

# TATE FILM

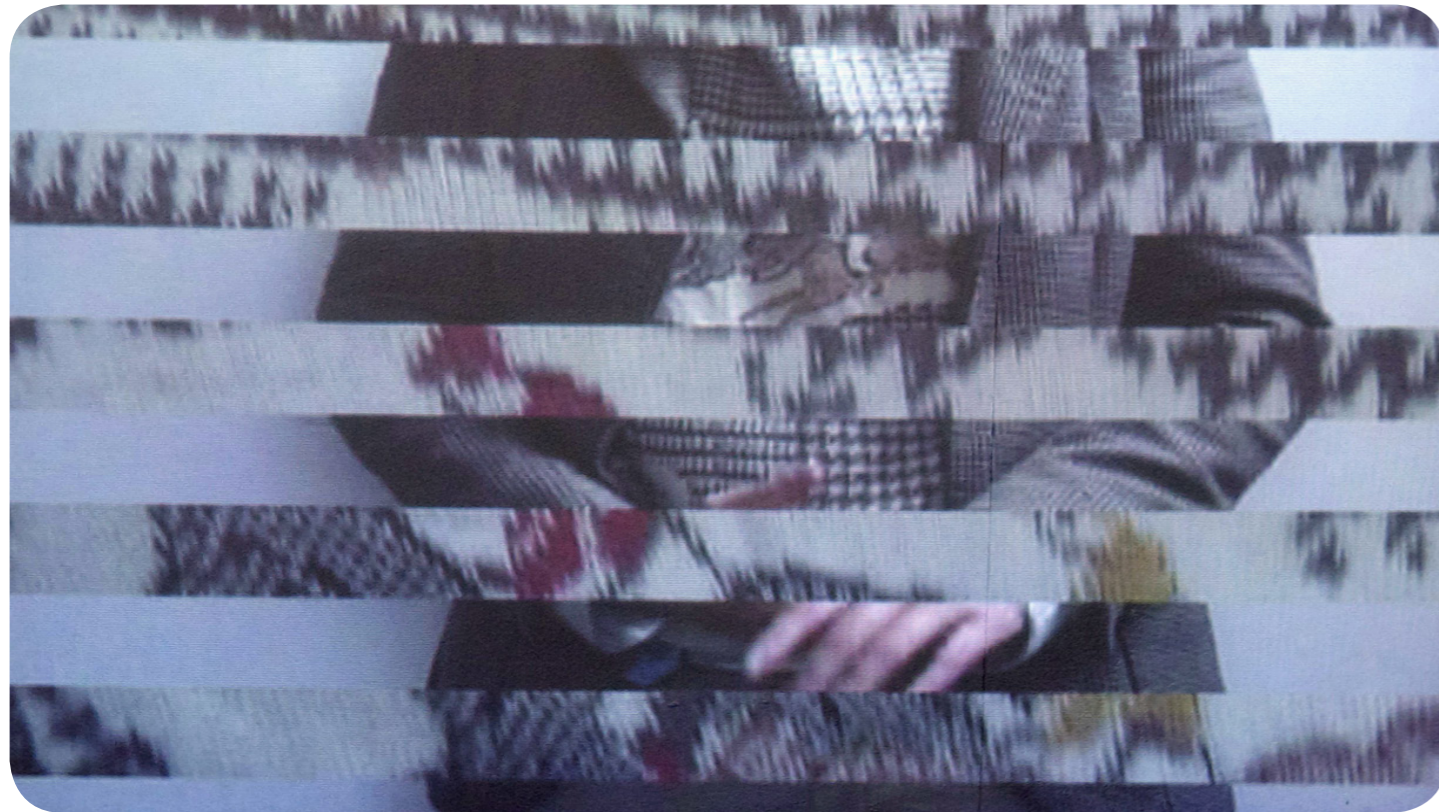
**ASSEMBLY: A SURVEY OF RECENT  
ARTISTS' FILM AND VIDEO IN BRITAIN 2008 – 2013**

## **THE RESEMBLANCE OF THINGS I & II**

Tate Britain, Clore Auditorium

I: Sunday 1 December 2013, 15.00

II: Monday 2 December 2013, 19.00



Laure Prouvost *IT, HIT, HEAT 2010*, video still. Courtesy the artist and MOTINTERNATIONAL. © Laure Prouvost



James Richards *Rosebud 2013*, HD video still, Image courtesy the artist, Cabinet, London; and Rodeo, Istanbul © James Richards

This programme considers the significance of everyday objects and images through studied compositions, crash edits, music and fragmented language.

