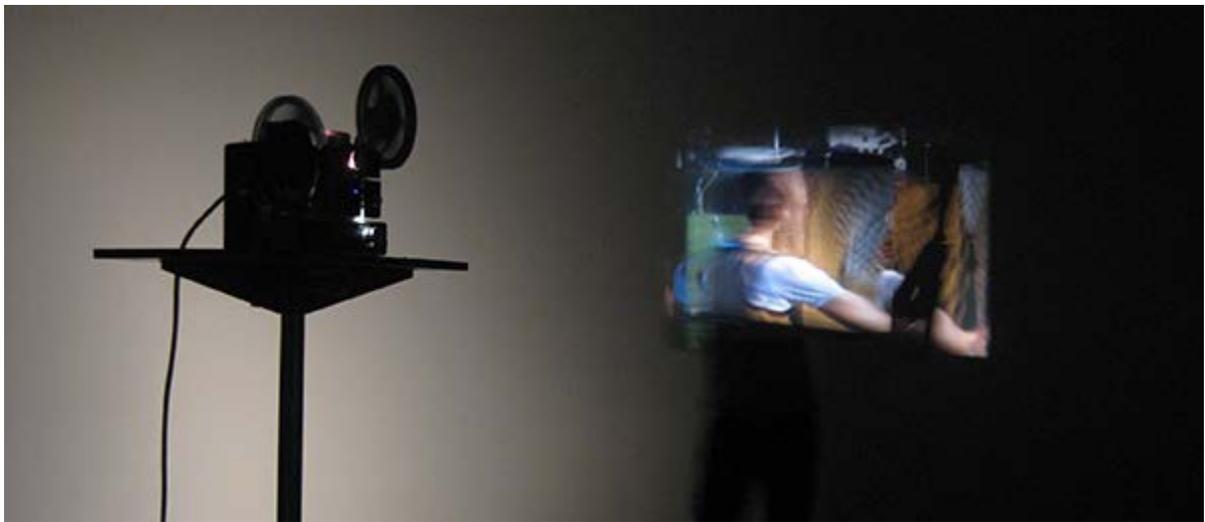

acmestudios

INTERNATIONAL RESIDENCIES PROGRAMME

November 2013: Events and programme update



Rehearsals for '[WO]Man with Mirror' at n.o.where, London. Photo: Lucas Ihlein (2013)

LUCAS IHLEIN

(AUSTRALIA COUNCIL FOR THE ARTS)

In June 2013 Apiary Studios and **no.w.here** hosted (Wo)Man with Mirror, a re-enactment of Guy Sherwin's expanded cinema work from 1976 Man with Mirror presented by Louise Curham and Lucas Ihlein (Teaching and Learning Cinema, Australia) as part of Lucas Ihlein's **Australia Council for the Arts London Studio Residency**.

By nature of the work, Sherwin's Man with Mirror has become a dialogue about the passage of time as much as it is about considerations of challenging the core aspects of the medium - space, film, frame, reflection. Curham's & Ihlein's 'doubled' re-enactment articulates contemporary concerns about representation and access to learning, and provokes questions of recontextualisation and abstracted historicism.

Following the performance was a discussion chaired by Sally Golding (no.w.here) with participants Louise Curham, Lucas Ihlein, Dr Patti Gaal-Holmes and Dr Kim Knowles, with special guest Guy Sherwin.

RHONDA WEPPLER & TREVOR MAHOVSKY
(CANADA COUNCIL FOR THE ARTS)

During August, recipients of the **Canada Council for the Arts** six month London studio residency, Rhonda Wepler and Trevor Mahovsky exhibited sculptural and photographic work at the **Acme Project Space**. The artists comment:

“This series of photographs document walks we have undertaken, collecting both bought and found objects as a record of that activity. The final pictures, auto-stitched together from many individual shots taken from above, hover somewhere in between conceptual documents and allegorical still-life arrangements. The collections result from a capricious set of choices, but they nevertheless testify to what was found along each route, and as such they speak to the indeterminate way the digital image might retain a documentary sense of the world as it is.”

MARIA LOBODA
(HESSISCHE KULTURSTIFTUNG)

'Chalcedony into Onyx'

2 November, **South London Gallery**

In her practice **Hessische residency** artist Maria Loboda derives inspiration from the cultural heritages of the past, between folklore and mysticism, science and obsolescence.

For this evening event in November, Loboda created a precarious scenario: An antique temple is evoked through architectural stage set fragments and offset by an irrevocable chemical transformation of one state of matter into another. Amidst the objects we see a broken column carrying real and artificial marks of distress, patina, wear and repair, invoking the aesthetic potential inherent in gradual destruction and inventive restoration. Assuming that processes affecting minerals and other substances could have an effect on the human body, Loboda explores the corroding effects of acid on marble. The duration of the event is determined by the slow dissolving of calcium carbonate through hydrochloric acid; one material giving way to another, a change of state that could be misleading if the eroding processes would not reveal a cautionary message in the stone, which hints that the chemical reaction is not the only transformative act set in motion.



