationships between sound and geometry.
http://www.theoburt.com

Marinos Koutsomichalis
Active in the fields of both electronic and acoustic music, Marinos is interested in creating self-evident sonic experiences. Traditional ideas of formalism, causality or transcendence are abandoned for the sake of sound itself, which is no longer the carrier of a meaning or message but the very message itself.
http://www.marinoskoutsomichalis.com

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journey programme

Lily Markiewicz artist/curator shows a collection of artists' short films around the theme of the Journey, offering different interpretations, narratives and contexts.

Journey - Passing through
A selection of works that travel and take us on a ride to anywhere and nowhere. What counts, after all, is the journey not the destination.
Dealing with the twin poles of Cinema - desire and movement - this program takes us on a journey to somewhere between discovery and loss, oscillating between private and public iconography, offering different interpretations, narratives and contexts of a similar set of images and filmic conventions. Yet such journeys of desire are inevitably incomplete and uncertain. They produce moments that can profoundly disturb and decentre the self but also liberate and stimulate the imagination. These liminal or heterotopic moments in travel afford us the possibility of glimpsing both the known and the unknown. Here these moments are elevated to the level of main content, offering a forceful approach towards different ways of seeing, feeling and thinking.

Lily Markiewicz - Driven
2006, 10 min, Sound: Chantale Laplante
Initially, this seems to be a story about driving away, or maybe towards – the camera never allows a clear identification, yet the ambiguity between 'away' and 'towards' is central to the experience. If it is unclear whether the emphasis lies with separating, lacking and longing or with recuperation and expectancy, it soon becomes clear that in this limbo-land of travel to or from, clear resolution is incomplete. Leaving and arriving are negotiated, sorted, recontextualized, ordered and re-ordered, mobilising larger issues, memories and desires beyond the immediate occasion.

Judy Price - The Seer
2008; 3 min
A car arrives at what might seem a border point, entrance or exit. The driver switches sides and roles with the passenger. A moment of intense cinematic presence, a moment suspended in time, a break in a journey that both starts and ends here. Filmed at Ein Gedi near the Dead Sea in Israel, a night watchman is given the role of the Seer, for he is displaced, a man floating in the sea of exile, in lost geography serving a state he will never command.

Ruth Novaczek- 50:50
UK/USA, 1998, 6 min
An alienated love story, images of New York City and London collaged together and degraded, set to a theme from Thelonius Monk with a deadpan narrative voiceover. Beat poetry revisited with wry undertones, 'I wasn't good to you, but then again, you weren't so sweet to me'.

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Michael Mazière
Flight
2002; 15mins; colour; digiBeta/DV
Shot on a flight to Los Angeles and at LAX airport, Flight is an experimental digital video work which explores, celebrates and questions our relationship with flying through a series of oneiric images, sounds and text. Psychological notions of denial, escape, levity, abandonment, fear and evasion are also touched on. Flight exists in that twilight zone between speed and stillness, safety and danger. Structured around an imaginary plane journey Flight highlights the processes of realisation, observation and memory: a cinema of gestures, suspension and transience.

Roz Mortimer, in collaboration with Robert Arnold Passages
2007. 20mins
Intersecting paths open out into seemingly impossible locations, mysterious doors set into the rock reveal secret passageways, and as the cicadas call, a sense of languor gives way to obsession and an unravelling of sanity. A compelling journey through the labyrinthine gardens and ruins of Villa Serbelloni on Lake Como, where this video was created during a Rockefeller Foundation residency in Bellagio, Italy

Alia Syed - Spoken Diary
2001. 20 min
Spoken Diary intertwines the inner angst of a woman traversing hesitation, loss and denial with that of her journey through dark, wet and desolate streets of London.
The sound track is made up of a recitation of "boles" spoken rhythms of north Indian Classical music and music from car windows. Interspersed are layers of words emanating from the fleeting movement of a pen on the pages of a diary.

