

TATE FILM

ASSEMBLY: A SURVEY OF RECENT ARTISTS' FILM AND VIDEO IN BRITAIN 2008-2013

Questions of Progress I & II
Tate Britain, Clore Auditorium



只為了看出它的模式

Hilary Koob-Sassen, *Faith in Infrastructure* 2009, animation still. Courtesy the artist © Hilary Koob-Sassen

UPCOMING ASSEMBLY SCREENINGS

COMPOSITE I

Sunday 9 March 2014 15.00–17.00

COMPOSITE II

Monday 10 March 2014 19.00–21.00

ASSEMBLY CLOSING EVENT

THE WAYWARD CANON PRESENTS YOGA HORROR

MARK AERIAL WALLER

Saturday 15 March 2014 19.00–22.00

Assembly: A Survey of Artists' Film and Video in Britain 2008–2013 is curated by Stuart Comer, formerly Tate, now chief curator Media and Performance, MoMA; George Clark, Tate Modern; and Melissa Blanchflower, Tate Britain; with independent curators Simon Payne and Andrew Vallance.

Tate Film is supported by
Maja Hoffmann / LUMA Foundation
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Bilge Ogut-Cumbusyan & Haro Cumbusyan

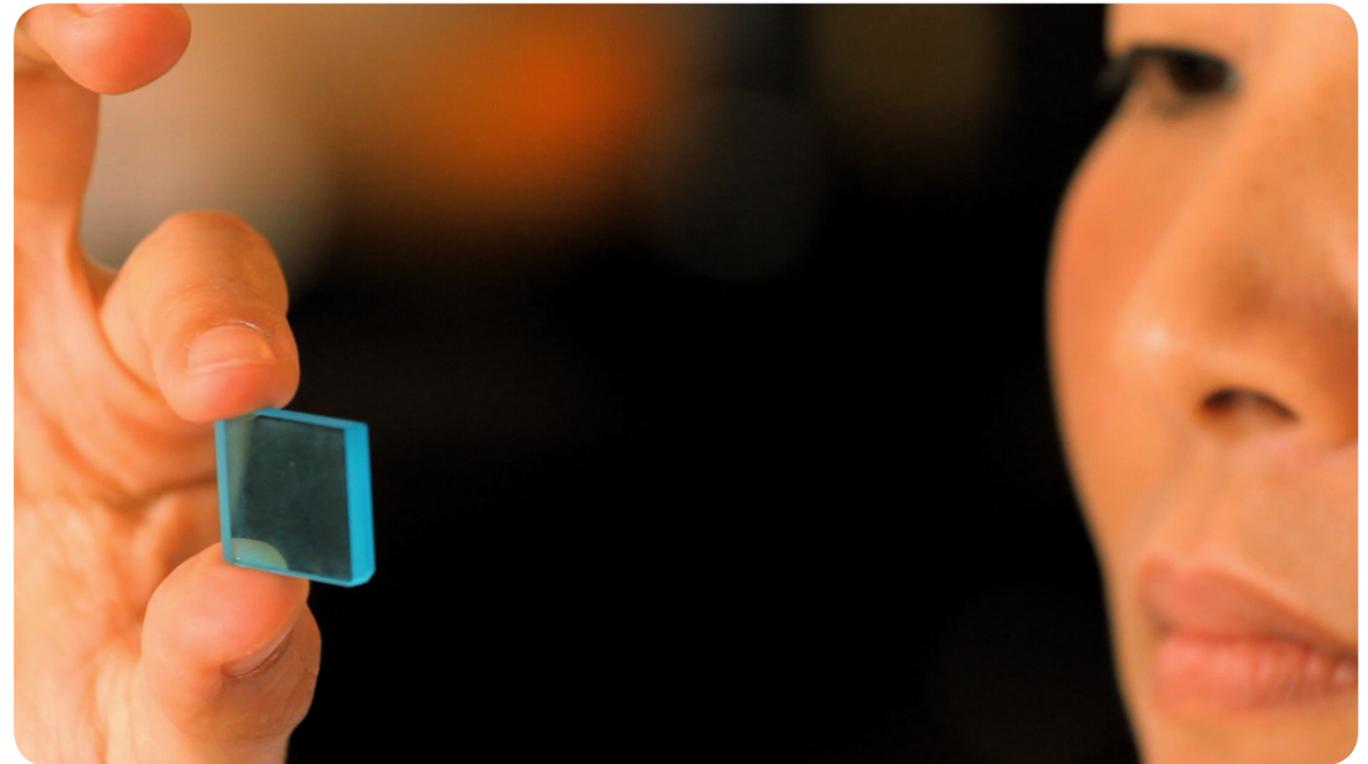
tate.org.uk/film

Thoughts, comments, reviews?

