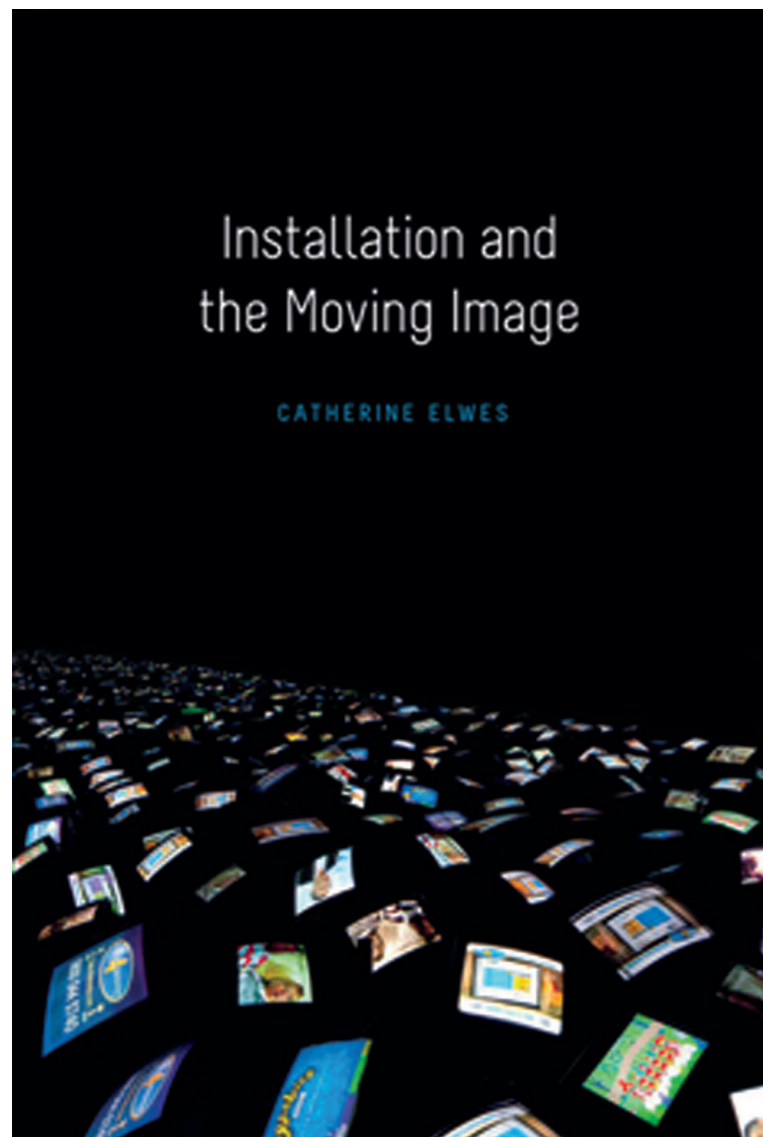


TATE FILM

BEYOND THE SINGLE SCREEN: SEMICONDUCTOR AND LYNN LOO/ GUY SHERWIN WITH PROF. CATHERINE ELWES

Artist Film & Video at Tate Britain
Clore Auditorium, Tate Britain

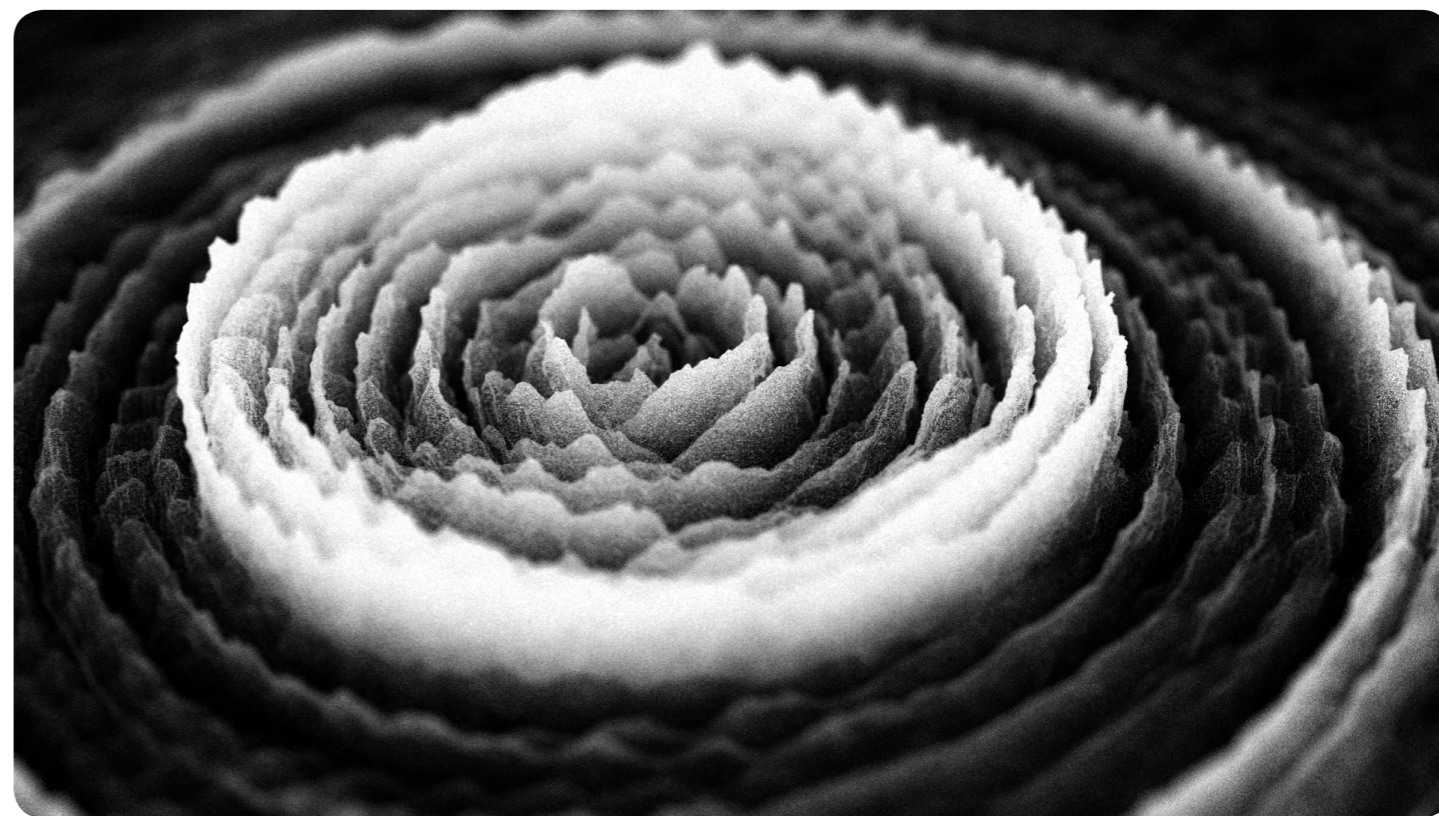
Monday 15 June 2015
18.30–20.00



Cate Elwes, cover of *Installation and the Moving Image* Wallflower Press, 2015

'Critic, curator, historian of the moving image and artist, Elwes' account of media installation is by turns authoritative, illuminating, intelligent and moving. Her eye and ear for the nuances of works and ideas, and most of all her emotional intelligence, brings her to the forefront of commentators on the most important art form of the 21st century.'

Sean Cubitt, Goldsmiths,
University of London, 2015



Semiconductor 20Hz 2011, HD + HD 3D single channel © the artists

To mark the launch of Catherine Elwes's *Installation and the Moving Image* (Wallflower Press, 2015), artists Lynn Loo and Guy Sherwin will perform live film works utilizing multiple projectors and optical sound, and artist duo Semiconductor (Ruth Jarman and Joe Gerhardt) will screen videos in situ. The artists and Elwes will discuss the tensions between the illusory world of the moving image and the real time and space of the viewer.

ARTIST FILM & VIDEO AT TATE BRITAIN UPCOMING SCREENINGS:

**REVERENCE AND REPROACH:
MODERNIST LEGACIES IN
CONTEMPORARY FILM & VIDEO**
Monday 6 July, 18.30–20.30

**MOVING PICTURES:
ARTISTS' FILMS FROM THE JARMAN AWARD**
Monday 13 July, 19.00–21.00

Artist Film & Video at Tate Britain is curated by Zoe Whitley, Curator and Jenny Lund, Assistant Curator, Contemporary British Art at Tate Britain. With thanks to the artists.

tate.org.uk/film
Thoughts, comments, reviews?
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‘Moving image installation embodies the perceptual doubleness of the spectator, the human ability to suspend disbelief and entertain two realities simultaneously. Our quotidian experience increasingly demands of us nimble perceptual shifts between any number of remediated realities presented to us in myriad electronic forms. Moving image installation, now ever-present in our galleries and museums, constitutes a resonant analogue of the increasingly enmeshed conditions of understanding we derive from the modern world.’