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programme one
proj gallery

The **Projection Gallery** is a London based collective of fine artists in film and video, including a nominee for the 2009 Jerwood Drawing Prize

Alex Mirutziu – Tears are Precious – Romanian 2.55"
The act of crying as a historical and iconic event, investigating how post-production distorts as it catches every minute detail of a tear falling. Tears are Precious also acts as a black box recorder that catches every detail of a tear falling. An act that becomes instrumental in favour of possession and manipulation through transgression. Awarded 'best Independent Artist Optica International Video Art Festival 2008. Represented by Sabot Gallery

Vishal Shah - 'Seek assistance' – UK 3.03"
An aesthically dark myth projected as noise and interference which intensifies with intrigue and mystery. An aesthically dark myth projected as noise and interference which intensifies with intrigue and mystery.
Lecture at the Royal College of Art, Royal Academy of Arts and Richmond American International University in London.

Dawn Wooley – Interloper – UK 1.11"
An illusion of reality, in which my cut-out becomes a substitute for me. An everyday domestic scene in which my cut-out becomes a substitute for me. The overly sexual nature of the body compels the viewer into the position of voyeur, only to reveal itself as an inanimate object. The disjuncture between the presence and absence of the body is more pronounced.

Sarah Andrew - 'Dances through the Matrimonial Causes Act 1958: Irretrievable Breakdown; Arbitration; Decree' – UK 3 x 2.30"
Artist talk
In collaboration with dancers working at the sites of her divorce proceedings, creating a series of films and photographic stills across the 2 year process of divorce. "Irretrievable breakdown" features the Lindy Hop, the last partnered dance craze before 50's Youth culture broke the idea of dances with partners, crashing through the main matrimonial asset, the former matrimonial home. The second "Arbitration" is of a pasa doble, a formal constricted artificial dance of broken passion performed in the offices of the solicitors advising on her divorce, whilst the arbitration takes place in a room just off the field of dance. The final film, "decree" shows a cool passionless tango, separating under dusting of snow, outside the High Court, Family Division on the Strand, where the decree absolute dissolving her marriage was pronounced. The dancers proceed without music, moving through their paces to an internal logic set before the dance commenced.

Christopher Clarke – Remnants of a Fractured Fairytale – UK 3.23"
A collision of vantage points, influenced by fairytale mythology . A collision of temporal vantage points in the minds eye of a woman, influenced by fairytale mythology, memory and imagined scenarios, all of which have been triggered by a desperate desire to escape.

Andrew Thomas - Civilisation/Requiem – UK 4.30"
Civilization within a historical context, an apocalyptic narrative of build and destroy. An animation short investigating the concept of civilization within a historical context. Referencing classical imagery such as the Babel Tower with the intention to create both a reference point for the viewer and contextualizing an apocalyptic feeling, with a narrative of build and destroy.

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Dave Farnham – War Draw UK 1.09"
Unlike most war photography these are not works of propaganda; they are as much about the process of detachment as they are about battle itself. Unlike most war photography these are not works of propaganda; these works are as much about the process of detachment as they are about battle itself. The intervention of the artist within war imagery only serves to remove the viewer further from the content itself. War in this sense has been removed, not just the war itself, but the individual, their identity and the context.
Winner of 'Perspects Drawing Competition'.

Sheena MacRae – Set – UK 7.00"
Artists talkA cinematic landscape inferring a narrative. As a series of establishing shots, the footage is richly illuminated in the green glow of billiard tables. As a series of establishing shots, the footage is richly illuminated in the green glow of billiard tables and the deep black shadows of people playing. The long mesmerizing tracking shots drift among the players The scenes appear as over-dramatic set up scenarios, complete with actors, costumes and timing to hit every mark. This film plays with fiction and documentary, exploiting both elements to blur the distinctions.

Esther Johnson – Yalda – UK 15.02"
'Do you love me?', 'Yes', he said and then … A colourful musical journey into the narrative of a woman's tangled past, with magical glimpses of her present world and hopes for a liberated future.
2008 nominee for the Northern Art Prize, selected for Talent Campus filmmaking campus, nominated for Golden Egg Award in the Rekjavik Int Film Festival and awarded a NASA research Grant

Lucy Pawlack - Revenge of the insides – UK 12.00"
A movement in which nothing happens. A panoramic view of a studio environment constructed for the camera. The artist is drawn to the controlling gaze of the viewer, investigating the suspension of disbelief.

Janet Curley Cannon - Urban RedGeneration' – UK 1.00"
A visual glimpse of the sights and sounds happening in the urban environment in the decade of REgeneration. Combining video clips with a photomontage of still shots and digital drawing using a graphics tablet. The visual impact of urban scenes can take on new dimensions with the addition of sound and movement.

