

Negations

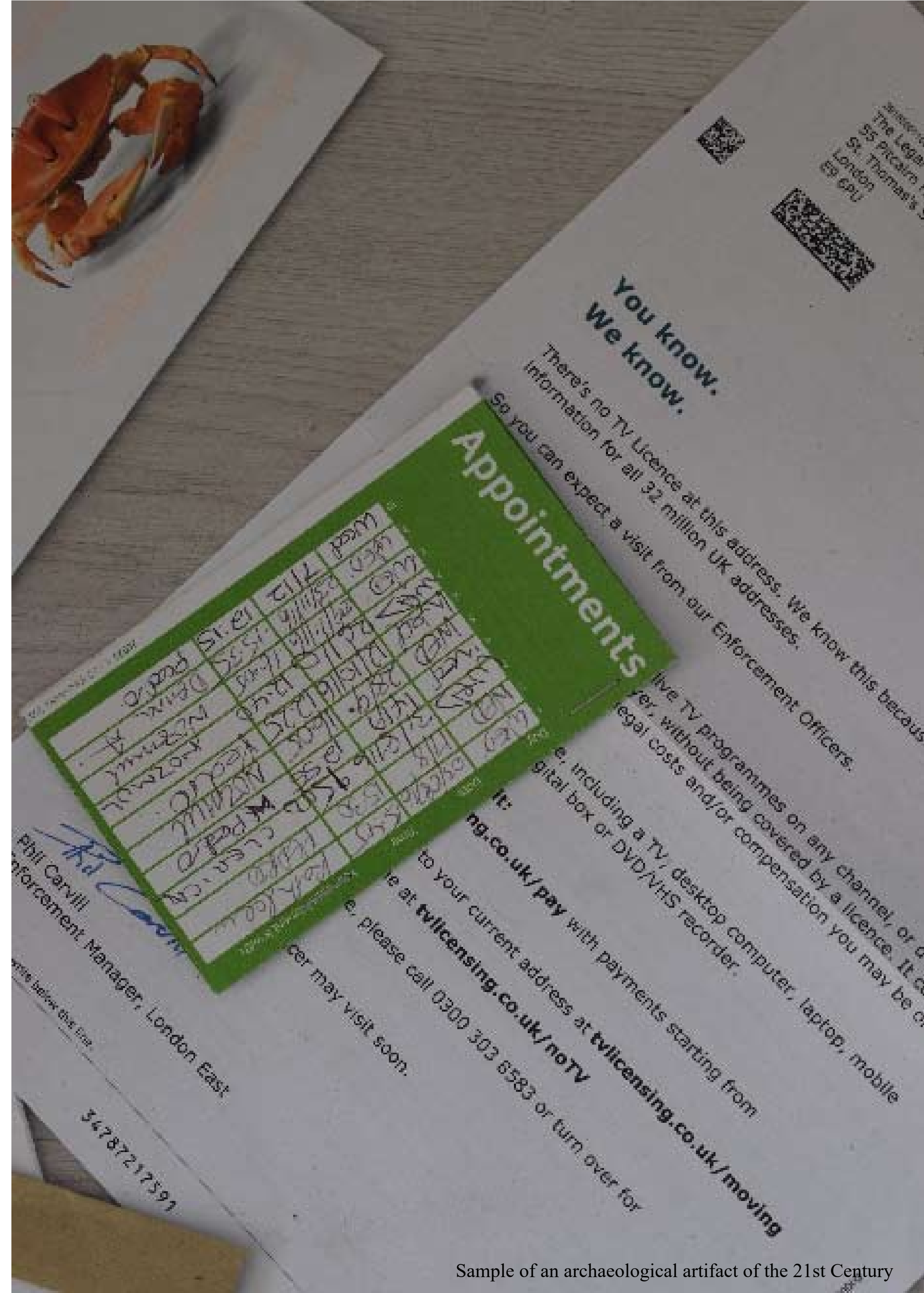
Negations & Mixes

This booklet presents material generated by the installation at different stages of its development, mixed together into constellations, unfamiliar logics, temporalities, and patterns, pulling together the wide ranging sources that constitute the installation, revealing the logic of the material that points to the clearest manifestation and thinking behind the work, and it is this constellation and mixture which points to the possibility for a new language and cartography to map new spaces and histories

