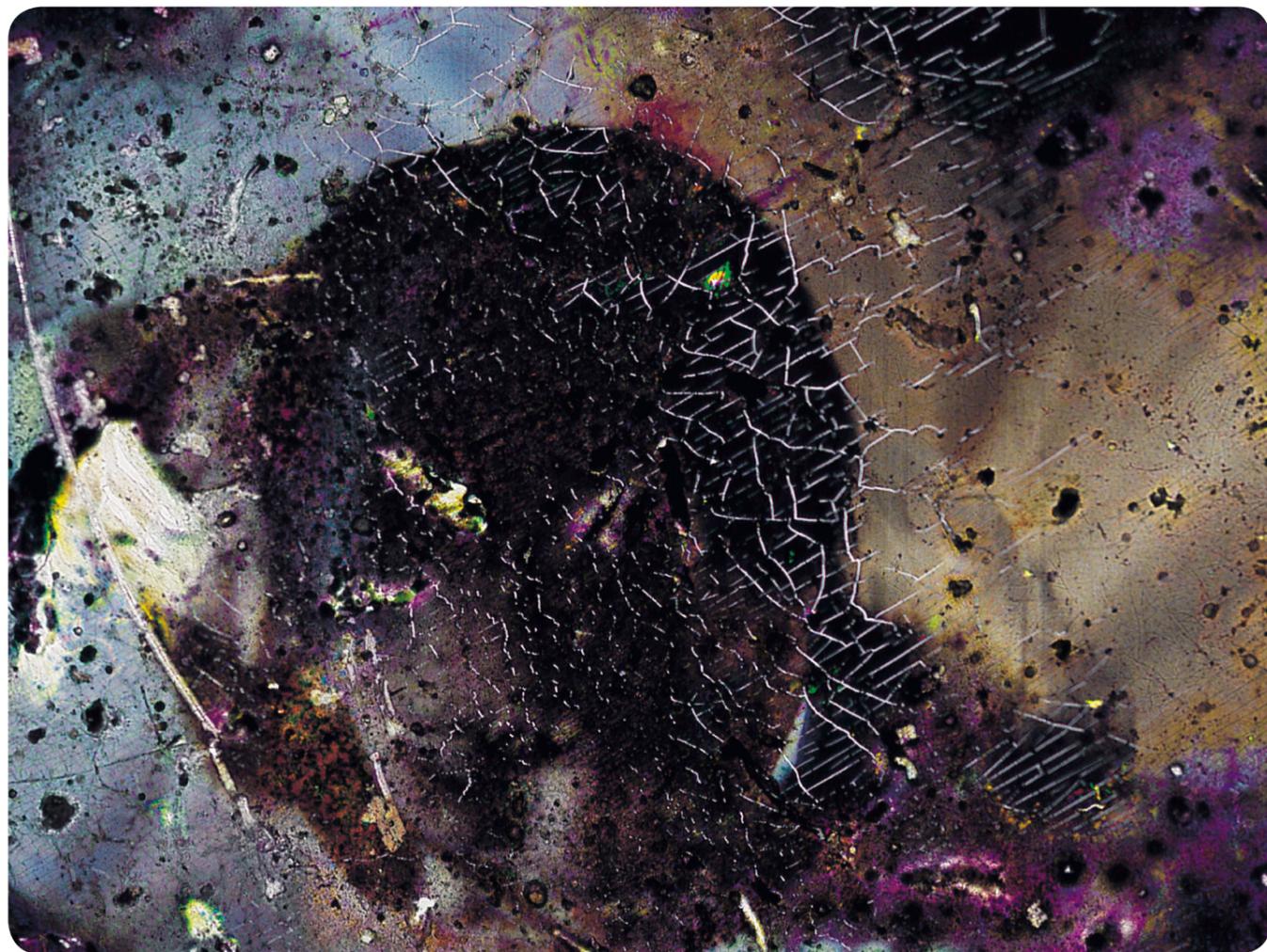


TATE FILM

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

Composite I & II
Tate Britain, Clore Auditorium
Sunday 9 March 2014, 15.00–17.00
Monday 10 March 2014, 19.00–21.00



Alia Syed *Priya* 2009–11. Film still. Courtesy the artist © Alia Syed



Malcolm Le Grice *FINITI* 2011/ 2013, (single projection version), video still. Courtesy the artist © Malcolm Le Grice

UPCOMING ASSEMBLY SCREENINGS

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
With additional support for *Assembly* from
Bilge Oğut-Cumbusyan & Haro Cumbusyan

tate.org.uk/film

Thoughts, comments, reviews?

 Tatefilm

 @tatefilm

BRITAIN
TATE

Through layering and synchronising colour, line and frame, these films span pop assemblage and enquiries into visual perception, playing on the flat surface of digital imaging.