 Tatefilm

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BRITAIN
TATE



The Otolith Group *The Radiant* 2012, video still. Courtesy the artists. © The Otolith Group

These cinematic documents re-assert the fragility of humanity at the heart of technology's broken promises.

ADAM CURTIS, GRAHAM ELLARD & STEPHEN JOHNSTONE, HILARY KOOB-SASSEN, KAREN MIRZA & BRAD BUTLER, THE OTOLITH GROUP, EMILY RICHARDSON, THOMSON AND CRAIGHEAD, JANE AND LOUISE WILSON

BRITAIN
TATE

ASSEMBLY: A SURVEY OF RECENT ARTISTS' FILM AND VIDEO IN BRITAIN 2008 – 2013

Assembly is a major survey of internationally acclaimed single-screen artists' film and video. Including more than eighty artists, the list is drawn from thirty-six leading international film specialists who were invited to nominate outstanding recent works. Screenings take place at Tate Britain in the Clore Auditorium: on Sundays, feature length films are shown, and on Mondays curated programmes of shorter films are followed by discussions with invited speakers and the artists. Each weekly theme suggests a contested area of practice and prompts a dialogue that continues from one screening to the next, encouraging discussion and debate about contemporary film and video.

The popularity of film and video has surged during the last decade, with screenings occurring in numerous venues from galleries to film festivals, from television to online. The development of digital technology has particularly impacted the distribution, aesthetics and accessibility of artists' cinema. Reflecting this expanded field, *Assembly* is a unique opportunity to consider what is being produced here and now, throwing into relief and celebrating differences across various artists' practices in the medium.

QUESTIONS OF PROGRESS I Sunday 2 March, 12.00–18.00

ALL WATCHED OVER BY MACHINES OF LOVING GRACE Adam Curtis, 2011 Video, 180 min

Although we don't realise it, the way we see everything in the world today is through the eyes of the computers. – Adam Curtis

The title of this BBC series comes from a 1967 poem by Richard Brautigan, in which he envisions a world of cybernetics so advanced that the balance of nature is restored and there is no need for human labour.

Adam Curtis (born 1955, UK) Lives and works in London

Curtis is a journalist and documentary maker. Film credits include *Italians* (1984), *Modern Times* (1997) and *The Century of the Self* (2002). Awards include the Alan Clarke Award for Outstanding Contribution to Television, British Academy Television ----Awards (2006) and the inaugural Sheffield Inspiration Award, Sheffield Doc/Fest (2009).

INTERVAL

THE TOXIC CAMERA Jane and Louise Wilson, 2012 HD video, 22 min

Inspired by Soviet filmmaker Vladimir Shevchenko's film *Chernobyl: a Chronicle of Difficult Weeks* (1986), the Wilsons' work explores interconnecting stories from interviews with survivors of the Chernobyl nuclear disaster as well as with Shevchenko's film crew, twenty-five years after the accident.

Jane and Louise Wilson (born 1967, Newcastle upon Tyne) Live and work in London

Select recent exhibitions include *Tomorrow was already here*, Tamayo Museum, Mexico City (2012-13), *Tempo Suspense*, CAM Gulbenkian, Lisbon, Portugal (2010) and forthcoming group exhibition *Ruin Lust*, Tate Britain (2014). They were nominated for the Turner Prize (1999).

THE RADIANT The Otolith Group, 2012 HD video, 64 min

A response to the partial meltdown of the Fukushima Daiichi power plant after the Tōhoku earthquake and tsunami (2011), *The Radiant* examines the history of nuclear energy in Japan. The film travels through time and space, invoking the historical promise of nuclear energy and summoning the future threat of radiation that converges upon the present.

The Otolith Group (founded 2002) are Kodwo Eshun (born 1966, London) and Anjalika Sagar (born 1968, London) Live and work in London

The Group's artistic work explores moving image, sound, text and curatorial practice and functions as a platform for discussion on contemporary artistic production. Recent exhibitions include *The Shadows Took Shape*, Studio Museum in Harlem, New York (2013) and their first major retrospective *In the Year of the Quiet Sun*, Bergen Kunsthall, Norway (2014). The Otolith Group were nominated for the Turner Prize (2010).

