

FIXED END



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7. **Dan Walwin**
b. 1986 Somerset, UK. Lives and works in London.
BA (Hons) Fine Art, Goldsmiths College, London (2004-7)

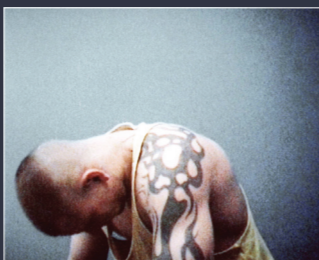
Inconceivable, Inevitable, 2008, Video, 2min
Courtesy the artist



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5. **Paul O'Kane**
b. 1960 UK. Lives and works in London.
He recently completed a PhD in History of Ideas at the University of London on 'A Hesitation of Things' (2009)

Carousel, 2002, Video, 25min
Courtesy the artist



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6. **Mark Raidpere**
b. 1975 Tallinn, Estonia. Lives and works in Tallinn.
Film Studies, Tallinn Pedagogical University, Estonia (2000-3)

10 Men, 2003, Video, 8min
Courtesy the artist and Galerie Michel Rein, Paris



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3. **Suki Chan**
b. 1977 Hong Kong. Lives and works in London and Manchester.
MA Fine Art, Chelsea School of Art, London (2008)
BA (Hons) Fine Art, Goldsmiths' College, London. (1996-9)

Interval II, single-screen & multi-screen, High Definition video, 2008, 18:29min
Commissioned by Chinese Arts Centre. Funded by Arts Council England, London with the support of Film London Artists' Moving Image Network / Courtesy the artist and TINTYPE



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4. **Juan Fontanive**
b. 1977 USA. Lives and works in Brooklyn, NY.
MA Fine Art, Royal College of Art, London (2006)
BA Fine Art, Syracuse University, Syracuse, New York (1999)

Quickness, 2009, watercolour and image-transfer on paper, steel, brass, aluminium and electronics, 10x10x9cm and *Timelines*, 2008, paper, brass, nylon, steel, rubber, motor, dimensions variable (pictured) / Courtesy the artist and Riflemaker



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1. **Asnat Austerlitz**
b. 1969 Kiriat-Tivon, Israel. Lives and works in Israel.
MA Fine Art, Slade School of Fine Art, London (2002-4)
Photography, Hadassah College, Jerusalem (1992-5)

Feather, 2005, 1:05min
Homage to John Cage, 2005, 1:02min (pictured)
GYM (I), 2002, 0:55sec / Courtesy the artist



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2. **Richard Bevan**
b. 1980 UK. Lives and works in London.
MA Fine Art Media, Slade School of Fine Art, London (2006-8)
BA (Hons) Fine Art / Printmaking, University of Wales Institute, Cardiff (1999-02)

Usher, four 16mm film loops, light sensors, speaker and sampler, 2008
Courtesy the artist

FOR THE SAKE ^{03.03.10}
OF THE IMAGE _{01.04.10}



INTRODUCTION

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For the Sake of the Image is part of the Jerwood *Encounters* series. *Encounters* exhibitions aim to explore the issues and territories in the borderlands between the main disciplinary fields of the Jerwood Visual Arts programme, which include drawing, painting, sculpture, applied arts, photography and moving image.

Two years ago we ran an open prize, the Jerwood Moving Image Awards, which sought to showcase and support artists making exceptional new work in the realm of short form digital moving image. The quality of work submitted through this specific initiative was outstanding. Artists' moving image practices are richly faceted and in inviting artist Suki Chan to curate a Jerwood *Encounter*, we wanted to continue learning about artists' approaches to making and sustaining work in this area.

For the Sake of the Image presents ten works by seven artists that together consider the potential of the moving image in its broadest sense. Taking and interrogating the fundamental interplay of sound and image in our perception and reception of moving image across a range of forms, the exhibition brings together work from kinetic sculpture to high definition digital video and installation. In doing so, Suki challenges us to unpick and consider our sensorial relationship with each piece.

A thoughtful and critically engaged journey accompanied by two events which contextualise the themes of the exhibition, *For the Sake of the Image* represents Suki Chan's first curatorial proposition. We have relished the opportunity to engage both with Suki's ideas and with those of each artist represented in the show.