This mixture is just one possibility in an open ended process

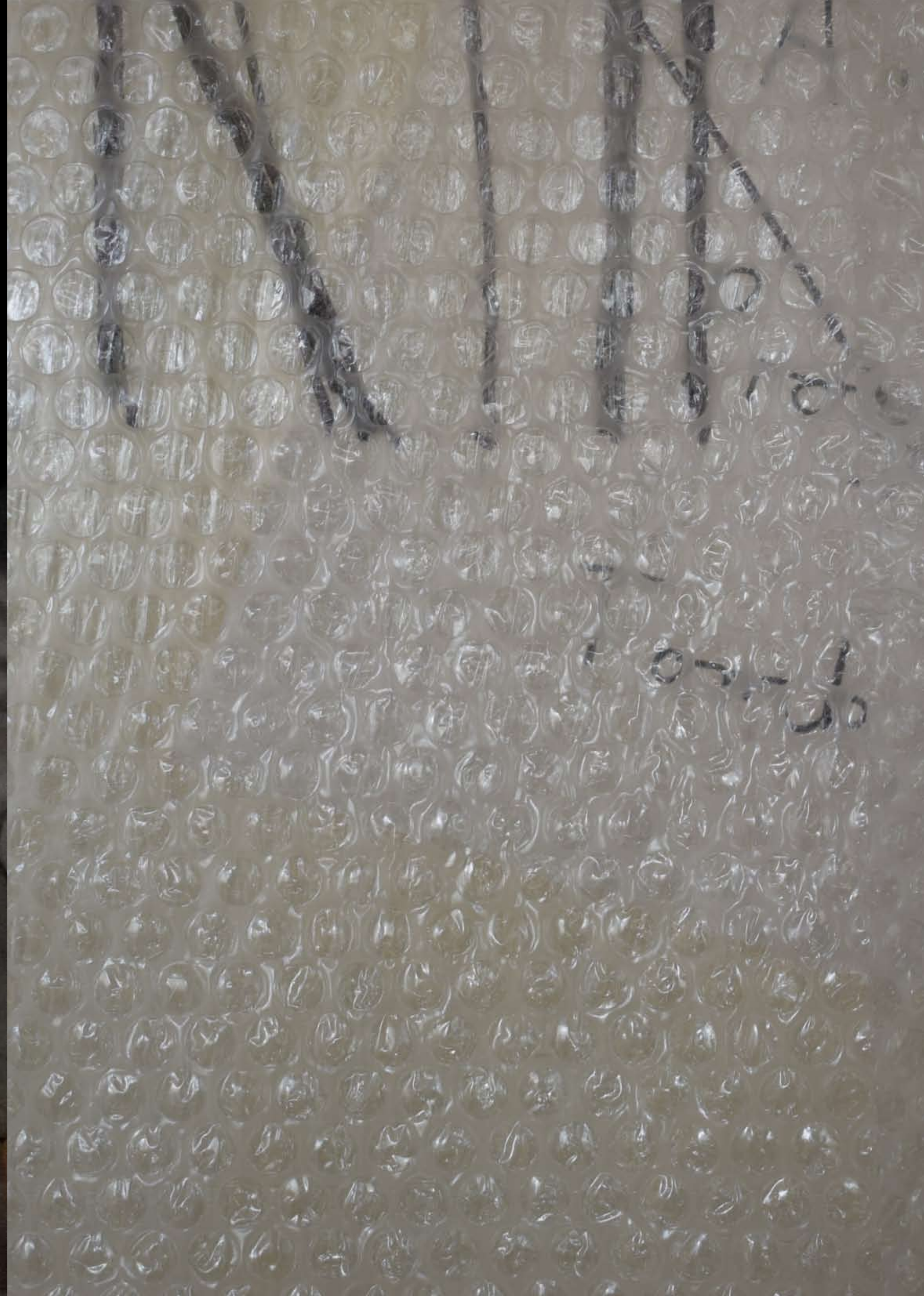


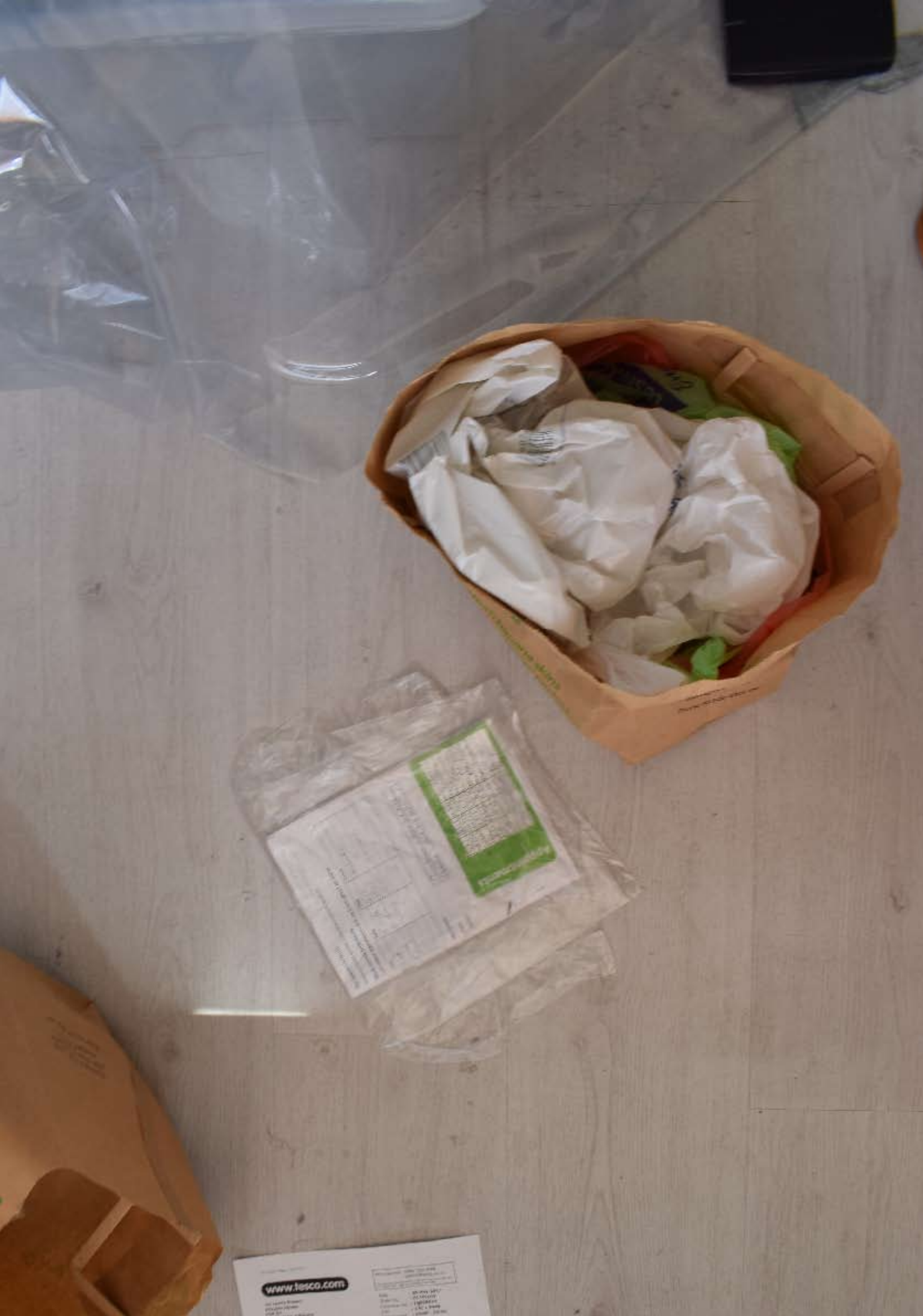
Photo of wrapped stacked cardboard boxes and objects taken in July 2017 Stoke Newington, London, UK



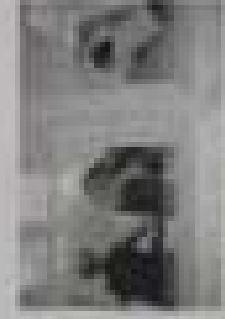
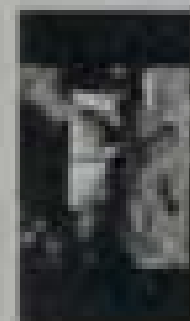
Sample of an archaeological artifact of the 21st Century







the musical ends up being about a nobody who could be anybody becoming a somebody for everybody





SHARON HARRIS ALLAH
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 MICHELLE CASPENTER
 STEPHAN BELLINETH
 MICHAELA EICHENWALD
 LORETTA FARRE-NICOLE
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 KIM TASHCOON
 GABRIEL OFFERINGS
 NO HANGUT
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 VALERIE MELGARDO
 GEORGE METTELL
 KEN ORTIN
 HENRIK OLESEN
 SETH PRICE
 JOSEPHINE PRYDE
 NOVA SCHULTZ
 PETER WACHOLDER
 STEPHEN WILLIAMS
 LEE WILLIAMS



JIMMY ROBERT – *EUROPEAN PORTRAITS*

Performances: 21, 22 and 23 June at 7pm

Exhibition: 21 June to 26 August, Wednesday to Saturday noon to 6pm and by appointment

 peergallery  peer_uk

Jimmy Robert's restrained yet expanded use of photography, movement, text and subtle architectural intervention discreetly interrogates ideas of inclusion and exclusion, belonging and identity, intimacy and distance. For PEER, Robert presents a new performance work and gallery installation in response to issues that have emerged from Britain's vote to leave the European Union. Robert's new commission, *European Portraits*, is timed to mark the first anniversary of the Brexit vote, and obliquely probes some of the complexities and consequences of this result – both personal and political – that have emerged in the past year.