Sheena MacRae – Dallas (short version) – UK 3.30"
The entire 18 eponymous episodes from the year 1980 are multi-layered, making the ghostly figures loom in a milky underworld, at once familiar and disorientating, more nightmare than escapist. Breath taking!
Having studied an MA in Fine Art at Goldsmith's College Sheena has had solo shows in Melbourne, Brisbaine, Paris, Helsinki, London and Philadelphia

Sayshun Jay - Explosion – a video object – UK 3.00"
Comic book text mutate in and out of Rorschach in this fast vector path based animation to create a haphazard and mingled prose that is open to interpretation in a three minute Video-Object. Video-Objects seek to create works using constrained time-based techniques often without the use of film and lens.
Sayshun has exhibited in numerous shows across London and graduated after studying Contemporary Theory Practice of Fine Art at London Metropolitan University to add to the BA in Archaeology, Anthropology and Art History.

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programme two
proj gallery

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Anne Guest – Dog Eat Dog – UK oo.36"
In a dog eat dog society is it good to see something being given back?... Is it?
Shortlisted for the Jerwood Drawing Prize 2008 – for no other reason a must see.

Kelly Dearsley – Life is a work in progress – UK 7.49"
A short film that considers the life stories of two people, one struggling with terminal illness and a desire for life which is compared to another who is able bodied and healthy, but no longer has the desire to live. It considers the moment when life rushes before your eye, either as a rush perhaps before suicide or in a drawn out way as memories in the case of terminal illness. It draws on influences of personal experience, literature, location and superstition to engage the viewer with this subject.
With MA from Goldsmith's College in Image & Communications, Kelly is an Associate Lecture at London College of Fashion, photographer and course leader at South East Essex College.

Alice Bradshaw – Brown Paper BagBox – UK
15 hours of a box made from a brown paper bag, animated.
Co-founder and co-director of Temporary Art Space in Halifax.
Co-founder and co-director of Manchester based artist collective Contents May Vary.

Neil Bryant – Signs – UK 1.00"
This video attempts to playfully explore the mediated representation of the child and childhood, and questions its impact on cultural symbolism and meaning.
Neil has exhibited at 7001S Reindeerland Film Festival Iceland, the Chelsea Museum in New York and at the Aurora Picture Show Theatre in Houston USA.

Benjamin Cooper - 11:59 – UK 5.46"
'11:59' addresses concerns for our need for narrative resolution and closure, using the language and conventions of cinema, both in content and cinematography, the film continuously excites a narrative desire by constantly referring to psychological thrillers, mysteries, crime and horror genres. Each narrative that is played out within the film acts as a trigger for multiple narrative connections to occur. An exciting multiple narrative referring to psychological thrillers, crime and horror.

Fred Lindberg – Alterpreconsistancy – Sweden 3.00"
Alterpreconsistancy: These artworks have lost something in-between the pre-special-
object-Idea state and their present consistency. These artworks have lost something in-between the pre-special-object-Idea state and their present consistency. I use my personal surroundings and adopt a "snap-shot", "ready-made" or "recycling-punk" style to keep initial intensity for these artworks and further explore and communicate the word Alterpreconsistant in relation to this subject.

Stuart Simpson – 4 Walls – UK 5.00"
A project that investigates the life that exists beyond the confines of the home: the neighbours. A database that contains nearly 80 short stories and a series of video pieces showing the views that each participant has from their front and back windows.

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Stuart has received Arts Council Awards for 4 Walls and Smile and is currently a Dr in Philosophy in Fine Art at Nottingham Trent University.

Linda Persson – Encounter – UK 6.13"
Shot on an artificial lake in Loughborough, the film depicts a man marooned on a floating stage. The interpretation of his dance hovers between euphoria and distress. Visually stunning.
"Sound has a significant part to play in my practice and it holds itself up as a palpable mist, tangiable but yet out of reach and yet to be understood. Whether it is muted, ambient, defined, classic, white noise, vocalisation or electronic."