**ED ATKINS, STEVEN CLAYDON, AURÉLIEN FROMENT,
ANTHEA HAMILTON, MAX HATTLER, MALCOLM LE GRICE,
SIMON PAYNE, RACHEL REUPKE, SEMICONDUCTOR, ALIA SYED**

Composite I features Malcolm Le Grice in conversation
with Simon Payne

Composite II is followed by artists in conversation
with critic and curator Isobel Harbison

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.

COMPOSITE I Sunday 9 March 2014

FINITI Malcolm Le Grice, 2011/2013 Single projection version, 47 min

'*FINITI* is a provisional form, designed to retain uncertainty and latency of interpretation and an emotional, psychological and intellectual engagement in fleeting moments like Joyce's *Finnegan's Wake*. I hope any interpretation of the whole is impossible. It stands for artistic experience over ideas.'

– Malcolm Le Grice

Malcolm Le Grice's *FINITI* is a meditation on the memories, moods and moments that comprise a human life, visualised in colour and movement.

Malcolm Le Grice (born 1940, Plymouth) Lives and works in UK

Le Grice was a core member of the London Filmmakers' Co-op and the expanded cinema group Filmaktion. His films have featured in international film festivals and exhibitions including *Filmaktion* (2012), Tate Modern Tanks, *X-Screen* (2004), the Museum of Modern Art, Vienna and *Documenta 6*, Kassel, Germany (1977). His writing includes the books *Abstract Film and Beyond* (1977) and *Experimental Cinema in the Digital Age* (2001).

COMPOSITE II Monday 10 March 2014



SECOND GIFT Aurélien Froment, 2010–12 HD video, 8 min

Froment's film features Friedrich Froebel's (1782–1852) second 'gift', an educational object designed to actively engage a child's attention. The film considers the object's history and function, through three different narrated interpretations.

Aurélien Froment (born 1976, France) Lives and works in Dublin

Froment has exhibited work in solo and group exhibitions including those held at Contemporary Art Gallery, Vancouver (2014), Turner Contemporary (2013), and the 55th Venice Biennale (2013).



VENICE – THE ESPRESSO EDIT Anthea Hamilton, 2011 Video, 5 min

Commissioned by Frieze Foundation, *Venice – The Espresso Edit* sees actor John Travolta and other popular culture references strut, pause and pose in a series of collaged animations reminiscent of computer screensavers, set to a Bee Gees soundtrack.

Anthea Hamilton (born 1978, UK) Lives and works in London

Hamilton's select exhibition history includes solo presentations *Let's Go*, Bloomberg Space, London (2013), *Sorry I'm Late*, firstsite, Colchester (2012) and *Gymnasium*, Chisenhale Gallery (2008). She performed *KABUKI* in the Tanks, Tate Modern (2012).

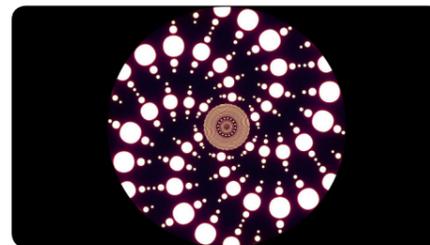


THE ANCIENT SET, Steven Claydon, 2008 Video, 9 min

Roman classicism is disconcertingly appropriated through digital means and made to suggest something strange and unruly. *The Ancient Set* combines images of historical objects with contemporary effects to emphasise that cultural understanding is subject to interpretation and perspective.

Steven Claydon (born 1969, UK) Lives and works in London

Claydon's work has been included in *British Art Show 7*, Hayward Gallery (2012), *Newspeak: British Art Now*, The Saatchi Gallery (2010) and *Light Box: From Earth*, Tate Britain (2005). Claydon's sculptural installations are part of Tate's collection.



SYNC Max Hattler, 2010 Video, 9 min

'The film is based on the idea that there is an underlying unchanging synchronisation at the centre of everything; a sync that was decided at the very beginning of time. Everything follows from it, everything is ruled by it: all time, all physics, all life.'

– Max Hattler

A centripetal force – suggesting both biological organisms and synthetic creations – oscillate hypnotically on an axis in this animated projection.

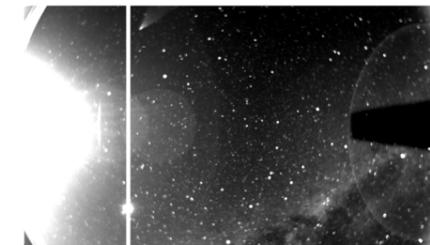
**Max Hattler (born 1976, Germany)
Lives and works in London and Germany**
Hattler's audiovisual performances have been exhibited internationally. *Sync* is included in Virginie Selavy (ed.) *The End: An Electric Sheep Anthology*. (Strange Attractor Press, 2011). Awards include Visual Music Award (First Prize), Frankfurt (2010), Grand Prix, International Festival of Movement on Screen, Liverpool (2011) and Bronze Design Lion, Cannes Lions International Festival of Creativity (2013).