Catherine Elwes, *Installation and the Moving Image* 2015

WASHI #2
Lynn Loo, 2014
2 x 16mm film, 4.57 min



Lynn Loo Washi #2 2014 © the artist

This work is inspired by the British sculptor Mary Martin's *Drawings for Expanding Permutation* (1969). Lynn Loo has attached decorative Japanese Washi tape directly onto the film stock to create visual and aural patterns. During the live performance black and white prints are displayed by two film projectors while photo-resistors respond to the patterns of light and dark to produce the rhythmic soundtrack.
dewfields.co.uk/work/filmwork/washi2.html

BLACK RAIN
Semiconductor, 2009
HD single channel video, 3 min
(installation 17 min loop)

Semiconductor explores the material nature of our world and how we experience it through the lens of science and technology. By questioning how our experiences are mediated, Semiconductor reveals the ambitions and limits of human knowledge and our complex relationship to nature. *Black Rain* is sourced from images collected

by NASA's twin satellite solar mission STEREO. Here we see the HI (Heliospheric Imager) visual data as it tracks interplanetary space for solar wind and CMEs (coronal mass ejections) heading towards Earth. Working with STEREO scientists, Semiconductor collected all the HI image data to date, revealing the journey of the satellites from their initial orientation, to their current tracing of the Earth's orbit around the Sun. Solar wind, CMEs, passing planets, comets orbiting the sun, stars and the Milky Way form part of this film's ever-changing landscape.
semiconductorfilms.com/art/black-rain

Magnetic Movie,
Semiconductor, 2007
HD single channel video, 4.57 min

'The secret lives of invisible magnetic fields are revealed as chaotic ever-changing geometries through Semiconductor's recordings at NASA's Space Sciences Laboratories, UC Berkeley. Very Low Frequency audio recordings control the evolution of these fields, revealing recurrent 'whistlers' produced by fleeting electrons. Are we observing a series of scientific experiments, the universe in flux, or a documentary of a fictional world?'
(Semiconductor: semiconductorfilms.com/art/magnetic-movie)

20Hz
Semiconductor, 2011
HD single channel video, 5 min

'20Hz observes a geo-magnetic storm occurring in the Earth's upper atmosphere. The title refers to the frequency of incoming solar wind: what one hears is in fact data collected from CARISMA (Canadian Array for Realtime Investigations of Magnetic Activity), which the artists have converted into sound. Generated directly by the sound and via custom programming techniques, tangible and sculptural forms emerge suggestive of scientific visualisations. As different frequencies interact both visually and aurally, complex patterns emerge to create interference phenomena that probe the limits of our perception and interrogate our experience of such invisible phenomena.'
(Semiconductor: semiconductorfilms.com/art/20hz)

20Hz was commissioned by Lighthouse, Brighton and Arts Santa Monica, Barcelona in 2011.

CATCHING THE LIGHT
Semiconductor, 2014
Multi-channel HD video installation
(5 min excerpt)

'*Catching the Light* is a moving image installation which explores how science and technology frame our experiences of the natural world. Created using visual data collected by space telescopes, the six meter wide projection is made up of thousands of images, which have been assembled to create time-lapse sequences. By collaging these images of space together, Semiconductor has created new patterns and points of reference. Semiconductor has, in effect, remapped the sky.

By collecting the data in its rawest form Semiconductor is able to present it as the telescope captured it. Ordinarily scientists would remove any noise, anomalies or signatures of the technology associated with the capturing process, but Semiconductor has embraced these artefacts, using them to remind us of how man's experience of deep space is framed by the tools and processes of science.'
(Semiconductor: semiconductorfilms.com/art/catchingthelight/)

PAPER LANDSCAPE
Guy Sherwin, 1975/2015
Super 8mm film performance, 10 min



Guy Sherwin Paper Landscape 1975 © the artist

Guy Sherwin first performed *Paper Landscape* at the *Festival of Expanded Cinema* at the ICA in 1976. In this Super 8mm film performance, he plays with the illusory space of the film screen by juxtaposing live performance with a projected image of a recorded action. Foregrounding the film medium itself, Sherwin simultaneously draws our attention to the tradition of British pastoral landscape painting, highlighting the artifice that produces the 'natural'.