LOVE ENQVIST

(IASPIS RESIDENCY)

Artist Talk

5 November, **Gasworks**

Using film, performance, sound, photography, drawings and objects, Iaspis residency artist Love Enqvist's work explores the process of living and the condition of life. By questioning how we live and dwell, and reflecting upon that, the artist depicts the everyday as a fragmented, mysterious and often imaginary entity able to mirror the equally elusive nature of our inner self. His work draws upon a myriad of utopian visions which are expressed through architecture, community and personal reflections. The artist integrates elements that are usually given over to architecture, politics, philosophy, science and esoteric thought, so that art forms only one element among others in a complete thought process.

Enqvist is conducting research on the movement of the Diggers, a group of Protestant English agrarian communists, initiated by Gerrard Winstanley in the XV century. Famous for their attempts to farm on common land as a way to challenge the class society, the Diggers offers a model of comparison for contemporary activist movements, such as Guerrilla Gardening and the "Land is Ours".

MATHIEU BEAUSEJOUR

(CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC)

ICARUS : Georges Bataille, The Sun and what it means To Be Governed

9 November, **Cockpit Theatre**

Montreal born visual artist Mathieu Beauséjour will present a selection of his recent visual and performance based works investigating the myth of Icarus. Through the ideas of Georges Bataille, Beauséjour reinvents the Greek myth as an allegory of the fall of capitalism.

Mathieu Beauséjour has been presenting his installations, interventions and images since the mid 1990s. His works has been shown in Canada, in Europe and the Americas in artist-run spaces, private and public galleries, museums, biennials and festivals. His work is part of the public collections of the Musée d'art Contemporain de Montréal, Archives Nationales du Québec and Musée national des beaux-arts du Québec.

URS LEIMGRUBER

(LANDIS & GYR STIFTUNG)

Performances

18 & 19 November, **Cafe Oto**

Six is an ensemble founded in spring 2007 and directed artistically by saxophonist Urs

Leimgruber and pianist Jacques Demierre. Since then it has played in Europe, USA and Canada (concerts and international festivals).

6ix consists of six musicians who are among the leading protagonists of the free-improvising scene in Europe: Urs Leimgruber has enriched and expanded for decades the saxophone sound with new playing techniques; on the piano, Jacques Demierre has developed a unique operating style, never ceasing to redraw new sound topographies, making us forget the physical weight of the instrument; the Korean-born cellist Okkyung Lee has played a substantial role in different projects in the new-york downtown avant-garde scene, her playing has revealed a powerful and versatile musical presence; on percussion, Roger Turner is a musician who defies any categorisation, a great british drummer who is an exciting combination of volcanic power and finely-honed precision; on the voice and the singing saw, Dorothea Schürch incorporates a wide range of sound effects and noise, while her body becomes the receptacle of an amazing theatrical performance; and finally Thomas Lehn, who works deliberately with analog electronic sounds that allow a very direct and always inspiring response to the formal structure and process specific to the live improvised music.



Film stills: Ruth Anderwald + Leonhard Grond / Werner von Mutzenbecher / Hannes Schupbach

HANNES SCHÜPBACH

(PREVIOUS LANDIS & GYR STIFTUNG ARTIST)

Out of Europe: Film Art from Austria and Switzerland

Sunday 17 November, **Whitechapel Gallery**

The UK premiere of a three part linked programme, TREES ARE COMPANIONS/HASENHERZ, presented by and featuring the works of Austrian artist filmmakers and curators RuthAnderwald + Leonhard Grond, combined with the latest films of Swiss artists Hannes Schüpbach and a HASENHERZ screening featuring Werner von Mutzenbecher.

The work of all artists in this programme speaks of a practice that evolves parallel to the human condition, sharing with philosophy the paradox that while living beings set out to think about their own condition, at the same time, they stay deeply immersed in their very nature and in the quotidian. HASENHERZ (“hare’s heart”), the screening series initiated by the Austrian artist duo Anderwald + Grond in 2012, appropriates the modes of presentation devised by Arnold Schoenberg for his “Society for Private Musical Performances” – a film is shown, then discussed with the public and the artist, and afterwards viewed a second time. Conversations chaired by Film Curator Gareth Evans.

Hannes Schüpbach is a visual artist, curator and writer. Since 1999 he has completed ten silent films. However, his earlier artistic practice with elements of the cinematographic dates back to 1990, with spatial installations and serial paintings that can be experienced through movement. From 1989–1991 he was a student of Werner von Mutzenbecher. In 2012 Hannes was recipient of a **Landis & Gyr Stiftung London residency**, managed by Acme Studios

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