PRIYA Alia Syed, 2008 16mm, colour, silent, 11 min

Priya is part of a series of photographic and filmic works that were buried in Syed's garden, wrapped in layers of bio-degradable waste. Seen from overhead, a woman circles endlessly in a whirling dance. She intermittently disappears within and subsequently emerges from the excoriated surface of the film.

Alia Syed (born 1964, Swansea) Lives and works in London

Syed is an experimental filmmaker whose work generally explores issues of identity, representation, and intercultural communication. Recent solo exhibitions include *Eating Grass*, Los Angeles County Museum of Art (2013) and *Imagine your own history*, Reina Sofia (2009). Select group exhibitions include *On Line*, Museum of Modern Art, New York (2010) and *A Century of Artists' Film in Britain*, Tate Britain (2003).



BLACK RAIN Semiconductor, 2009 HD video, 3 min

The source material for this cosmological film comes from images collected by a NASA twin satellite. The visual data is produced as the satellite monitors space for solar wind and 'coronal mass ejections' heading towards Earth.

Semiconductor (formed in 1999) Ruth Jarman (born 1973, Fareham) and Joe Gerhardt (born 1972, Oxford) Both live and work in London

Select solo exhibitions include *Worlds in the Making*, FACT Liverpool (2011) and *Black Box: Semiconductor*, Hirshhorn Museum, Washington DC (2008). Recent awards for their projects include the new media *Samsung Art + Prize UK* and the Golden Gate Award for New Visions, San Francisco International Film Festival (both 2012).

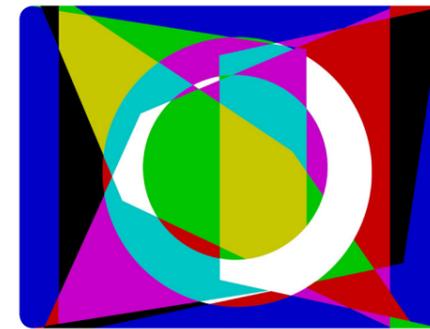


CONTAINING MATTERS OF NO VERY PEACEABLE COLOUR Rachel Reupke, 2009 Video, 5 min

Arrangements of clean towels are presented in isolation. A computer-generated narration lists the missing contents of the shot. *Containing Matters of no very peaceable Colour* alternates visual styles – from low-fi animation to found footage – concluding with a sequence of flash photography shot in a black marbled bathroom in Sao Paulo.

Rachel Reupke (born 1971, Henley-on-Thames) Lives and works in London

Reupke has recently featured in *Getting In*, South London Gallery and *Flatness: Cinema after the Internet*, Oberhausen Film Festival, (both 2013) and *Transformed Land*, Fondation Calouste Gulbenkian, Paris (2011).



VICE VERSA ET CETERA Simon Payne, 2010 Video, 10 min

Ten variations of four transitions transform the screen across fields of complementary colours. Interruptions between transitions build an increasingly frenetic momentum as the full spectrum of video colour turns to black and white.

Simon Payne (born 1975, Southampton) Lives and works in London

Recent screenings have formed part of *Filmic Constructivism*, European Media Arts Festival, Osnabrück, *Film Movement in Light*, National Portrait Gallery, *Touching Colour*, Hatton Gallery, Newcastle and *Film in Space*, Camden Arts Centre (all 2013).



DEATH MASK II: THE SCENT Ed Atkins, 2010 HD video, 9 min

Death Mask II: The Scent presents an immersive sequence of interconnected images – notably a large spherical fruit – repeated and distorted through various lighting effects and digital techniques.

Ed Atkins (born 1982, Oxford) Lives and works in London

Recent solo exhibitions include *Kunststahle*, Zurich (2014), *MoMA PS1*, New York (2013), *Bonn Kunstverein* (2012), and *Art Now*, Tate Britain (2011–12). Atkins was a recipient of The Jerwood / Film & Video Umbrella Award (2012).

Death Mask II was purchased for Tate with funds provided by the Brian and Nancy Pattenden Bequest 2012

Images:

Aurélien Froment *Second Gift* 2010, HD video, sound.
Courtesy Marcelle Alix, Paris © Aurélien Froment

Anthea Hamilton *Venice: The Espresso Edit* 2011, video still.
Courtesy the artist © Anthea Hamilton

Steven Claydon *The Ancient Set* 2008, video still.
The artist, courtesy Sadie Coles HQ, London. © Steven Claydon

Max Hattler *Sync* 2010, video still.
Courtesy the artist © Max Hattler

Semiconductor *Black Rain* 2009, HD video still.
Courtesy the artist © Semiconductor

Rachel Reupke *Containing Matters of no very peaceable Colour* 2009, video still.
Courtesy the artist © Rachel Reupke

Simon Payne *Vice Versa Et Cetera* 2010, video still.
Courtesy the artist © Simon Payne

Ed Atkins *Death Mask II: The Scent* 2010, HD video still.
© Ed Atkins