'The performance starts with the projector illuminating a transparent polythene screen.



Semiconductor Black Rain 2009, HD single channel © the artists

Behind the screen stands the performer who begins to apply white paint to the polythene. By this action the film image is revealed – it shows the same performer slowly tearing up a paper screen of the same size, to reveal a landscape. With the live performer gradually walling himself in behind the layer of white paint, the attention of the audience turns increasingly to the landscape projected onto this surface, and to the illusionary performer who illustrates the nature of deep space by running off into the distance until he has merged with the landscape. Finally, the confines of the cinema space are dramatically reaffirmed as the live performer slices the screen and steps through into the space that the audience occupies.'
(Guy Sherwin: studycollection.co.uk/onlinekira/sherwin2.html)

ABOUT THE PARTICIPANTS

Lynn Loo (born 1975)
Lives and works in London

Lynn Loo made a transition from music to filmmaking in 1997. She studied film and video at The School of the Art Institute of Chicago and film archiving at the University of East Anglia. Her films are compositions of images and sound that suggest narratives or convey an event without text or words such as the 16mm film *Unfinished Symphony* (2001) and the Super 8mm film *Floating* (2004).

Inspired by 1970s films from the London Filmmakers' Co-op, Loo explores the material qualities of the film medium and the physical context of the film screening. She often uses multiple projectors in her live presentations. Since 2005, she has been collaborating with Guy Sherwin in numerous film performances and projects. *Washi #2* is her most recent work.

Loo's films have been included in international festivals and exhibitions. Her work is in the collection of the Asian Film Archive in Singapore and in the He Xiangning Art Museum in China. Loo supports herself by working as a Conservation Specialist at BFI National Film and Television Archive.

Guy Sherwin (born 1948)
Lives and works in London

Guy Sherwin studied painting at Chelsea School of Art in the late 1960s. His subsequent film works often use serial forms and live elements, and engage with light, time and sound as fundamental to cinema. Recent works include installations made for exhibition spaces and performance collaborations with Lynn Loo working with multiple projectors and optical sound.

Sherwin was guest curator of *Film in Space* an exhibition of expanded cinema at Camden Arts Centre London, 2012–13. He taught printing and processing at the London Filmmakers' Co-op (now LUX) during the mid-1970s. His films were included in *Film as Film*, Hayward Gallery, 1979; *Live in Your Head*, Whitechapel Gallery, 2000; *Shoot Shoot Shoot*, Tate Modern, 2002 and *A Century of Artists' Film & Video*, Tate Britain, 2003–4. He currently teaches at Middlesex University and University of Wolverhampton.

Semiconductor
Ruth Jarman (born 1973)
Joe Gerhardt (born 1972)
Live and work in Brighton

Ruth Jarman and Joe Gerhardt formed the artist duo Semiconductor in 1999. Their unique moving image works have won them many awards and prestigious fellowships including: *Samsung Art + Prize* 2012 for

new media, *Smithsonian Artists Research Fellowship* and *NASA Space Sciences Fellowship*. Exhibitions and screenings include *Let There Be Light*, House of Electronic Arts, Basel (solo show); *Worlds in the Making*, FACT, Liverpool (solo show); *Da Vinci: Shaping the Future*, Art Science Museum, Singapore; *Field Conditions*, San Francisco Museum of Modern Art; *Earth: Art of a Changing World*, Royal Academy of Arts, London; International Film Festival Rotterdam; New York Film Festival; Sundance Film Festival and European Media Art Festival.

Catherine Elwes (born 1952)
Lives in Oxford and works in London

Catherine Elwes is a video artist, writer, teacher and curator who was active in the feminist art movement in the late 1970s. Her videos have been shown extensively both in the UK and internationally and her work is held in a number of public collections. Elwes is the author of *Video Loupe*, (K.T. Press, 2000) and *Video Art, a guided tour* (I.B.Tauris, 2005), and her writings have appeared in numerous books, journals, exhibition catalogues and periodicals. Elwes was the director of the biennial UK/Canadian Film & Video Exchange (1998–2006) and co-curator of *Figuring Landscapes* (2008–10), an international exhibition on themes of landscape. Elwes is Professor of Moving Image Art at the University of the Arts London, and Founding Editor of the *Moving Image Review & Art Journal* (MIRA), Intellect Books.