Robert's project begins with three consecutive evenings of performance in the gallery space, the focal point of which is the substantial doorway and entry/exit point that conjoins the two rooms. Both vertical sides of the opening have been clad in mirrors creating a *mise-en-abyme* – or literally, 'to place into abyss'. The audience is split between the two spaces, enabling a multiplicity of viewing angles and positions. Robert moves within and through this constricted space of both transience and infinity while handling the drapes and folds of a large-scale fabric-printed image from a 16th century Bronzino portrait. Both divided groups view the performance from different perspectives – not visible to one another yet witnessing the same event. On the walls of the two galleries are a series of short text works, written by the artist over a number of years as intimate portraits of eight individuals.

These elements are brought together with a sound work, composed by artist **Ain Bailey**, with whom Robert has previously collaborated. Her composition will be structured around voice recordings of the wall texts, but focusing on the moments of breathing between the words, 'giving materiality to absence'. This recorded element will be layered by Robert's 'live' breathing, as a kind of call-and-response arrangement often used in the French West-Indian tradition of dancer and drummer in dialogue, and culminating in just the artist's breath manifest in the space. Following the performances, the audio and visual elements of *European Portraits* will be presented as a gallery installation, while a film of the live event will be available to view on PEER's website from early July.

This exhibition is a product of Robert's multidisciplinary practice that combines a range of lens-based media with other elements such as drawing, choreography and text. Robert breaks down divisions between two and three dimensions, as well as image and object through the manipulation of material. Robert will also show a work that has evolved from found photographs that have been torn, collaged and then scanned before presented as a work that oscillates between image and object.

Key to this specific presentation at PEER is Robert's interest in exploring the potential to present public-facing projects via the large glass façade onto the high street. The economic, social and cultural diversity of the local area is in many ways representative of the kind of society that Brexit is determined to eliminate. And it is with those incidental passers-by, as well as with gallery visitors, that Robert's project aims to communicate.

Jimmy Robert (Guadeloupe FR 1975) is a Bucharest-based artist who has exhibited and performed extensively in Europe and North America since the early 2000s including Art Now, Tate Britain, London (with Ian White) (2004); *Figure de Style*, Cubitt, London (2008); *Vis-à-vis*, at the Museum of Contemporary Art in Chicago, USA (2012); *A Clean Line that Starts from the Shoulder*, Museum M, Leuven, Belgium (2015); *Descendances du nu*, CAC – La Synagogue De Delme, France (2016) and most recently, *Wanna talk about reading?* at Western Front, Vancouver, Canada (2017). Jimmy Robert is represented by Tanya Leighton, Berlin and Stigter van Doesburg, Amsterdam.

Ain Bailey is a London-based sound artist, DJ and PhD student at Birkbeck, University of London. Her current practice involves an exploration of sonic autobiographies and architectural acoustics, as well as collaborations with performance, visual and sound artists. Recent work includes *Congregation*, a performance as part of 'Two Steps To The Left' at Wysing Arts Centre (2016) and a co-commission by Tate Britain to create a Sonic Trail in response to the gallery's acquisition of William Stott's *La Passeur* (2017).

For images and press enquiries please contact Natasha Vicars on natasha@peeruk.org. A free 16 pp artist's booklet is available.

This exhibition is supported by **THE ELEPHANT TRUST**

PEER patron **Torsten Winkler**

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What is an imageless art practice?

~~It is a "way" of Engaging [with] art without using its forms, platforms, content, concepts, [as] stripping away the visual material content of existing art platforms.~~

~~"To work out what an imageless art practice is I want to adopt methods from film and theatre, with reference to the structure of a novel, by organising (my) thinking and text in the form of a series of "Out Takes and Rehearsals". To try out different styles, to confront my own dry, rigid way of confessional writing, which often comes across as pulling together pieces of information rather than actual thinking. To pose questions and to go down different threads of thinking that gravitates towards a type of text that captures "an imageless art practice." Let us start from the very beginning when this imageless art practice is not so clear, we have to ask ourselves "Can any text embody an imageless art form?" [Or is that a different question?] What type of specific text or style or narrative embodies an imageless art practice? Whatever the answer is, and whatever this entity is, I want to link establishing an imageless art practice with assembling another platform outside obsolescence and stasis "to rupture the existing order". The regime of non growth and non development that hinders development*, the non time or the slowing down of time that we have entered and exist in today, seems to make it redundant to think of any other idea before this fundamental problem is resolved, because new work and new concepts are unable to say anything.~~