**SEBASTIAN BUERKNER, PETER GIDAL, MARK LECKEY, SIMON MARTIN,  
JAYNE PARKER, LAURE PROUVOST, JAMES RICHARDS, EMILY WARDILL**

[tate.org.uk/film](http://tate.org.uk/film)

Thoughts, comments, reviews?

 Tate Britain

 @tatefilm

*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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**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.

**UPCOMING ASSEMBLY SCREENINGS  
AT CLORE AUDITORIUM  
TATE BRITAIN**

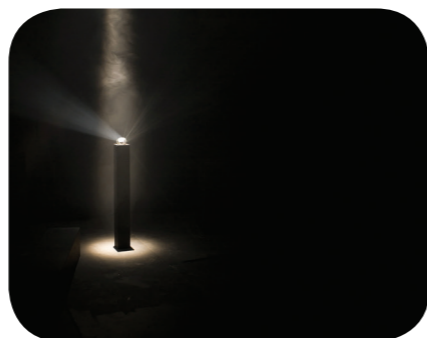
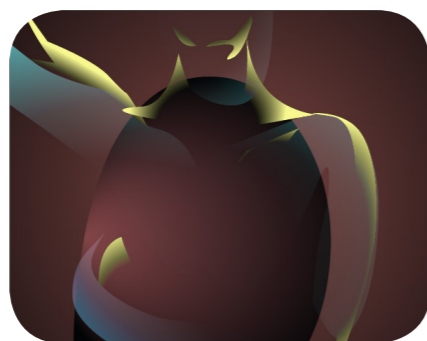
**Assembly: Ceremony I**  
Sunday 8 December 2013, 15.00

**Assembly: Ceremony II**  
Monday 9 December 2013, 19.00

**Assembly Regeneration I**  
Sunday 12 January 2014, 15.00

**Assembly Regeneration II**  
Monday 13 January 2014, 19.00

Assembly continues with screenings on Sundays and Mondays until 15 March. Visit [tate.org.uk/film](http://tate.org.uk/film)



Images from top clockwise: Mark Leckey, *Cinema in the Round* 2008, video still. Courtesy the artist and Cabinet, London. © Mark Leckey, Jayne Parker, *Trilogy: Kettle's Yard* 2008, 16mm transferred to video still. Courtesy the artist. © Jayne Parker, Emily Wardill, *The Diamond (Descartes' Daughter)* 2008, 16mm still. Courtesy the artist, Jonathan Viner Gallery, London, STANDARD (OSLO), Oslo, Allman-Siegel Gallery, San Francisco and Carlier Gebauer, Berlin. © Emily Wardill, Simon Martin, *Louis Ghost Chair*, 2011 Image David Pearson. Courtesy the artist and MOTINTERNATIONAL. © Simon Martin, Sebastian Buerkner *Triband* 2010, video still. Courtesy the artist. © Sebastian Buerkner

**PROGRAMME NOTES**

**The Resemblance of Things I**  
Sunday 1 December 2013

**CINEMA IN THE ROUND**  
Mark Leckey, 2008  
video, colour, sound, 43 min

Referencing images such as cartoon character Felix the Cat and paintings by Philip Guston, this video shows us the interplay between two and three dimensions.

Mark Leckey (born 1964, Birkenhead) Selected solo exhibitions include *On Pleasure Bent*, Hammer Museum, Los Angeles (2013) and *See We Assemble*, Serpentine Gallery (2011). His work was included in the group exhibition *Il Palazzo Enciclopedico*, Venice Biennale (2013). In 2008 he was awarded the Turner Prize.

**The Resemblance of Things II**  
Monday 2 December 2013

**TRIBAND**  
Sebastian Buerkner, 2010  
HD video, sound, 4 min

A multitude of animated objects and scenes of suspended drama flicker and alternate to bring different elements together in this video. The seemingly conjoined images and patterns produce new meanings and images that dwell between identifiable forms.

Sebastian Buerkner (born 1975, Berlin) Selected solo exhibitions include *SUSY and Destiny*, Sketch, London (2010) and *Glove*, Tramway, Glasgow (2009). Recent screenings include *Tracing the Line*, South London Gallery (2010) *Surreal Solar Cinema*, Barbican, London (2010).