Giles Ripley – pay Attention – UK 6.00"
The narratives running through the work are often fictionalized or exaggerated accounts of my real life, and some are just stupid ideas.
This is a sharp and sometimes comical look at one mans daily life and his disrupted journey through each everyday challenge. Great observation of the everyday.

Christoph Steger
Jeffrey and the Dinosaurs – UK 6.38" & Mother – UK 6.00"
A short experimental documentary about a man whose struggle to overcome daily obstacles has produced an astonishing universe of outsider science fiction. His films are based on events in the real world and the animation transforms his observational drawings.

Marianna & Daniel O'Reilly – Delivery – UK 15.00"
A deconstructed journey of the image of free choice and the absurd quest for a meaningful existential performance both in front of the camera and behind it. The film hangs its suspense structure from two cases of men seeking meaningful performances within confined parameters. Central to this attempt is the production of a synthetic universe in which contrived scenarios, filmic devices, edits and sound loops constantly refer back to the process of 'reality production' and the parameters by which individuals engage in producing images.

Lyn Lowenstein – Public Opinion Poll – UK 1.00"
Cut-up loops of politicians asking a question. Is not having anything poverty or freedom? This film deals in rhetoric when thinking about our relationship to politicians and the media. Has the public opinion poll become an abused democratic tool with the reordering of reality?

Gunter Puller – Yellow Pages – Germany 1.52"
'I found the Yellow Pages in the wood during an excursion. I thought of the natural process of disintegration. I decided to take the phone book with me and deconstruct it in an artistic context."
The film shows in time lapse photography the decay of this inanimate object that is a symbol of our social, cultural and commercial life. Yellow Pages film has won awards at the Magmart Festival in Italy and the Tirana International Film Festival.
Exhibited at theTranshift 08 New Media Art Festival in USA, Digital Media 1.0 Valencia and the 00130Gallery in Helsinki.

Anne Guest – Dog tale No.4 – UK 1.36"
A witty film tackling issues of identity, diversity and quarantine. Another short from the Dog Tale series from the artist shortlisted for the Jerwood Drawing Prize 200

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animation programme

Bärbel Neubauer One of Europe's leading artists in animation and experimental films. Since 1980 she has created numerous works with film and been composing music and film music since 1991. An Austrian artist living in Germany, Neubauer works in a variety of film mediums including 70mm, 35mm and digital formats. Her practice spans handmade filmmaking techniques of painting and scratching directly on to celluloid through to digital 3D abstract animation.

"Time and Tides - Musicpaintings by Bärbel Neubauer"

MONDLICHT (MOONLIGHT) ©1997 4:20
Prizes and awards: Predicate „wertvoll" (Filmbewertungsstelle Wiesbaden) Festival screenings - a.o: Barcelona ´97 * Int. Trickfilmtage Schorndorf ´97 * Hong Kong ´98 * Stuttgart ´98 * Foyle Film Festival ´98/Derry, Ireland * Ankara ´98 * Zagreb ´98 * Oslo´98 * Krakau´98 * New York´98 * Zagreb´98 * vital/Cardiff´98 * Münchner Filmfest´98 * Filmfest Weiterstadt´98 * Split´98 * Festival of European Films´98 * Brisbane International Animation Film Festival´98 * Feminale´98 * ICA Conference´99 in London * New Zealand Film Festival´99 * Cartoombria 99 * Animerte Dager Frederikstad 2000 * CCIA Portugal 2000 * and within retrospectives such as Goethe Institute Los Angeles * Cartoombria´99 * Hiroshima 2000 * a.o

FEUERHAUS (Firehouse) ©1998 5:25 Idea, animation, sound, music, editing, directed by Bärbel Neubauer
Abstract direct animation film: objects put on 35mm print stock and were exposed by flashlight. „Best Use Of Colour" at Ottawa´98, „Special Mention for the soundtrack"
at Annecy´99, „Special Mention" at the Dokfestival Leipzig´99 „Special Mention" at the Madrid Experimental Cinama Week´99
Festivals: ran at various international animation festivals, among others:

PASSAGE (Passage) ©2001 8:03
Festivals: Media City 8/Canada 2002 * Annecy 2002 * Melbourne International Film Festival 2002 * New Zealand Film Festival 2002 * Sitges Film Festival 2002 * Montreal International Festival of new Cinema and new Media 2002 *
and within retrospectives films by Bärbel Neubauer

FLOCKENSPIEL I - IV ©2002-2004 14:00
Idea, animation, sound, music, editing, directed by Bärbel Neubauer
Digital abstract animation film, computer 3D, mixed techniques. Flockenspiel is an assosciative journey from 2D to 3D through abstract digital images and music, soundscapes. The images were digitally handpainted with brushes of colours, forms and effects.