Trap 1

Yet we also need to ask ourselves whether this is yet another trap, another objective we can never accomplish, another delusion that belongs to the conservative momentum towards reinventing existing platforms? Or are we caught in a trap by simply imagining it is possible to find a route out

the west

MAIN GALLERY

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AVON N





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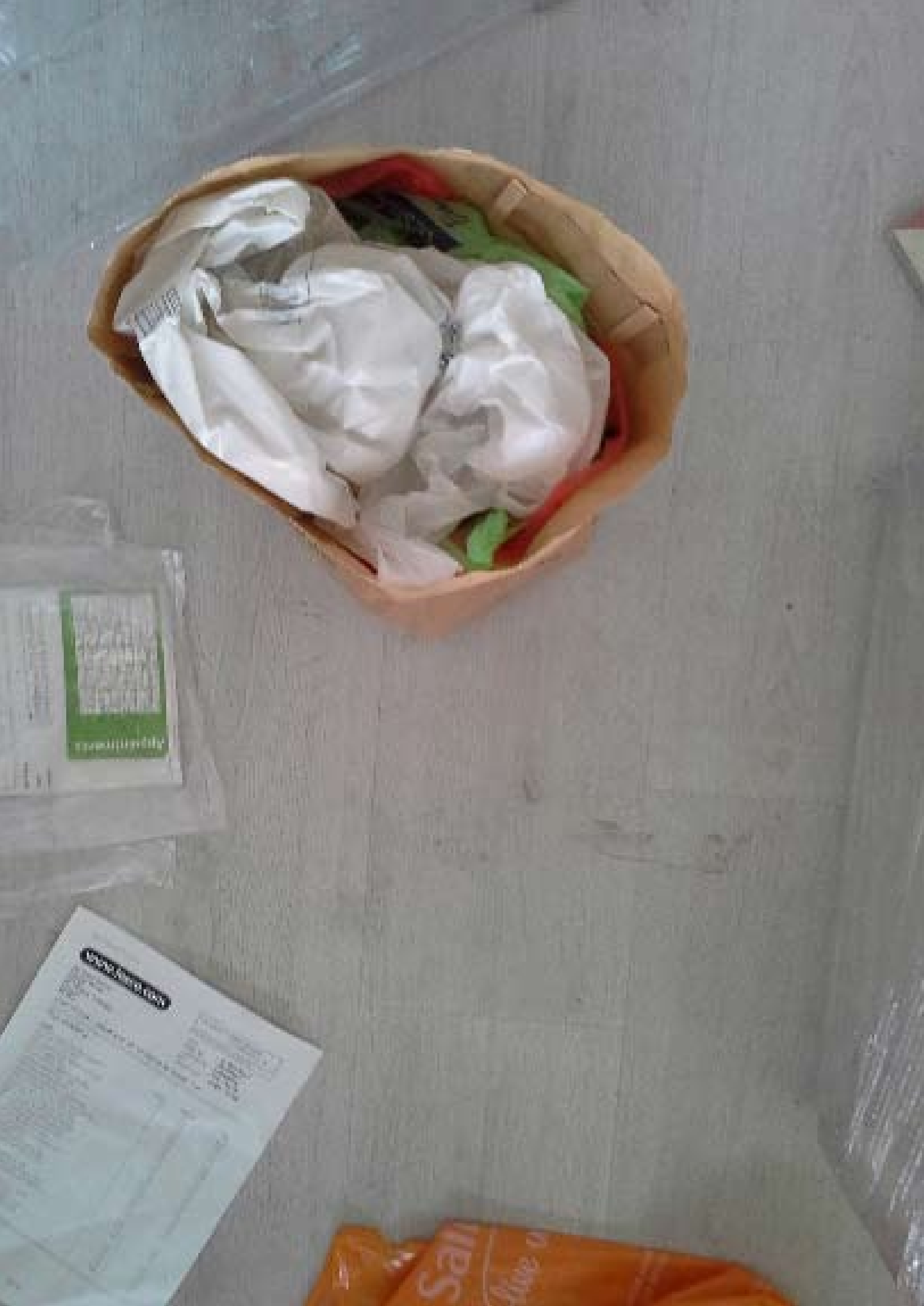
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4th time







ICA

Ellen Cantor, *Pinochet Porn*, 2008-2016, Super 8 on video, sound, 2 hr 3 min
Courtesy of the Estate of Ellen Cantor

ARTISTS' FILM CLUB

ELLEN CANTOR: PINOCHET PORN

Filming for *Pinochet Porn* (2008-16) began in 2008, and the project became the late Ellen Cantor's focus for the subsequent five years. Following her death in 2013, her collaborators completed post-production according to her instructions. Shot on Super-8, with overdubbed sound, the film takes the form of a soap opera-like narrative, at once tragic and comedic, chronicling the intertwined lives of five children and their subsequent maturation into adulthood. The story reveals itself as a microcosm of the surrounding political discord, cycles of destruction and mounting violence, obliquely revolving around the Pinochet regime in Chile. These structures of annihilation permeate childhood fantasies, which the characters later create in their lives as adults, pointing to the film's central question: is tragedy a choice?

