

**THE JERWOOD/FILM AND VIDEO UMBRELLA AWARDS  
TOMORROW NEVER KNOWS****Artist information and biographies****ED ATKINS****FOR TOMORROW NEVER KNOWS**

*A computer-generated figure sits in a television studio and invokes a-histories and immaterial indices; thick, warm surfaces and dramatic lighting states; a neural network and those eternal celestial bodies; a final broadcast and some overt tattoos; a map of its being and the space where the crime occurred...*

'Material Witness OR A Liquid Cop' is the pilot for a series of interviews with a witness to a crime, conducted as they, along with the crime, materialise and take shape.

**BIOGRAPHY**

Ed Atkins' works in video, sound, drawing and writing develop a discourse around High Definition. His practice particularly explores digital media's apparent immateriality in relation to its possibilities for precise representations of the physical and corporeal world. Cadavers often appear in his work as a surrogate for this dialogue. The process of making is tangible in Atkins' work, creating an awareness in the viewer of the surface of the image and the presence of the equipment used to produce it.

Atkins graduated with an MA from the Slade School of Art in 2009, and was selected for New Contemporaries in 2010. In 2011 he was included in the group exhibition 'Time Again' at SculptureCenter, NY; co-organised 'A Dying Artist' at The ICA, London; was shortlisted for the Jarman Award, and had a solo show at Cabinet Gallery, London. In October he presented a new commission for Frieze Film and Channel 4, and a solo presentation for Art Now at Tate Britain entitled 'A Tumour (In English)'. In November, he collaborated on a new live event with Haroon Mirza and James Richards in Times Square, NY for Performa 11 entitled 'An Echo Button'. This year he will present solo projects at Chisenhale Gallery, London, Bonn Kunstverein and Isabella Bortolozzi Galerie, Berlin.

[www.edatkins.co.uk](http://www.edatkins.co.uk)

# EMMA HART

## FOR TOMORROW NEVER KNOWS

*A television with appendages will pipe an oral proposition; **we must make new**. Looks to be sucked in, and words to be spat out. ~~Strike-out~~ and tape, over. Wipe away the old tears and make it thick instead. Then fast-forward or rewind (you choose) to predict the notes, lists and instructions that will always be needed. File and Save. We will need to go over it again.*

Emma Hart presents a modified television that provides different viewing and access points to saved and unsaved items, including Hart's appearance on the quiz show 'Blockbusters' in 1989, which her father taped over shortly afterwards with the film 'Moonraker'. This is a model for saving and is to be multiplied...

## BIOGRAPHY

Emma Hart's practice is a course of imaginative action for domestic technology, manifesting in videos, sculptures and performances. Hart especially wants to liberate the camera, from what she declares is the burden of having to produce informative documents. Hart is intent on making new images and forms, to which we will ask, not 'what is it of?' but 'what is it doing?'

London-based Hart has presented solo exhibitions and performances at galleries including Cell Project Space, The Whitstable Biennale, Camden Arts Centre and Modern Art Oxford. She is currently researching for her PhD at Kingston University. In 2011 Hart presented TO DO, a critically acclaimed solo show at Matt's Gallery, where she is represented.

[www.emmahart.info](http://www.emmahart.info)

# NAHEED RAZA

## FOR TOMORROW NEVER KNOWS

Naheed Raza's proposal looks at Cryonics, the practice of preserving humans and animals at low temperatures after their 'death' in the hope that they may one day be reanimated. Since its 'invention' in the early 1960's over 200 people have undergone the procedure motivated by the belief that humans may one day conquer the deleterious effects of time and discover the secret to eternity which will enable them to reawaken in the future, free from the ageing process, in good health and with their memories and identities intact. The modern era of cryonics began with Robert Ettinger, an American Physics teacher who proposed the idea in his book 'The Prospect of Immortality' on the basis of extrapolation from then current technologies. Raza's study, based on a trip to Michigan in 2011, fuses extracts from interviews with Cryonics members and material shot at the Cryonics Institute to explore the scientific optimism underpinning this quest to do away with the ultimate finality.

## BIOGRAPHY

Naheed Raza is a sculptor and filmmaker whose practice is informed by her background and training in science. Her works are characterised by a sense of fragility, transience and a tactile engagement with materials. By experimenting with and depicting these materials, Raza invites us to consider both their physical properties and their metaphorical possibilities.

Raza studied medicine and natural sciences at Oxford University before going on to study for a BA in Fine Art at Chelsea School of Art and then graduating with an MA from the Slade School of Art in 2007. She has been Artist in Residence in the Maths Department at UCL and the recipient of a Wellcome Trust Arts Award. Her recent exhibitions include solo shows at the Royal Institution of Great Britain, Lismore Castle Arts and Bloomberg SPACE, and screenings at the Centre for Contemporary Art, Glasgow and Edinburgh Film Festival.

[www.naheedraza.co.uk](http://www.naheedraza.co.uk)

# CORIN SWORN

## FOR TOMORROW NEVER KNOWS

*“It is possible to see one crucial aspect of modernity as an ongoing crisis of attentiveness, in which changing configurations of capitalism continually push attention and distraction to new limits and thresholds, with an endless sequence of new products, sources of stimulation and streams of information and then respond with new methods of managing and regulating perception.”*

- Jonathan Crary

*How do we manage our passage through the ever stronger gales of images and information that buffets us? Information is not inherently meaningful, it needs to be contextualised and processed to have any sense and perhaps the means by which we process information are somewhat open. Are there processes of resistance - means by which we can delay understanding, deny our attention or misinterpret the signs around us for our own purpose? Or are we ourselves just more units within the constant circulation of matter and ideas that shift and course across the globe?*

Using the power dynamics of the screen test Sworn is working on a video that explores how we interpret or resist information and the roles it might ascribe to us. Furthermore since poetry is said to resist, delay, redefine and call attention to the construction of meaning. Sworn has been attempting to borrow from it in producing a script. She hopes to make a video that examines the movement, exchange and availability of images, matter and meaning around us and how we might attend, access, or resist these as we are swept up in their tow.

## BIOGRAPHY

Corin Sworn is interested in the means by which artifacts are borrowed, adapted and reconfigured to tell various stories. Her work often explores the alternate narratives that cultural products might develop through use. Sworn is interested in hierarchies of attention, the systems that order these and how the erratic nature of subjective perception might undermine them. Solo exhibitions include: Art Now at Tate Britain (2011), Tramway (2010) and Washington Garcia for Glasgow International (2010). Group exhibitions include: Hors Pistes, Centre Pompidou, (2011) Morality, Witte de With (2010) EAST International (2009), Kunsthalle Basel (2009), Participant Inc. New York (2008). She is represented by Blanket Contemporary Inc and Kendall Koppe Gallery.

[www.kendallkoppe.com/artists/2/exhibitions](http://www.kendallkoppe.com/artists/2/exhibitions)  
[www.blanketgallery.com/artists/artist80/artist80.php](http://www.blanketgallery.com/artists/artist80/artist80.php)

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