

New Forest Pavilion ArtSway at the Venice Biennale

New Forest Pavilion, Palazzo Zenobio, Venice: 8 - 12 June 2005 10am - 8pm

During the 51st International Art Exhibition in Venice this year, ArtSway is presenting an exhibition of nine UK based artists' work during the Vernissage (press and private view period) between 8 and 12 June 2005. The exhibition will take place at Palazzo Zenobio, host of the Absolut show at the Venice Biennale 2003. This exhibition will give the nine artists, the gallery and associated sponsors the opportunity to raise their international profile at a time when the attention of more than 20,000 journalists and art professionals will be focused on Venice.

Mark Segal, ArtSway Director says, "this project aims to increase opportunities for artists to present work to international curators, gallery and museum directors. Our work in offering legacy support for artists after they have worked with us on a project or exhibition is key to our innovative approach to public gallery practice. The Venice Biennale is a major event in the international contemporary visual arts calendar and the support of our funders (Arts Council England) and sponsors (Hallett Independent, a-n The Artist Information Company and PLUK magazine) acknowledges our work in supporting individual artists. We are grateful to them for their assistance. The project also aims to increase awareness of opportunities for artists and the quality of visual arts activity in the South East of England."

The nine exhibiting artists have all been in residency at ArtSway in the last 5 years developing and exhibiting new work. The show will present new media, video and performance works by artists including Anna Best, Richard Billingham, boredomresearch, Alistair Gentry, John Gillett, Elpida Hadzi-Vasileva, Simon Hollington & Kypros Kyprianou, Charlie Murphy and Emilia Telese.

Anna Best's extensive archive/website documents her process-based and often socially-engaged and collaborative work. Visitors will be able to browse through the online filing cabinet of project folders containing texts, images, weblinks and associated publications and paraphernalia from a variety of mostly event-based projects to date: a gymkhana in a south London Park; The Wedding Project (a Tate Modern Commission); a convention of ice cream vans; interventions in a Bingo Hall (a Camden Arts Centre commission) and at Swat Social Club's Millennium party (an ArtSway commission with Ella Gibbs); Occasional sights, a London guide book (commissioned by the Photographers' Gallery).

Richard Billingham's video *Sweep*, made during his ArtSway residency last year, extends the profound relationship with landscape that has been the focus of his work for the past eight years and marks a strong contrast to the stark photographs of his immediate family for which he is best known. Unpopulated and imbued with the spatial and temporal qualities associated with Romantic painting, the imagery of *Sweep* reveals Billingham's sensibility for nature and landscape.

The work of **boredomresearch** investigates the relationship between the physical and electronic world. By using artificial life modelling techniques and by deconstructing computer programming language to produce algorithmic software they have created 'biological timepieces' or 'sculptural biospheres' in which seemingly life-full elements are animated and respond in both mechanical and unpredictable ways. The works shown have been developed since their year-long residency at ArtSway in 2002-3 and commissioned by Aspex Gallery, Portsmouth.

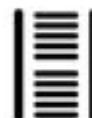
Alistair Gentry's films were produced recently during his residency during a Berwick Gymnasium Art Fellowship for his exhibition *Phantom Power*. Gentry mixes live action and animation to produce films in response to the historical collections at the Berwick Barracks. They are dark and haunting investigations into local historical and classical mythical subjects, with references to the god Mithras and the associated symbolic lions of Venice. cont..

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John Gillett will be showing *John Bull War and Peace*, which presents speeded-up images of the artist's attempt to print his own copy of Tolstoy's famously long novel, using only a toy printing outfit. The artist's commentary on the companion video, *The Making Of John Bull War and Peace*, addresses the issues surrounding the work, concerning duration, concentration span, audience expectation and authenticity. John Gillett is currently short-listed for the 2005 Paul Hamlyn Awards.

Elpida Hadzi-Vasileva's site specific work usually responds to the environment she is either visiting or occupying. Her piece on show in Venice was completed during a recent residency in The Irish Museum of Modern Art, Dublin. The artist used the architecture of the Museum to investigate notions of absences in time, following both historical and contemporary journeys that have happened throughout the Museum's existence.

Simon Hollington & Kypros Kyprianou's work explores the relationship between technology and the uncanny. *IFFE (Invisible Force Field Experiments)*, produced during a residency at ArtSway (and recently re-presented in the media suite at the ICA, London) documents their investigations into creating force fields and other phenomena in and around ArtSway. Springing from an interest in the science suggested by the cult science-fiction films of the 1950s and 1960s, *IFFE* plays on our perceptions of the supernatural and the unquantifiable, and with our notion of suspense, absence, the unknown, the unexpected and the inexplicable.

Charlie Murphy's video series *The Art of Trout Tickling and Other Sensual Pleasures* tease out the suggestive aspects of power and sensuality inherent to our relationship with animals. Each vignette frames the hypnotic, tactile or aggressive nature of a variety of mythical and real interactions, and presents provocative readings of these extraordinary behaviours. Her associated series of rosette multiples appropriate the conventions of country fairs, political electioneering and sporting events. Framing rich linguistic figures of speech and the ambiguous language associated with animal husbandry, the rosettes function as playful, subversive awards for the animal, sensual or other competitive behaviour we applaud. A new series created for the Venice Biennale includes a range of Latin phrases drawing attention to some of the more competitive aspects of the art world.

Emilia Telese's film *Sleepwalking* was produced at ArtSway and examines sensory, physical and reflected memory, and the physical aspects and consequences of sleep during illness. Her live performance *Life of a Star* presents a study of celebrity and looks at the effects of privacy deprivation and morbid attention from the public and press on famous people. Telese takes on the glamorous persona of a celebrity, protected by fake bodyguards and hounded by fake paparazzi, perpetuating a crowd of eager and gullible onlookers. Telese will perform this piece live on Friday 10 June at 6pm, beginning outside the Giardini entrance and continuing to Palazzo Zenobio.

New Forest Pavilion is open: 8 - 12 June 2005 10am - 8pm

Palazzo Zenobio, Fondamenta del Soccorso, Dorsoduro 2596, Venice.

New Forest Pavilion is sponsored by Hallett Independent, a-n The Artist Information Company, PLUK magazine and funded by Arts Council England.

-Ends- **Further information and images contact ArtSway on: +44 (0)1590 682260 or mark.segal@artsway.org.uk**

Editors Notes: • ArtSway is the contemporary visual arts venue in the New Forest facilitating the development of new work by artists & offering creative opportunities for audiences. • The Venice Biennale takes place every two years. The 51st Biennale runs from 12 June - 6 November 2005 • Richard Billingham is represented by Anthony Reynolds Gallery, London.



Arts Council England, South East is pleased to support *New Forest Pavilion* with Lottery funding through Grants for the Arts, and applauds ArtSway's innovative and entrepreneurial approach to international working, extending and developing the role of public sector galleries in supporting individual artists.



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