In 2004, Cantor completed *Circus Lives from Hell*, a series of eighty-two pencil drawings that would later comprise the hand-drawn script for *Pinochet Porn*. In making the film, Cantor formally served in the role of Director for the first time, bringing her drawings to life through a collage of live action sequences, animation, found and historical footage, which together comprises the film's five chapters. Fitting to Cantor's exploration of autobiography, *Pinochet Porn* is not only about Cantor's life and the lives of her friends, but it is also the active embodiment of her life and the lives of her friends—effectively, her life performing her life.

The cast and crew, and by extension the film itself, have become a document of an extended moment in New York and London avant-garde art and culture. It represents various forms of creative production and a group of artists, curators, writers, filmmakers, underground culture makers, musicians and their children. *Pinochet Porn* is Cantor's most ambitious and complex work, reaching into every aspect of her practice while forging uncharted territories of the experimental narrative film. The precision with which Cantor employs radical choices of actors, editing, stylistic references, sexuality and found footage within an epic linear narrative structure amounts to a composition that defies genre.

Press Release

Ida Applebr

Hauser & Wirth Lon
19 May – 29 July 20
Opening reception:



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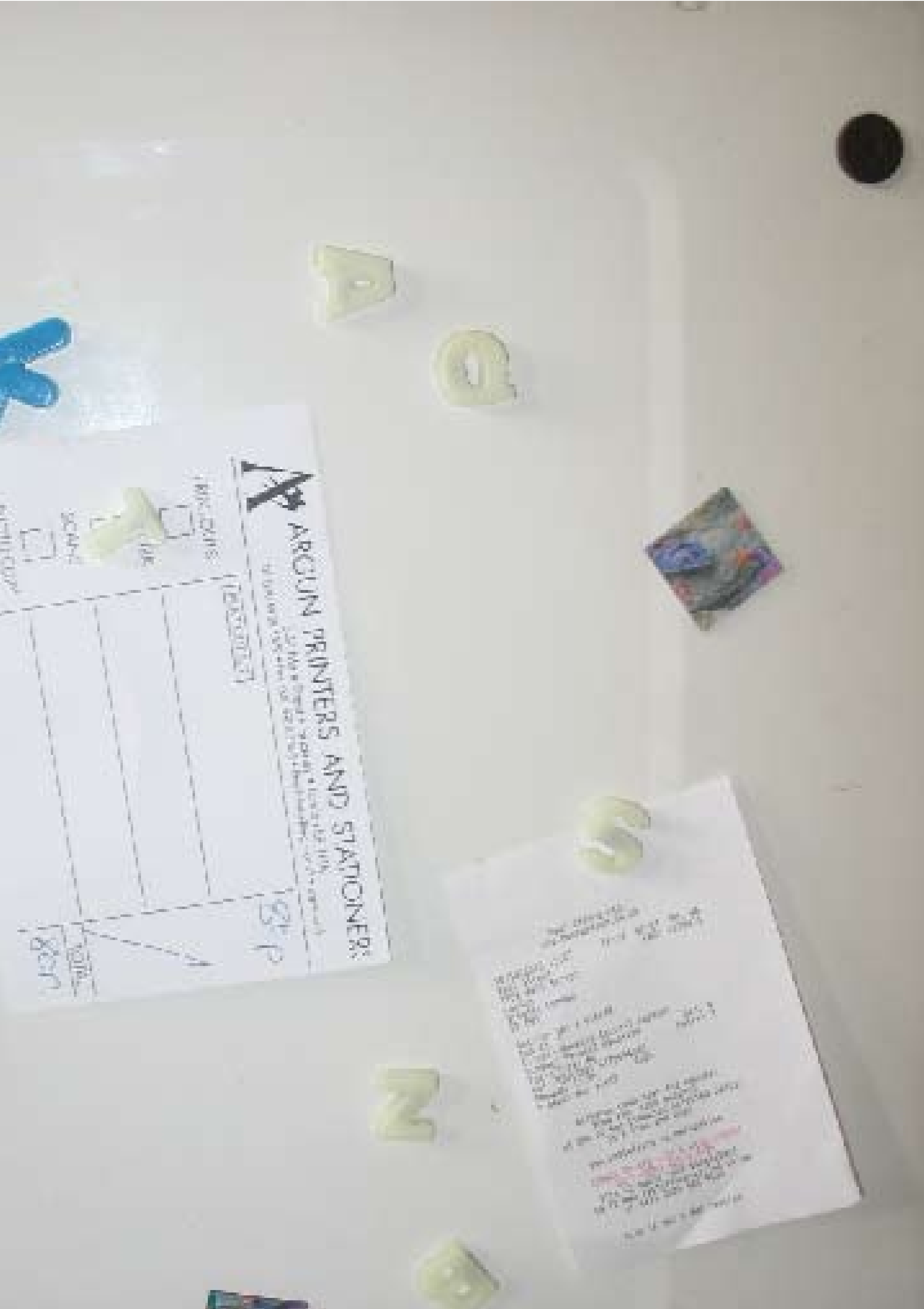
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The logic of the loop



Over production

Obsolescence





I thought I had been asleep for 3 hours but it was only one hour

Reverse time

M

: *To Become Two*
e 2017
ds – Sat, 12–6pm

To Become Two, a new film installation by Berlin-based
Roe that stems from her ongoing engagement with international
and their political practices.

