

**1, 2,**

**3, 4**

Monday - Saturday  
11am - 5pm  
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+ 353 21 4901844

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**GLUCKSMAN**

# 1,2,3,4

## Dance in contemporary artists' films

17 August – 19 December 2020

The Glucksman

University College Cork

### Artists:

Victor Alimpiev, Sammy Baloji, Anne Maree Barry, Loretta Fahrenholz, Liz Magic Laser, Úna Quigley, Jimmy Robert, Sriwhana Spong, and Wu Tsang

Curated by Chris Clarke

**1,2,3,4** presents a series of programmes of contemporary artists' films exploring dance, movement and choreography. From solo performances to synchronized routines, interpretative renditions to public interventions, and featuring styles from ballet to hip hop to modern and contemporary, the exhibition offers an insight into how visual artists have conveyed dance through the lens of the camera.

Throughout **1,2,3,4** the artist is an active participant in the choreography, whether as a performer or through the camera's tracing of gestures and motions. These disparate and diverse works reveal an unique affinity between film and dance, of two media moving together in tandem.

**1,2,3,4** is structured as a series of film programmes unfolding over four months, exploring different aspects, atmospheres, arrangements and ideas relating to dance.

**Part 1: 17 August – 19 September 2020**

Sriwhana Spong (NZ), *Whether standing or sitting or lying or in some other position in the dark*, 2011, 9'21"

Sammy Baloji (CD), *Mémoire*, 2006, 14'30"

Victor Alimpiev (RU), *My Absolution*, 2008, 7'37"

**Part 2: 21 September – 17 October 2020**

Anne Maree Barry (IE), *Rialto Twirlers*, 2010, 6'17"

Liz Magic Laser (US), *Distressed*, 2009, 10'

Wu Tsang (US), *For how we perceived a life (Take 3)*, 2012, 9'34"

**Part 3: 19 October – 21 November 2020**

Loretta Fahrenholz (DE), *Ditch Plains*, 2013, 30'

**Part 4: 23 November – 19 December 2020**

Jimmy Robert (FR), *Descendances du nu*, 2016, 12'01"

Úna Quigley (IE), *Birds of My Weakness*, 2018, 8'40"

# 1,2,3,4

Part 1: 17 August – 19 September 2020

## **Sriwhana Spong, *Whether standing or sitting or lying or in some other position in the dark*, 2011, 9'21"**

Sriwhana Spong is an artist of New Zealand and Indonesian descent currently living and working in London. She is interested in the fertile margins and the rich edges where things meet, working across various mediums such as sculpture, film, writing, performance, dance, and sound. In *Whether standing or sitting or lying or in some other position in the dark*, the dancer Chiara Ferri performs a number of silent, solo dances against a sparse, dimly-lit background.

Courtesy of the artist and Michael Lett, Auckland

## **Sammy Baloji, *Mémoire*, 2006, 14'30"**

*Mémoire* is an artist film addressing colonial violence, the shattered dreams of independence, and the postcolonial political fallout in the current Democratic Republic of Congo, shot in collaboration with Congolese performance artist Faustin Linyekula. Sammy Baloji creates videos that investigate the body, and, despite restrictions on photographing public sites, he produces images of the Congo's urban architecture. His work is raising social consciousness and stimulating artistic development in the Katanga region, a locus for colonial and post-colonial exploitation of its mineral wealth.

Courtesy of the artist and Axis Gallery, New York / New Jersey

# 1,2,3,4

Part 1: 17 August – 19 September 2020

## **Victor Alimpiev, *My Absolution*, 2008, 7'37"**

Victor Alimpiev makes films about fundamental human expressions. His characters cluster close together, and sing, yell, tap, hum, tremble or gasp for air. The closer they get to each other, the greater the tension becomes. In *My Absolution*, an actress performs a sequence of enigmatic actions towards the nape of a second woman's neck in a performance that creates an almost sculptural tension which is never quite released.