FRACTAL CYCLES © 2009 excerpt 12:00 work in progress
Idea, animation, sound, music, editing, directed by Bärbel Neubauer
work in progress, will be 24:00. completion date May 09
Funded by the Federal Ministry of Culture and the Arts, Austria, and Carolin A. Raml
Fractal Cycles is an animationfilm with metamorphoses and morphs of microscopic and macroscopic abstract elements. It is a journey through particles and fractal objects, one comes from one element into the next via metamorphoses that generate themselves from the fractal objects and systems. Through the animation and the context tiny objects morph to big organisms and worlds, and vice versa. Elements change through the change of material, shape and movement . There is no edit, the camera/spectator moves through metamorphoses and certain elements like spirals.

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video installation exhibition

Suki Chan Interval II explores our transient relationship with our built environment through symbolic periods in history. Chan juxtaposes two contrasting types of architecture that mediate our relationship with our surroundings from a cast-iron pier in Northwest England to a roundhouse in Southwest China. Chan uses time-lapse to accentuate the transitory movement of light over the structures, highlighting their physical form within the altered landscape. Shifting from micro to macro, she investigates traces of human presence within the buildings, as well as the social and cultural shifts within the respective societies.

An icon of industrialization, cast iron piers are reminiscent of the Victorian era and its grand vision for the advancement of humanity through science and technology. Boldly stretching out over the sea towards the horizon, the structure brings us closer towards the elements of nature, as well as being a site of cultural activity. During the 20th century, travel by rail was increasingly more accessible for the working class, bringing them to the seaside and the popular destination of the pier. Today, many of the piers have fallen into disrepair and a new community has taken refuge – thousands of starlings return to roost at the end of each day, marking their arrival with mesmerizing swarming formations in the sky.

The roundhouses designed and built to protect its inhabitants from the elements of nature were historically inhabited by the migrant community of Hakkas or otherwise known as "guest people". The round fortress-like form made from rammed-earth is a result of the blending of the Hakka culture, local building materials and techniques. The form of this traditional dwelling articulates a collective spirit and an aspiration for security of the community. The round shape maximizes interior space whilst ensuring an equal split between the occupants, usually several generations of a large extended family. As China modernizes many members of the family move away from these vernacular dwellings to the city in search of new opportunities.

The built environment is organized in terms of our binary perceptions of space, inside and outside, physical and psychological, sacred and profane, culture and nature. Buildings are the remains of human endeavors to mark and change the wider environment. They remind us of our fundamental need to create refuges, as well as our desire for progress.
(Wed - Fri exhibition)

Sales of the Interval II book available

Project credits:
Photography: Andrew Hunwick & Suki Chan
Production assistants: Yuen Ching Yin, Xiao Wu, Ricky Sham
John Pugh
Post-production: Andrew Hunwick
Sound design: Erik Knive Skodvin

Commissioned by Chinese Arts Centre. Funded by Arts Council England, London with the support of Film London Artists' Moving Image Network.

FILM LONDON ARTISTS' MOVING IMAGE NETWORK

FILM LONDON

Chinese Arts Centre 华人艺术中心

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video art retrospective

George Barber

Beyond Language is a video touring programme on the occasion of LUX's publication of the DVD George Barber: Beyond Language Selected Videos 1983 – 2008.

A pioneer of British video art, once described in Art Monthly as 'the Henry Ford of independent video', George Barber was a founding member of ZG Magazine and a leading figure in the Scratch Video phenomenon of the 1980s. Moving away from Scratch in the early '90s, Barber created many lo-tech video pieces and was influential in defining the then emergent 'slacker' aesthetic. Narrative is at the centre of much of his work, whether deconstructing it as in Scratch, or creating humorous and absurd situations to find existential meaning in the margins of modern life. Beyond Language presents a broad selection of Barber's influential video work from past 30 years from proto-Scratch works of the early '80s to his recent return to assemblage and appropriation.