Become Two trace the stories of six different, yet connected,
the 1970s to the present who have built communities in Europe
include The Milan Women's Bookstore co-operative;
tique, Paris; Women's Studies at the University of Utrecht; a
cluding people involved in the Sydney Filmmakers Co-operative,
s, the Working Papers Collective and the Department of General
University; and Duoda – Centro de investigación de
na in Barcelona. For the final film, *Our Future Network*
established a new network, which resulted in the development
ns for feminist collective and political practices.

, 2016

t from the others in *To Become Two*; it is a second project
the knowledge gathered and produced in the first five film
new collective practices with the network of people who were
ough these films.

lm involves the staging of a four day meeting in a country
This meeting of 22 contributors, who came from all over
a Martinis Roe had worked with across the development of *To*
the enactment of 20 'propositions for feminist collective
ich was developed by each contributor and Martinis Roe in the
the meeting out of the connections between their practices
o histories.

s addressed to this new network are: what can we learn from
tical and aesthetic practices developed within and among the
collectives in the *To Become Two* project, and how can we adapt
r own needs, desires and contexts? The film also acts as a
a resource during workshops and performance events.

THOMAS DANE GALLERY

Exhibition

*"When I look at MTV, it seems they must have been students of Conner
art, Bruce Conner will have to be recognised as being one of the great
Twentieth Century."*

After the presentation of Bruce Conner's *CROSSROADS* in June 2016,
introduces *A MOVIE* (1958), the artist's first ever film work, to its London

Hitherto known for his found assemblage works, Conner was one of the
unpredictable artists of the post-war era, working in photography, painting
and film. *A MOVIE* is the first ever "assemblage film", combining
fire editing techniques invented by Conner himself, establishing the
genre.

Without ever owning or making use of a camera, Conner re-interpreted
ended concept of assemblage to the filmic medium: found footage, 16mm
16mm films purchased at flea markets, or scavenged from camera shops
moving image work.

Defying premeditations of typical filmmaking, Conner counters conventional
cinematic experience, as he marks the opening of *A MOVIE* by inserting
'Four' - a random signifier that from the very beginning turns the story
The subsequent numerical countdown in the formal film leader is
interruption of a woman taking off her tights. Here, Conner already de-
voyeuristic fulfilment, typical for these 1950s striptease scenes. Accord-
one needs to make a movie is a girl and a gun," - a quote that perfects
seemingly casual yet infamous montage.

Upon first review, what follows this unusual opening may appear as
of narrative and spatially unrelated shots of iconic imagery: clips of
with drivers dismembered and mutilated, shivering malaria victims.

fascie' pack

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Kandinsky breaks auction record at Sotheby's – twice in one night

Robert Ross, Arts Correspondent

THE auction record for Kandinsky was smashed twice in a night, with one of his paintings going for £12 million – and a second masterpiece later for £13 million.

Sotheby's hailed a "momentous" evening at its New Bond Street auction house, with art worth more than £117 million in total going under the hammer during the Impressionist and Modern Art Sale.