Courtesy of the artist and OVCHARENKO Gallery, Moscow

# 1,2,3,4

Part 2: 21 September – 17 October 2020

## **Anne Maree Barry, *Rialto Twirlers*, 2010, 6'17"**

In a swirl of pom poms, twirling batons, sparkles and feathers, *Rialto Twirlers* captures a secret moment of unity and beauty as a dance troupe rehearse their routine for the final time before a national majorette competition. For a year, Barry shadowed the Twirlers. She was sufficiently integrated into a precious and hidden subculture to create a choreographed documentary film based on her observational experience of the group. Working closely with the artist and musician Sunken Foal, her film synchronises this specially composed score with The Rialto Twirlers' routine.

Courtesy of the artist

## **Liz Magic Laser, *Distressed*, 2009, 10'**

*Distressed* consists of a group of five dancers emerging from a Diesel jeans store and literally distressing – breaking-in – their jeans in a series of highly systematic and choreographed gestures. In the course of this process of distressing their jeans, singly, in pairs, and in groups, their bodies take on a distinctly object-like, even sculptural quality. Developed in collaboration with dancers Yasemin Adali, David Botana, Gary Lai, Emily Quant and Aya Shibahara, *Distressed* was performed on 10 October, 2009, on the Southwest corner of Union Square, New York City, as part of the *Art in Odd Places: SIGN festival*.

Courtesy of the artist

# 1,2,3,4

Part 2: 21 September – 17 October 2020

## **Wu Tsang, *For how we perceived a life (Take 3)*, 2012, 9'34"**

*For how we perceived a life (Take 3)* debuted at the New Museum, New York in 2012, emerging out of Wu Tsang's "full body quotation" practice, a series of choreographed performances in which collaborators are fed pre-existing lines from an ear piece. In this edition, the performers (Desiree Burch, Cherrye Davis, Nicholas Gorham, Mikeah Jennings, Wu Tsang) begin huddled together in a mass, their dialogue echoing the 1990 documentary *Paris is Burning*, as well as other audio pertaining to the ballroom dance scene. The film brings to mind questions of gender, gentrification, and proximity.

Courtesy of the artist and Electronic Arts Intermix, Inc.



# 1,2,3,4

Part 3: 19 October – 21 November 2020

## **Loretta Fahrenholz, *Ditch Plains*, 2013, 30'**

Shot in the East New York section of Brooklyn around the time of Hurricane Sandy, *Ditch Plains* is a dystopian sci-fi street dance film featuring members of Ringmasters Crew. Like avatars running the levels of an apocalyptic video game, Ringmasters Corey, Jay Donn and Marty McFly hallucinate the city and its networks as a space of terror, mutation and magic. "Flexing," "bone breaking," "pausing" and "connecting" in night-time streets, hotel hallways and a posh Park Avenue apartment, the dancers improvise dream-like scenes suggesting digital death matches, stop-and-frisk situations and catastrophic man-machine interfaces.

Courtesy of the artist and Galerie Bucholz, Berlin / Cologne / New York

# 1,2,3,4

Part 4: 23 November – 19 December 2020

## **Jimmy Robert, *Descendances du nu*, 2016, 12'01"**

Jimmy Robert's practice oscillates between various formats: photography, drawing, video, sculpture and performance, all fields he invests with his body and voice. The title of the work *Descendance du nu* (*Descendance of the Nude*) is a direct reference to Duchamp's famous 1912 painting: *Nude Descending a Staircase*. Though it caused a scandal, the painting nevertheless marked a major turning point in the history of art and made Marcel Duchamp into one of the fathers of modern and contemporary art.

Courtesy of the artist and Tanya Leighton, Berlin

## **Úna Quigley, *Birds of My Weakness*, 2018, 8'40"**

*Birds of My Weakness* is about a housewife who develops psychic powers to change her body, and is based on Act 1 of *The Mammaries of Tiresias*, a play by Guillaume Apollinaire written in 1903 and first performed in 1917. Apollinaire uses the phrase "birds of my weakness" to describe female breasts. Choreographed by dancer Sheena McGrandles in response to the text, performed by Sheena McGrandles and Loz Fitzgibbon, and with sound and music by Loz Fitzgibbon, the film re-imagines Apollinaire's character in a contemporary context and uses the influences of post-structural feminist writers on a rewriting of the words.

Courtesy of the artist