'..unless you have unlimited funds and time, it's very difficult to say what you can offer the world that isn't directly linked to your personality. Okay, so you live this particular limited life but no two lives are ever the same; with little funding it seemed to me that the biggest space left is really a novelistic one, a place where you can use your imagination and speak, confess, admit…' - George Barber, "'S'ap'nin' Man? to 'What Blow, Blud?", Filmwaves

George Barber/Beyond Language is curated by Matthew Noel-Tod for LUX
Beyond Language is supported by the University for the Creative Arts Research Fund. LUX is supported by Arts Council England

PROGRAMME

Tilt 1983 5' 37"
Scratch Video was the no-budget political video-collage movement of the early 1980s and Barber was always the most polished of these artists, and Tilt shows his ability to make seductive, easy-viewing pieces, while maintaining a subversive undercurrent.

Absence of Satan 1985 4' 46"
Paul Newman appears eating salad and soon the famous sequence of Paul Newman closing a car door cut with a helicopter takes place. Absence of Satan is probably one of George Barber's best Scratch works and is a deft reworking of cinematic narrative and cliché.

Arts Council GB Scratch 1988 1' 34"
'Rodney Wilson commissioned this as a celebration of all the work that his section of the Arts Council did. It is the best thing Rodney ever did.' GB

The Venetian Ghost 1988 13' 25"
What's it like being a Renaissance man when your host is a jerk-of-all-trades? What's it like being obsessed with memory when your host lives in the perpetual present?
George Barber's The Venetian Ghost has as its hero a former ruler of Venice who, as a result of a semantic boo-boo, finds himself catapulted from the High Culture of Venice, Italia, to the High camp of Venice, LA. Barber plays up these oppositions in his usual offbeat style; having the figure of the ghost keyed in cartoon-like with Charlie and family - good-time Californians to a fault.

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1001 Colours Andy Never Thought Of 1989 2' 26"
1001 Colours Andy Never Thought Of takes the scratch genre to a postmodern extreme by processing and colouring Andy Warhol's Marilyn prints. Warhol's famous print undergoes intense changes of tone, as a whole spectrum of colours slowly slide across the screen to the lush, over- the-top muzak on the soundtrack.

Schweppes Ad 1993 2' 19"
The longing created by advertising is satirised in this remix of Schweppes advertising.

Hovis Ad 1994 52"
Barber's witty deconstructions of advertising and product (like Schweppes Ad and The Story of Wash and Go), merge here with the voice of his monologue films. In Hovis Ad we're offered the inside story of the long running Hovis Ad as Barber's voice over highlights the psychological emptiness of the narratives delivered daily by consumer culture.

Passing Ship 1994 6' 34"
As in earlier tapes, Barber appropriates popular film culture and engages with it on his own terms. He reclines in his bath narrating, in a loosely constructed monologue, an account of how he survived a plane crash over water and the events which led up to it. A montage of 1970s American disaster films accompany and interact with his tongue-in-cheek account. Passing Ship is concerned with ambiguity in the representation of events.

The Story Of Wash & Go 1995 2' 54"
A lo-fi dramatisation of Vidal's Sassoon's momentous, groundbreaking invention of the shampoo Wash and Go.

The Weather 1995 1' 29"
Barber's adventures with graphics are here exploited to the full as a TV weatherman commands a very exciting weather report. Actor Brian Hickey performs a parody of a TV weatherman in a film which reminds us just how mannered most weather presentations are.

I Was Once Involved In A Shit Show 2003 6' 56"
I Was Once Involved in a Shit Show is a monologue recollection of an art event that tallies with what many artists experience when they are involved in putting on unfunded group shows.

Refusing Potatoes 2003 5' 45"
Barber constructs a curious biography around his father's relationship to his nephew Alan Rickman who he dislikes one Christmas for refusing to eat potatoes – and the Barber family are later shocked at the Premiere to find that Rickman has ripped them off and used their father's speech in the movie Michael Collins.

Following Your Heart Can Lead to Wonderful Things 2008 6' 03"
Following Your Heart.. uses off-air adverts, minor films and manipulates them into a new artistic experience. The adverts all relate to the 'heart' in some way, either through health or in the usual capitalistic fashion asking people to consume by appealing to their emotions. A variety of adverts are used, ranging from mobile campaigns, credit cards, bread, new DVDs, to Fantastic Voyage, the classic film about a miniature craft inserted into some poor soul's blood stream.

