

TUBE GALLERY

STILLED IMAGES

JUNE 23 - AUGUST 6

Anna Barham
Lydia Blakeley
Juno Calypso
Eva Gold
Filip Fredrik Haglund
Georgina Hill
Amanda Kyritsopoulou
Graham Silveria Martin
Hamish Morrow
Miriam Naeh
Heather Phillipson
Garrett Pruter
Aaron Ratajczyk
Sophie Ruigrok
Ahren Warner
Nana Wolke
Ben Yau

Stilled Images presents seventeen artists working across film, photography, painting, drawing and sculpture, whose works come together to investigate and interrogate the boundary between still and moving image.

The scene that disturbed him with its violence, the significance of which he would only understand much later...

These are the first words spoken by the narrator of Chris Marker's *La Jetée* (1962). If Marker's film begins here, and on the runway at Paris Orly airport, it proceeds almost entirely as a sequence of still images, and as a moving story told via a procession of freeze-frames and language.

Marker's film also begins as a kind of a question, the answer to which we can "only understand much later". If this question is the mystery of a man shot on a runway, and of a boy watching his older self being murdered on the same tarmac, then that "much later" is resolved neatly over the film's twenty-eight minutes.

Yet, there is something in those opening words, and particularly in the syntax and cadence of the original French, that might trouble us: the idea of a kind of "violence" inherent, not in a scene that is violent, but in one that disturbs, or agitates. There is a friction, here, between the scene as static tableau, as still image, and the movement or excitement that violence and agitation imply.

This does not feel like the dry, schematic philosophy of Deleuze's "equidistant instants selected... to create an impression of continuity", but rather the implication of a kind of movement within stillness, the implicit violence of movement, and of time, that has been stilled, and that resounds as both seductive frisson and radical question.

Here, in Heather Phillipson's early video work, *Rebus* (2011), the form of *La Jetée* is explicitly recalled in the offering of a film pieced together from predominantly still images, but with a voiceover and text that depart from Marker's solemnity to offer an absurd, comic and strangely tender statement of romantic disintegration.

In Graham Martin's *APBP* (00:02:41) and *APBP* (00:12:32), such subversive tenderness is also present in paintings that replicate the materiality of the moving-image medium (VHS) via the meticulously delicate rendering of a degraded analogue image, the care and craft of which imbue the painted images with an overwhelming sense of living, breathing - and thrusting - corporeality.

Elsewhere, in Sophie Ruigrok's *How to get what you want* (2023) and Nana Wolke's 00:01:16,012 - - > 00:02:27,023 (2023), the act of painting or drawing occurs directly within the dynamic, semantically enigmatic space that the film still produces.

In Ruigrok's work, for example, four stills - from *Le bonheur* (1965), *The Wizard of Oz* (1939), *Alice* (1988) and *The Truman Show* (1998) - are the starting point for a series of drawings that offer up a sublimely staggered inquisition of both the spaces between, and the entanglement of, desire, freedom and contentment.

In Aaron Ratajczyk's, Garrett Pruter's and Miriam Naeh's work, the same material becomes simultaneously cinematic, lyric or documentary film, and photographic image, offering a form of self-reflexivity that attenuates the materialities with which they work and amplifies the extraordinary, and extraordinarily human, attentiveness that their work both displays and demands of the viewer.

Such reflexivity is visited upon the viewer in Anna Barham's *Light Swathes Crossing* (2020), where the very foundations of the moving-image - the childlike magic of still moments played fast enough to convince the human brain that it is witnessing the dynamic passing of time - seem to be subverted to the ends of producing a work in which moment and movement are felt as occurring simultaneously, producing an almost transcendent experience and a stage for the eloquent, tender, agitation of Barham's text.

In all of these works, and the works of all the artists featured in this show, a single consistent thread is discernible: the innovative, often invocatory, deployment of the negative space between still and moving image as a site of intense productivity, of charismatic and often challenging artistic thinking, and of profound questioning.

- Ahren
Warner

Anna Barham is a London-based artist working between video, sound, print, installation, and performance. Recent projects include IAC Villeurbanne/Rhône Alpes, France; Flat Time House, London; Whitstable Biennale, Kent; Chelsea Space, London; Index, Stockholm; Quote/Unquote, Bucharest; Site Gallery, Sheffield; MIMA, Middlesbrough; Playground Festival, Museum M, Leuven; Wellcome Collection, London; K-W, Berlin. A new online sound work ZYX is at apria.artez.nl/zyx/ and her 2009 video Magenta, Emerald, Lapis is currently on display in The Tanks, Tate Modern.

Lydia Blakeley is an artist based in North Yorkshire, UK. Recent solo exhibitions include The High Life at Southwark Park Galleries (2022), whilst group shows include Mixing It Up: Painting Today, Hayward Gallery (2021) and Everyday Heroes, Southbank Centre, London (2020).

