

WE (NOT I)

SCREENING: NASHASHIBI/SKAER

WED 29 APR 2015, 7PM, CLORE STUDIO

COMMITMENT - to being NLS...
Time - Time LAPS
Time to make
Timelessness -

FLASH NO DOUBLE

Paul Nash
Paul Nash
OUR MAGNOLIA

ART H. Reference

ship - Boston
Whales -
Wey

NO SPEAK
FILMING OF
PAINTING ART
VERY...

Why films?

want control me?

ART HISTORY

MALE - Nash
- mistress

DOUBLE / INVERSION

SILENCE / EXPLAIN

→ CAMERA → DOUBLE VISION?

* WHY FILM JOSEPHINE?

- ~~seen in chronological order~~

- met? / Women work together?

- work's practice how to make?

→ New voice? together?

(empathy / success) (friendship)

- special time - makes time time / time poverty

↳ long time

Where

Work / Personal
Role...

CARE OF THE

ART / AMERICA
together

Agency

WE (NOT I)

WE (Not I) is a series of collaborative working meetings, presentations and events with over 40 female artists, writers and curators, that will produce and distribute content addressing questions around the role of "We" in contemporary art practice. Events take place across the SLG, Raven Row, Flat Time House and Cubitt, ending with a symposium at the SLG on Saturday, 2 May, from 12-7pm: *On Creativity and Value*.

NASHASHIBI/SKAER

Rosalind Nashashibi and Lucy Skaer have, alongside their individual practices, been making films together since 2005, these collaborative films invoke images that attempt to enact transformations among actors, objects and contexts. This is the first time all of their collaborative films are presented together. The screening is followed by a discussion with the two artists about their collaborative practice and their preparations during the *WE (Not I)* sessions for their forthcoming film.

Ambassador

(HD 2 screen composite) ProRes Quicktime file, silent, 6 mins

Ambassador is the first collaborative film by Rosalind Nashashibi and Lucy Skaer. Coming together, the two artists have created a film portrait of the British Consul General in Hong Kong in his residence on Hong Kong Island. Two simultaneous screens, one above the other, display small scenes of the Consul's day as he moves about the house, interspersed with prolonged gazes at the luxurious interior or details such as his impeccably polished shoes underneath the desk. Nashashibi and Skaer play subtle formal tricks, switching the orientation of images, so that at times the lower screen appears to mirror its counterpart.

Flash in the Metropolitan

16mm print, silent, 4 mins

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.

Pygmalion Event

(HD 2 screen composite) ProRes Quicktime file, silent, 4 mins

The simultaneous double projection of *Pygmalion Event* is concerned with the topic of metamorphosis and the transitions in the process of cognition. The left-hand screen shows the priest of the chapel at the dominican monastery in Vence, France, as he puts on his robes and presents them to the viewer. The chapel in Vence was designed by Henri Matisse as a Gesamtkunstwerk (an untranslatable German term denoting a "total", "complete" artwork). On the right-hand screen a movie is projected that appears to react, as it were, to the scene on the left-hand screen, for its images correspond to the actions of the priest. Just like two different linguistic systems which read and react to each other, the images change because of their respective counterparts.

(Agency) of objects

Our Magnolia

16mm print, sound, 5 mins

Our Magnolia is a single channel 16mm film that takes as its starting point Paul Nash's extraordinary 1944 painting *Flight of the Magnolia*, conceived when the threat of a German invasion of England embued the sky with a new anxiety: the potential to blossom with explosions or parachutes. The film intercuts details of Nash's aerial magnolia with other images: actual magnolia blossoms, a video of planes on a runway, footage of the response to the looting of Iraq's National Museum, and a desk with a progressively more haunting photograph of Margaret Thatcher. Nash's reparative picture becomes more and more menacing as the film constructs its flight amid other contexts.

FORTHCOMING EVENTS

WE (Not I) Symposium: On Creativity and Value
Sat 2 May, 12-7pm, £5/£3 conc, Clore Studio, Booking Essential

A full day symposium including presentations by: Christine Battersby, Eva Kenny, Andrea Phillips and Vivian Zherl, and a screening by Lis Rhodes. The symposium comes to a close with a launch of the publication *Love your Parasites (Baroque edition)* and a free performance from 6-7pm of *Amygdala N.O.S* by France-Lise McGurn, Kimberley O'Neill and Cara Tolmie

Vote of Confidence: Panel Discussion

Sun 3 May, 2-4pm, Free, Clore Studio, Booking Essential

As part of *SHOW OF HANDS*, a weekend of free talks, performances, screenings and workshops across south London, the SLG presents a discussion chaired by the South London Gallery and Black Cultural Archives' Youth Boards to explore young people's relationship to politics.

Booking for most events is essential. Book via our website or call 020 7703 6120.

Fans pay less for tickets - join from £20 per year. Until 31 May 2015 FANS enjoy a 10% discount in-store across all books, stationery, gift items and products in the SLG bookshop.
www.southlondongallery.org/fans

Symposium
Attend
Email all

SLG

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