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learning

Technical Workshops
Lumen run a year round series of workshops aimed at demystifying the audio visual equipment used for producing experimental film, video and sound art.

Digital projection for exhibitions - £25
Projection has become part of art events & exhibition screenings. It also impacts the art itself. This workshop will give you practical skills for creative application.

Sound/sonic art - £25
Sonic/sound art is becoming an intrinsic part of media art. Learn how to use a portable sound recorder for creating broadcast quality sound art montages.

8 people maximum per workshop

discussion

Curators' panel discussion
An expert panel discuss media art exhibition.
Chaired by Deborah Chan from the North West Media Arts Network, with Layla Bloom curator at The Stanley and Audrey Burton Gallery, Kwong Lee director at Castlefield Gallery Manchester, Moira Innes director/curator at Leeds Met Gallery, Janet Jennings (tbc) director of LoveBytes festival, Bill Howard director of the London based artists group The Projection Gallery.

lumen what we do

We run a year round artistic programme supporting artists working with media & technology. This includes the Evolution festival.

We provide a professional audio visual hire & consultancy service for small and large scale projects.

NEW: We deliver year round learning and training events.
This includes technical workshops that aim to demystify equipment and technology for artists.

We have just launched Screening Lab. It is a project space avaible to develop your ideas and mount exhibitions.

Full details at www.lumen.org.uk

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festival schedule

Launch Event and Suki Chan!s daily exhibition - no charge

£5 all events
(unless otherwise stated)

Wednesday 13th May
Interval II - Suki Chan 12-6pm Pavilion Gallery, Holbeck
Launch event 6-8pm Leeds Met Gallery
Lux Two film programme 8.30-10pm Hyde Park Picture Hse

Thursday 14th May
Interval II - Suki Chan 12-6pm Pavilion Gallery, Holbeck
Projection Gallery Two films 4-5.45pm Hyde Park Picture Hse
Workshop Projection for exhibition 3-5.30pm Lumen Screening Lab

BASE - show & tell event 6-8pm Leeds Met Gallery
Baerbel Neubauer animation 6-7.45pm Hyde Park Picture Hse
Lux One film programme 6.30-8pm The Burton Gallery
Projection Gallery One films 8.15-9.45pm Hyde Pk Picture Hse

Friday 15th May
Interval II - Suki Chan 12-6pm Pavilion Gallery, Holbeck
Workshop Recording sound art 3-5.30pm Lumen Screening Lab

Journey - Lily Markiewicz 5.30-6.40pm Leeds Met Gallery
Projection Gallery One films 5.30-7pm The Burton Gallery
Projection Gallery Two films 7-8pm Leeds Met Gallery
(with director's introduction)

Saturday 16th May
Curators' discussion panel 1.30-3pm The Burton Gallery
George Barber retrospective 4-5.45pm Hyde Park Picture Hse
Lux Two film programme 6-7.15pm Hyde Park Picture Hse
Avoid - live sonic art evening 7pm-1 Patrick Street Studios

Venue details:
Hyde Park Picture House cinema - 73 Brudenell Road, Leeds LS6
Leeds Met Gallery - Civic Quarter, Leeds LS1
Lumen Screening Lab project space - Unit 34, Barkston House Croydon Street, Leeds LS11 9RT
Patrick Street Studios - East Street Arts, St. Mary!s Lane, Leeds, LS9
Pavilion Gallery - 7 Saw Mill Yard, Round Foundry, Leeds LS11 7WH
The (Stanley& Audrey) Burton Gallery - University of Leeds, Parkinson Building, Woodhouse Lane LS2

Booking
door sales at each event if not sold out

0113 812 5998 Leeds Met Gallery events
0113 343 2777 The Stanley & Audrey Burton Gallery events
0113 275 2045 Hyde Park Picture House (online booking available)
0113 246 9850 Lumen workshops (£25)
0113 245 5570 Avoid sound peformance event (Jumbo Records)

www.lumen.org.uk

Our thanks to everyone involved who made this 2009 Evolution happen