Juno Calypso is a British photographer, winner of the BJP International Photography Award and the Vic Odden Award from the Royal Photographic Society. Recent solo exhibitions include TJ Boulting (London), Studio Giangaleazzo (Milan) and Golden Thread Gallery (Belfast), whilst her work has also been exhibited in group shows at galleries and institutions including The Horror Show (Somerset House, London), Prada Foundation (Tokyo/Milan), Les Rencontres de la Photographie (Arles) and Centre for Contemporary Art (Berlin).

Eva Gold lives and works in London. Recent solo and duo exhibitions include City of Rooms Part 1 + Part 2, Rose Easton, London (2023); Slow Dance, Eigen+Art Lab, Berlin (2022); The Last Cowboys, Ginny on Frederick, London (2022); Lock Up International, Brussels (2022); and Perv City, Parrhesiades + Goldsmiths Centre for Contemporary Art, London (2020). Selected group exhibitions include Not before it has forgotten you, Nicoletti Contemporary, London / The Pole Gallery, Paris (2022); SEX, Rose Easton, London (2022); Corps, MAMOTH, London (2021); Sets & Scenarios, Nottingham Contemporary, Nottingham (2020); and Barely Furtive Pleasures, Nir Altman, Munich (2020). Upcoming exhibitions include Ideal Shapes of Disappearing at Silke Lindner, New York.

Filip Fredrik Haglund is a visual artist from Stockholm, Sweden, currently based in London. He is a graduate of Central Saint Martins and Goldsmiths, and has exhibited his work at Aesthetica Future Now, The Independent Photographer and The Photographers' Gallery (London), amongst others. He was shortlisted for the Dare Art Prize (The Tetley and University of Leeds) in 2021.

Georgina Hill is a British visual artist working across sculpture, installation, video, and text. In 2022, Hill presented a solo exhibition at fluent (Santander) and duo exhibition at New Toni (Berlin). Her work has been exhibited in numerous group shows including Art Night (London), Belmacz (London), Belmonte (Madrid), Bulegoa z/b (Bilbao), Museum of Photography (Berlin), Nida Art Colony (Nida), and Seoul Biennale for Architecture and Urbanism (Seoul). Hill will publish two artist's books this year, in the UK and France.

Amanda Kyritsopoulou (b.1989, Athens) lives and works in London. She received her postgraduate diploma in Contemporary Fine Art Practice from the Royal Academy Schools and her BA in Fine Art and History of Art from Goldsmiths. She has shown her work in the UK and Greece and had her first UK solo show at Flatland Projects in Hastings in 2019. Recent group shows include Brewers Towner International show at Towner Eastbourne, curated by Noelle Collins and selected by Elizabeth Price and Sepake Angiama, Reduction to Satire curated by Fatoş Üstek, organized by the New Art Dealers Alliance NY (online), and Doomed Companions Unsubstantial Shades, curated by Akis Kokkinos and organized by NEON.

Graham Silveria Martin (b.1983, Ayr) is a Scottish artist based in London. He graduated from the Royal College of Art with an MA in Painting in 2021, following studies at Université Paris II Panthéon-Assas, Edinburgh University, and Edinburgh College of Art. Recent exhibitions include Talisman, Incubator, London (2023), Portals, Huxley-Parlour Gallery, London (2022), Internal Weather, Sid Motion Gallery, London (2022) and Tomorrow 2021, White Cube, London (2021). He is a recipient of the Huxley-Parlour FOUR x THREE grant (2022), the Jerwood Arts 1:1 FUND grant (2021) and the Elizabeth Greenshields Foundation Grant (2020).

Hamish Morrow was born in South Africa in 1968, studied Womenswear at Central St. Martins in 1988 and obtained an MA in Menswear Design in 1998 from the Royal College of Art. Hamish launched his eponymous line on the London Fashion Week schedule in February 2001, where he garnered international critical acclaim. He completed the MFA Fine Art at Goldsmiths in 2018. Alongside his art practice, he continues to consult as a designer/creative director in the fashion industry. In 2021 Hamish launched a project series entitled 'Unhappiness is Treason', each of the six shows will be 24 hours in duration and each deals with a core concern of Hamish's practice, followed by a publication.

Miriam Naeh is a multidisciplinary London-based artist. Naeh received her MFA from Goldsmiths University of London (2018). Her work has been featured in Vogue, i-D Vice, Harper's Bazaar, ArtMaze Magazine, and more. Solo and group shows include Discovery Section's Sculpture Park at Photo London, Somerset House (solo, 2022), Israel Festival: Inspiring Connections (2021), IDENTITÄ, Ignatz Bubis-Gemeindezentrum, Frankfurt (2020), Star Trap, Pump House Gallery, Tel-Aviv (solo, 2021), Adam's Rock, MoBY- Museum in Bat Yam, Israel (2019), Tall Tales, Tall Tails, Castor Gallery, London (solo, 2018).