**THE DIAMOND  
(DESCARTES' DAUGHTER)**  
Emily Wardill, 2008  
16 mm, colour, sound, 11 min

This work's starting point is the mythical story of Descartes' dead daughter, a tale interwoven with other scenes that derive from Wardill's partial memories, including the image of a diamond protected by lasers. A figure with illuminated limbs also evokes Étienne-Jules Marey's (1830–1904) chronophotography, referencing the pre-history of cinema.

Emily Wardill (born 1977, Rugby) Recent exhibitions include, *Fulll Firearms*,

Serpentine Gallery, London (2012) and *Game Keepers Without Game*, The Showroom, London (2010) and group exhibitions include *The British Art Show 7*, (2010–11) and *Art Now: Beating the Bounds*, Tate Britain, London (2009).

**LOUIS GHOST CHAIR**  
Simon Martin, 2012  
video, colour, sound, 17 min

This work reflects on design history through its consideration of a Louis XV armchair and Philippe Starck's contemporary homage. These two pieces of iconic furniture are illuminated through a commentary that contemplates technique, distinctions between artisan and modern manufacturing, and the cultural and aesthetic value of originality and reproduction.

Simon Martin (born 1965, Cheshire) Recent solo exhibitions include *UR Feeling*, Camden Arts Centre, London (2012); and *Untitled*, Chisenhale Gallery, London (2008). Martin was the recipient of a Paul Hamlyn Award in 2008 and short-listed for the Jarman Award in 2009.

Simon Martin's *Louis Ghost Chair* was commissioned by Film and Video Umbrella and the Holburne Museum, Bath, in association with Collective, Edinburgh, Northern Gallery for Contemporary Art, Sunderland and Elena Hill. Supported by Arts Council England with additional support from Henry Moore Foundation.

**TRILOGY: KETTLE'S YARD**  
Jayne Parker, 2008  
16mm on video, colour,  
sound, 25 min

*Linear Construction*, *Woman with Arms Crossed* and *Arc*, comprise a trilogy of films made at Kettle's Yard gallery in Cambridge featuring performances by cellist Anton Lukoszevics and objects from the gallery's permanent collection. The relationship between the music, performance and the film's form suggest layered associations and metaphors.

Jayne Parker (born 1957, Nottingham) Parker presented a retrospective of her films at the BFI Southbank as part of *Maya Deren: 50 Years On* (2011). *Trilogy: Kettle's Yard* was premiered at London Film Festival (2008). Her work featured in *A Century of Artists' Film in Britain*, Tate Gallery, London (2003–4), and in numerous international festivals.

**IT, HIT, HEAT**  
Laure Prouvost, 2009  
video, colour, sound, 9 min

A narrative, of sorts, threads its way through a number of fast-paced intertitles and moving and stilled images of everyday occurrences, accented by dynamic sound. Pairings and sequences of images are familiar and disconcerting offering witty and visceral experiences.

Laure Prouvost (born 1978, Lille) Selected solo and group shows include Turner Prize, Derry-Londonderry (2013), Lyon Biennale 2013, *Kurt Schwitters in Britain*, Tate Britain (2013) and *Soundworks*, ICA, London (2013). In 2013 she was also awarded the Max Mara Art Prize for Women.

**ROSEBUD**  
James Richards, 2013  
HD video, b&w, sound, 13 min

The taut surface of a pond cuts to sexually explicit photographs in library books, which have been censored through the intense scratching of the image. The familiar and prohibited are thrown into relief, in unexpected combinations, which suggests a breaking down of surfaces and cultural (in)significance.

James Richards (born 1983, Cardiff) Selected solo exhibitions include *James Richards*, CCA Kitakyushu, Japan (2012) and *Not Blacking Out, Just Turning the Lights Off*, Chisenhale Gallery, London (2011). Group exhibitions included *Frozen Lakes*, Artist Space, New York (2013) and *Art Now*, Tate Britain (2010). Richards received the Jarman Award in 2012.

**CODA I and CODA II**  
Peter Gidal, 2013  
16 mm, colour,  
100 sec and 100 sec

The soundtrack to *Coda I* and *II* consists of three lines from a 1000 word story written by Gidal in 1971, read by William Burroughs. Gidal describes the film's 'so-called imagery' as 'a complex of barely visible cuts in space and time, the opposite of erasure, but nothing so much as visible.'

Peter Gidal (born 1946) Gidal has had retrospectives of his films at various venues including the ICA, London (1983) and the Centre Georges Pompidou, Paris (1996). He is also renowned as a writer and theorist, in particular for his influential publication *Structural Film Anthology* (BFI, 1976). *Coda I* and *Coda II* were shown at Frieze Film, London (2013).