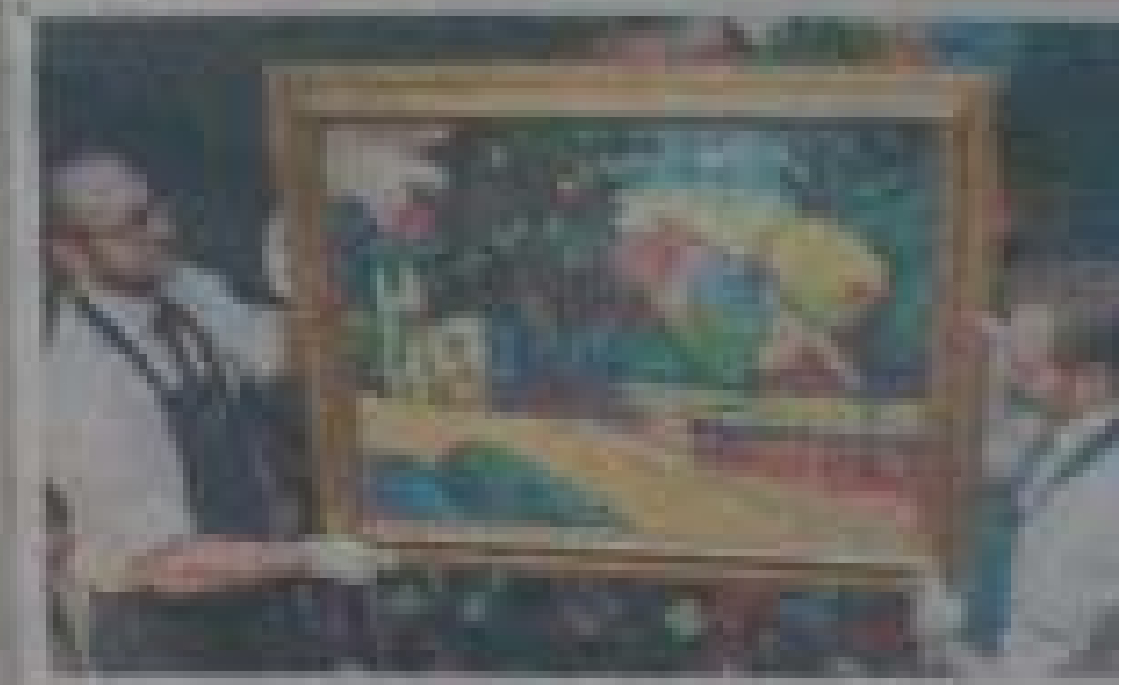
First to break the record for the Russian master was his 1940 work *Marais – Landscape With Green House* (1940) – *Landscape With Green House* which reached £12 million – £2.5 million more than the previous highest price.

Just 15 mins later, the record was broken again when 1941's *White Lines* (1941) went for £13 million.

Both early works by Kandinsky were among the few left in private hands.

Helena Newman, chairman of Sotheby's Europe, said: "Collectors were out in force, from a record number of locations around the globe, with the level of Asian buyers at number

one as those from the UK, underlining the enduring importance of London as a key driver of the global art market." The sale also set a new auction record for June



Double Master – *Landscape With Green House* was sold for £12 million and then *White Lines* for £13 million.

More to see here with the art of the 20th century in the development of the century and the development of the century.

No Newman added: "The two landscapes in the development of the century and the development of the century are the two most important works of the century." The modern art sale was part of an auction of small works.

London's record for the year, meaning only 12 works going for £12 million.

Thomas Lawrence of Sotheby's said: "We were able to secure a number of all-time records, and some that were previously unobtainable." The sale was a record for the year.



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George W Bush cannot hide his crimes behind paintings

The former US president's book of paintings depicting US soldiers is nothing more than an image reconstruction project.



In Portraits of Courage, there is no mention of the millions of people whose lives have been laid to waste by America's imperial wars, writes Jayawardane [Dariusz Duvarganes/AP]



by [M Neelika Jayawardane](#) [@Suganthopium](#)

M Neelika Jayawardane is an Associate Professor of English at the State University of New York, Oswego.

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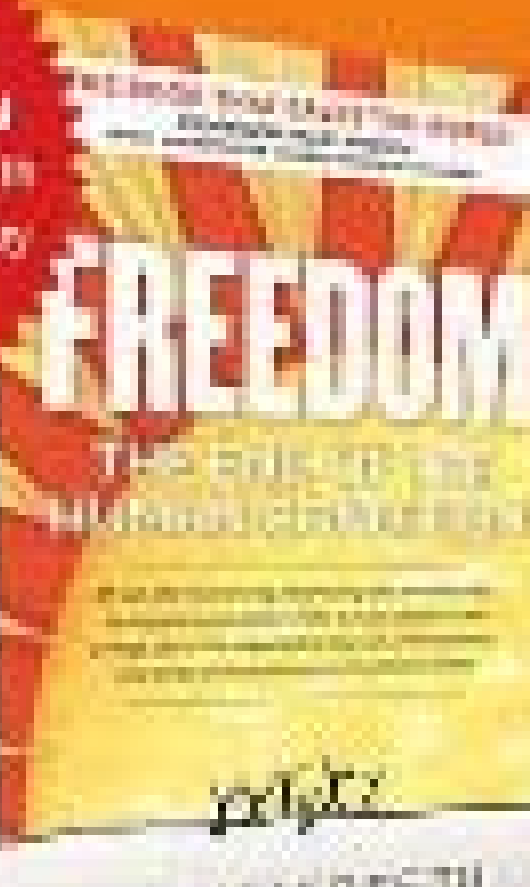
"Science's holy grail of insight. All the truth up in one go. Chapter 1 alone will transform you." Professor Henry Plesner



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TRENDING

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