Heather Phillipson was nominated for the Turner Prize 2022. Her recent solo exhibitions include Tate Britain's Duveen Galleries commission, London (2021-22) and the Fourth Plinth commission, Trafalgar Square (2020-22), Phillipson received the Film London Jarman Award in 2016 and the European Short Film Festival selection from the International Film Festival Rotterdam in 2018. She is also an award-winning poet. In

2023 she will produce new commissions for Art Night Dundee and for the Imperial War Museum in partnership with Glynn Vivian Gallery, Swansea.

Garrett Pruter lives and works in London. Recent exhibitions include *The Birds*, Brunette Coleman at Fitzrovia Chapel, London (2023), *The Birds*, Brigade Gallery, Copenhagen (2023), *Day by Day*, Good Day, Union Pacific, London (2023), *The Birds*, Trafalgar Avenue, London (2022), *My Mother Was a Computer*, Indigo+Madder, London, (2022), *Picture House*, Brigade Gallery, Copenhagen (2021), and *Cacotopia 04*, Anna Kultys Gallery, London (2020).

Aaron Ratajczyk completed his studies at MFA Goldsmiths, University of London and is now based between London and Berlin. Upcoming shows in 2023 include a new commission for the Institute of Contemporary Arts in London, UK. Previously his work has been shown, amongst others, at the CCA Goldsmiths, London, UK, *New Contemporaries* at South London Gallery, UK, Lewisham Arthouse, London, UK, Copeland Gallery, London, UK, Haus N, Athens, GR, Tree Art Museum, Beijing, CN, Museum of Modern Art, Warsaw, PL, Open Mouth Film Festival, London, UK, Sheffield Arts Centre, UK, FLAM at Arti et Amicitiae, Amsterdam, NL.

Sophie Ruigrok is a visual artist based in London. She graduated from the The Royal Drawing School in 2019 and was selected for *New Contemporaries 2020*. Recent solo exhibitions include 'today I feel relevant and alive, The Sunday Painter, London, UK (2022)' and recent group exhibitions include 'In Three Acts', Huxley Parlour, London, UK (2023) 'It's Better to be Cats than to be Loved', Tabula Rasa Gallery, London, UK (2022); 'Parallel Universe', Bradley Ertaskiran, Montreal, Canada (2022), 'Love is the Devil: Studies after Francis Bacon', Marlborough, London (2022) . She is represented by The Sunday Painter, London, UK.

Ahren Warner writes, makes films and takes photographs. Recent exhibitions include a solo show at TJ Boulting (London, 2022), groups shows and screenings at galleries and institutions including South London Gallery, Nikola Tesla Museum (Zagreb), Saatchi Gallery (London), Centro de Cultura Digital (Mexico City), British Council (Athens), Hatton Gallery (Newcastle) and Arnolfini (Bristol). Recent books include *I'm totally killing your vibes* (2022), *The sea is spread and cleaved and furled* (2020), and *Hello. Your promise has been extracted* (2017), for which he has received awards, prizes and funding from organisations including the Arts Foundation, Society of Authors, Royal Society of Literature and Arts Council England. Upcoming projects include a photobook and novel, *I will pay to make it bigger*, to be published by Prototype in 2024.

Nana Wolke was born in Ljubljana, Slovenia. She lives and works in London. She holds an MFA from Goldsmiths, University of London and received a BFA from the Academy of Visual Arts in Ljubljana. Solo exhibitions include *Wanda's*, NiCOLETTi, London, UK (2022), *High Seat*, Castor, London, UK (2022); *4:28 - 5:28 AM*, VIN VIN, Vienna, AU (2021);

Some Girls Wander by Mistake, Fondazione Coppola, Vicenza, IT (2021); and Naughty Corner, Stekljeni Atrij, Ljubljana, SI (2019). Selected group exhibitions include Green Family Art Foundation (2022), Dallas, TX; Marlborough, London, UK (2022); Bloomberg New Contemporaries, South London Gallery, London UK (2021), Bangkok Biennial, London, UK (2021); G2 Kunsthalle, Leipzig, DE (2018); and 31. Biennial of Graphic Arts, Ljubljana, SI (2016).

Ben Yau is a Chinese-Scots visual artist based between UK and the Netherlands. He graduated from Royal Academy of Art, The Hague, in the study of MA Photography & Society in 2023. Selected exhibitions include his solo presentation Proximate Currents: When Everything Fuses Together, Iniva (online/London 2020); Extractive Model Study, Bloc Projects (Sheffield 2020) and group exhibitions The London Open, Whitechapel Gallery (London 2022), Bloomberg New Contemporaries, Leeds Art Gallery, Leeds, and South London Gallery, London (2019).