QUESTIONS OF PROGRESS II Monday 3 March, 19.00 – 21.00

A SHORT FILM ABOUT WAR Thomson and Craighead, 2009–10 HD video, 10 min

This work is made entirely from information found on the internet. Viewers are taken around the world to a variety of war zones

as seen through the collective eyes of the online photo sharing website Flickr, and as witnessed by military and civilian bloggers.

Jon Thomson (born 1969, UK) and Alison Craighead (born 1971, UK) Live and work in London

Thomson and Craighead have shown extensively at galleries, film festivals and for site-specific commissions in the UK and internationally. Venues include: the British Film Institute, London (2007); FACT, Liverpool (2012); solo exhibition, Dundee Contemporary Arts (2014). They won the Arts Foundation Award (2005) and were nominated for the Samsung Art Prize (2012).

DEEP STATE Karen Mirza & Brad Butler, 2012–2014 Script by China Miéville Video, 45 min

Working in collaboration with author China Miéville, *Deep State* highlights the shadowy world of powerful special interests and secretive top-level relationships. The film looks at the history of protest around the world and the efforts of governments and organisations to weaken or dismantle popular uprisings.

Commissioned by Film and Video Umbrella Funded by Arts Council England and London Councils. Representation by waterside contemporary (London) and Galeri NON (Istanbul) www.museumofnonparticipation.org

Karen Mirza (born 1970, UK) and Brad Butler (born 1973, UK) Live and work in London

Recent exhibitions include *The Museum of non Participation: The New Deal*, the Walker Art Center (2013), *Performa 13*, New York (2013) and *Derin Devlet* (Deep State), Galeri NON (2014). They were shortlisted for the Film London Derek Jarman Award (2012).

FAITH IN INFRASTRUCTURE Hilary Koob-Sassen, 2009 Video, 16 min

Working with text, song, sculpture, animation and performance, *Faith in Infrastructure* reflects upon the complexities of our current bio-economic situation.

Hilary Koob-Sassen (born 1975, New York)
Lives and works in London
Koob-Sassen's work has been exhibited at film festivals and galleries internationally, including: Athens Biennial (2009); Transmediale Festival, Berlin (2009); and the Serpentine Gallery, London (2008).

Koob-Sassen was nominated for the Film London Derek Jarman Award (2011).

THINGS TO COME Graham Ellard & Stephen Johnstone, 2010 16mm, 6 min

Based on a series of unpublished photographs of László Moholy-Nagy's 'future city' this work creates a dynamic play of light, shadow and reflection through the use of extreme close-ups across and around a large, highly abstract, metal and glass model.

Graham Ellard (born 1960, UK) & Stephen Johnstone (born 1959, UK) Live and work in London

Graham Ellard and Stephen Johnstone have collaborated since 1993. Ellard is a Reader in the School of Art at Central Saint Martins College of Art and Design, Johnstone is a Reader at Goldsmiths, University of London. Their work has been shown in galleries and museums internationally, including the Centre Pompidou (1994), Tate Liverpool (1995), the Museum of Contemporary Art, Sydney (1996), and Triennale Design Museum, Milan (2013).

THE FUTURIST Emily Richardson, 2010 HD video, 4 min

The Futurist is part of a series of films made in independent cinemas. The film is composed of a single 360 degree animated shot in an empty 1920s cinema where the sound becomes a cacophony of past projections and the aural experience is closer to that of the projectionist than the audience.

Emily Richardson (born 1971, UK) Lives and works in the UK

Richardson's work has been shown in galleries and at festivals internationally including Tate Modern (2003–4; 2012), New York Film Festival (2006) and the Barbican, London (2013). Richardson was awarded the Gilles Dusein Prize, Paris (2009).

Tate Film acknowledges additional research for screening notes by Joseph Herring.

From top:

Adam Curtis, *All Watched Over by Machines of Loving Grace* 2011, video still Courtesy the artist © BBC / Creative Commons

Jane and Louise Wilson *The Toxic Camera* 2012, HD video still Courtesy the artists; Forma Arts; and Arts Council England. © Jane and Louise Wilson

Karen Mirza & Brad Butler, *Deep State* 2012, video still Courtesy the artists. © Karen Mirza & Brad Butler.

Graham Ellard & Stephen Johnstone, *Things to Come* 2011, film still Courtesy the artist © Graham Ellard & Stephen Johnstone

Thomson and Craighead, *A short film about war 2009–10*, HD video still Courtesy the artists. © Thomson and Craighead

Emily Richardson, *The Futurist* 2010, HD video still Courtesy the artist © Emily Richardson