Shonagh Manson

Director, Jerwood Charitable Foundation

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FOR THE SAKE OF THE IMAGE by Suki Chan

"If you wish to see: listen. Hearing is a step towards vision." This quote was written by a Frankish Abbot, St Bernard of Clairvaux in the 12th Century, some 800 years before sound synchronised with moving image. The quote suggests the fundamentals about human perception and the reciprocity between seeing and hearing. One early example of the persuasiveness of sound is Plato's cave, where the prisoners watch the shadows cast on the wall at the back of the cave. Sounds originating from outside of the cave are echoed from this wall, appearing to be in sync with the shadows; they deduce that the source of sound is from their shadows - formulating that this is reality.

In the history of cinema, images came first; biologically, this is reversed: "We gestate in Sound, and are born into Sight. Cinema gestated in Sight, and was born into Sound." In the process of making a moving image work, the two can evolve separately - usually the images are edited first, then the sound. An idea can have its starting point in the form of an image - Werner Herzog's film *Fitzcarraldo* started with the vision of a steamship scaling a hill. Other times this can start with a sound. Juan Fontanive's kinetic works can begin this way - with sounds that a mechanism makes or are part of their function. His paper films draw us into the beauty of sequential and repetitive movement, reawakening the magic of the illusion of movement from hundreds of individual images.

Our sensory perception of light and sound are inseparable ways in which we experience and construct our understanding of the

external world. Sound together with vision help us to orientate ourselves physically and psychologically. Sound has the ability to go beyond the image, activating the unseen and altering the psychological experience of what we see on screen. Sound enlists our imagination to become an active participant, transporting us to an elsewhere.

Sound and image help us to orientate ourselves temporarily. When sound emerged in moving images time became standardised across this medium. It became necessary to agree to one projection rate (silent films are thought to have been projected at speeds between 18 fps to 22 fps). This enabled our experience of the passing of time within the work to be more specific. We are able to locate it in the past, present or future and understand the kind of temporal experience - whether a fleeting moment, a moment stretched or repeated in perpetuity.

Asnat Austerlitz's moving image pieces, often referred to as *breathing stills* engages the viewer in a meditative experience where little appears to happen. Structured like a Haiku, the three works are minimalist. They ascend in tempo from a quiet depiction of a feather falling to a performer sitting motionless at a piano to the sound of a humming ventilation system, reaching its peak with an almost empty gym devoid of any activity but blasting with loud music.

Paul O'Kane's *Carousel* was originally shot with ambient sound and the eventual decision to present the piece in silence is perhaps a reference to the largely lost world

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of silent films. The is a documentation of a piece of social history that is fast disappearing from seaside resorts. Through the absence of sound ambiguity is created. We become uncertain as to the time and place of the event and the work takes on a sense of timelessness with an enigmatic quality.

Light is central to Richard Bevan's work - light at the moment of its capture onto film and light in the moment of the projection. Shot on 16mm film each flash of the torch held by an usher in a cinema triggers one of four piano notes set off in the present by the viewer. As each looped film is different in lengths, the occurrence of the notes in time are left to chance, at times appearing to create a simple melody and others a random configuration.

Image follows sound in Dan Walwin's *Inconceivable, Inevitable* where light and sound seem to be trapped in a continuum. The sound of a generator in darkness brings forth an image that recedes as quickly as it appeared, sending the viewer back into darkness and silence. This seemingly endless cycle is unsettling and futile. The central character in reflective clothing seems passive in the struggle between visibility and invisibility.

The passing of time in Mark Raidpere's *10 Men* is palpable due to the looping of a lulling music-box-like soundtrack. There is no dialogue as we observe ten male prisoners - their bodies and gestures, at times awkward. We learn nothing factual about them, what their crimes were, how much time they have yet to serve. Although we are presented with strong, masculine figures, their bodies covered

in tattoos, the mediated quality of the image, together with the aesthetics of the soundtrack, persuades us to see something else beyond the ugly and terrifying image of a criminal.

The works in the show are about the phenomenology of perception, what it means to see and hear; which is specific to being human. The sensorial experience offered to the audience elicits a conscious and subconscious engagement that is intimate, individual yet universal. In many cases, it is not the accurate inclusion of sounds recorded at the same time - but a peeling back, using it in discord with the image and negating it altogether to create disorientation, a subliminal state which brings forth that which is latent in the image.

"As soon as the sounds of the visible world are removed from it, or that world is filled, for the sake of the image, with extraneous sounds that don't exist literally, or if the real sounds are distorted so that they no longer correspond with the image - then the film acquires a resonance." **Andrei Tarkovsky**

Suki Chan

Artist, Curator, *For the Sake of the Image*

References

1. Walter Murch, Foreword, Audio-Vision, Michel Chion, Columbia University Press, USA, 1990.

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THE SPACE OF SOUND by Pamela Kember

"In the hierarchy of the senses, the epistemological status of hearing has come a poor second to that of vision." **Marshall McLuhan**

The term *common sense* from the Latin *sensus communis* has its roots in the thoughts and writings of early Greek philosophers, from Plato's *doxa*, or common opinion to the late 17th century rhetoric on the spoken and written word by Giovanni Vico, to the 18th century thoughts of Immanuel Kant in his *Critique of Judgement*. All found different ways of expressing the opinions, and values of a given society, but not always judged by the ordinary citizen with regard to universally upheld truths or morals.

Nevertheless, such philosophical interpretations remain at best ambiguous and raise the potential difficulties involved in a consensus as to the *common good* of a society through universal life-views on such sensibilities as morals, rituals or ethical issues.

This exhibition engages with yet another layer of meaning of *common sense*, one that has been defined by Aristotle's *De Anima*, human beings' ability to experience the singular; yet still retain the capacity to experience things in a holistic, unifying sensorial experience. This innate ability to perform various intricate and complicated perceptual operations which simultaneously involve all five senses, has according to Marshal McLuhan been lost through Western civilization's emphasis on visual stimuli as the main or overriding faculty of experiencing the world.

Curated by artist Suki Chan *For the Sake of the Image* is her first collaborative project as both curator and participating artist with six other dynamic emerging practitioners all of whom use sound as integral to the moving image, rather than merely enhancing, or empathetically associating sound with the visual.

Suki Chan's continuing exploration of aural and visual, as well as light as a material in her work, is apparent in her film *Interval II* where the mass of birds that begin to appear on the horizon near a seaside pier gradually create a uncanny, volatile swarm and equates with what Deleuze & Guattari use as an example of the border between packs and swarms of insects. It also refers to Rene Thom's theory in his *Structural Stability and Morphogenesis*. This visual swarming effect, accompanied by a hauntingly lyrical human voice, merges movement with migration and resonates so beautifully between sound and image in the film.

The Estonian artist Mark Raidpere, explores such relationships between shifting identities, social economies and the politics, power and control of everyday life in his 8min video entitled *10 Men*. The intimacy between the camera and the men, as if they are playing to the camera, creates both a tension between formal experience, time and space. The meaning of their specific situation, one that the work inhabits, brings together contradictory experiences both for the men and for the viewers.

Paul O'Kane works across disciplines and also engages with the sensorial, as well as ambiguities between ordinary everyday

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activities that take on new multi-layered meanings and representations. The film *Carousel* shows the end of the day where the fairground ride is gradually cloaked and hidden from view, yet shot at a distance, renders the object as a miniature toy or jewellery box without the sound of the organ playing. On another level one could reflect upon a Utopian modernist vision of the future set in the past.

In film, the cinematic poetics, the tensions, evocations and moods of Sergi Eisenstein and Andrei Tarkovsky's movies are echoed in artist Juan Fontanive's evocatively beautiful paper-works with their illusory sound-motions, to Richard Bevan's theatrical, tonal drama played out in an auditorium. All of the artists are open to happenstance, yet also to counterpoints - to speed - to stillness, or pausing to create a caesura: a break away from our perception and an emphasis towards listening.

To be open to chance and intervals of silence have long played a part in Modern Art, from Mallarmé's *Un Coup de Dés* to John Cage's sound and musical activities, including the now infamous '4'33"' in what appears to be total silence by the musician. Asnat Austerlitz has also considered Cage's concept of silence in her *Homage to John Cage*. Her impression is less about imitation as more to do with time-space and presence.

In Dan Walwin's *Inconceivable, Inevitable* we only hear the sound of a motored generator starting then stopping on what appears to be a blank screen. The work conveys the inexorability of a time frame. It is the viewer's

sense of frustration at the difficulty of seeing-not seeing, and losing one's bearings, that gives the work its disturbing dimension. The outcome of the film literally dissolves in order to assert, as Camus does in his writings on the *Myth of Sisyphus*, the inevitable absurdity of life made meaningless, where the question *why* arises in our daily route through endless repetition.

If we are open to the unexpected and to chance encounters of the *why* in life, all of the artists in *For the Sake of the Image* offer us the opportunity to do nothing except inhabit the spaces they create: between memories and places, between sound and silence, between light and shadow.

For this is "how we experience intimate places" which for Gaston Bachelard remain, "... in the silence, ... whether in the vast world or in the immense past. But we do know that it comes from beyond a wind that dies down or a rain that grows gentle".

Pamela Kember

Art Historian and Independent Curator

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