**Entrance Lobby**

**EJ Hill**

***Girl***

**2010**

**HD video, 2 min 52 sec**

**Courtesy the artist**

**EJ Hill’s (b.1985) *Girl* utilises the power of language and repetition to toy with subjectivity and identity, confronting the gender biases that are tied to bodies. His deceptively simple performance to the camera features him repeating the word ‘girl’ while moving his body into effeminate poses and positions. Reclaiming his own agency, Hill uses performance as a form of meditation – a life-affirming action – exemplifying the resilience of those bodies who experience deep prejudices and marginalisation.**

**EJ Hill is a Los Angeles-based artist working in durational performance, installation, painting and collage.**

**Gallery One**

**Meriem Bennani & Orian Barki**

***2 Lizards***

**2020
HD video, 23 min 1 sec Courtesy the artists**

2 Lizards first appeared as an eight-episode series on Instagram chronicling the early months of the Covid-19 pandemic in 2020. The lizards, voiced by artists Meriem Bennani (b. 1988, Morocco) and Orian Barki (b. 1985, Israel), encounter familiar experiences from the pandemic: anxiety of anything bodily (gloves, spit, etc.), Zoom birthdays, 7pm clapping and a drifting sense of time.

The videos all hold a hazy, dreamlike quality emblematic of ‘pandemic time’. The lizards’ movements feel sluggish, as though they lag slightly behind everything else. Alongside the lizards, a cast of other animated animals voiced by the artists’ friends feature in the series. The videos were all filmed spontaneously based on the ‘mood of the week’ and included voice notes sent by friends when they felt they had a good line.

**My Barbarian**

***Maskworkers***

**2023
HD video, 11 min 59 sec**

***Standalabra VI (Maskworker)***

**2023
Aquaresin and mixed media**

***Minotaur Orgy Urn I***

**2023
Watercolour collage on paper**

***Minotaur Orgy Urn II***

**2023
Watercolour collage on paper**

***Alien Familiar***

**2023
Aquaresin and mixed media**

***Gemini & I***

**2023
Aquaresin and mixed media**

***Curtain of the Masks of the Future***

**2023
Watercolour collage printed on spandex polyester**

**All works courtesy the artists and Vielmetter, Los Angeles**

My Barbarian is a Los Angeles-based collective formed by Malik Gaines, Jade Gordon and Alexandro Segade. Established in 2000, they use performance, video, sculptures, masks and installations to theatricalise social issues through a queer lens. This is their first UK presentation, bringing together
a video projection, custom-made curtain, watercolour collages, a sculptural ‘standalabra’ and two wall- based masks.

The trio often draw from global and historical avant- garde theatre, plays and mass media to create performing objects inspired by alter egos living in fictive worlds. The video Maskworkers relates to
their performance pedagogy project, Post-Living Ante Action Theater (2008–16), which uses games, play and improvisation to explore and critique political, social and economic struggles within group identities. Their sculptural ‘standalabra’ stands in for the absent bodies of the performers and continues their interrogation of the mask within contemporary contexts. My Barbarian’s objects therefore act as props, creating a stage for different performing identities, where new ways of being together can be imagined.

Rush Stadium

Structure designed by Sam Roeck

All works listed below are courtesy the artists, unless otherwise stated.

Inside, clockwise from left:

Anat Ben-David

*Brain*

2008

HD Video, 4 min

Vaginal Davis

*The White to Be Angry*

1999

HD Video, 19 min 22 sec

Jamie Crewe

*False Wife*

2022

HD Video, 15 min 31 sec

Zackary Drucker

*Mother Comes to Venus*

2018

HD Video, 7 min 52 sec

Courtesy the artist and Luis de Jesus, Los Angeles

Jacolby Satterwhite

Healing in my House

2016

HD Video, 9 min 26 sec

Courtesy the artist and Mitchell-Innes & Nash, New York

Dynasty Handbag

*Remote Penentration/Stain of History*

2013

HD Video, 7 min 52 sec

L. Franklin Gilliam

*Sapphire and the Slave Girl*

1996

HD Video, 18 min

Christeene

*Aktion Toilet*

2018

HD Video, 4 min 16 sec

Courtesy the artist and Three Dollar Cinema

Aimee Goguen

*Flex Video*

2023

Hi-8 on SD video, sound by Angel Zinovieff, 25 min 13 sec

Miguel Gutierrez

*Sadonna: Vogue*

2019

HD Video, 7 min 3 sec

Tom Rubnitz

*Pickle Surprise*

1998

HD Video, 1 min 41 sec

Courtesy the artist and Video Data Bank, School of the Art Institute of Chicago

Outside, clockwise from left:

The Divine David

*The world is burning, let’s masturbate*

1999

HD Video, 1 min 42 sec

Courtesy Channel 4

Ridykeulous

*Times Square, S.C.U.M. Manifesto*

2011

HD Video, 7 min 29 sec

Wynne Greenwood & K8 Hardy

*New Report*

2005

HD Video, 12 min 8 sec

Courtesy the artists and Video Data Bank, School of the Art Institute of Chicago

Sasha Wortzel & Morgan Bassichis

*We Have Always Been on Fire*

2018

HD Video, 6 min

**Gallery Two**

**Klara Lidén**

***Warm Up: Heritage State Theatre***

**2014
HD video, wood, cardboard, 4 min 24 sec Courtesy the artist and Sadie Coles HQ, London**

Klara Lidén (b. 1979, Sweden) works across a range of media including video, performance, sculpture and installation, borrowing from the language, aesthetics and materials of urban environments and architecture. Prior to fine art Lidén studied architecture, the influence of which can be seen in their work, though their practice is not solely defined by an architectural focus.

In Warm Up: Hermitage State Theatre Lidén takes part in a professional ballet rehearsal. In contrast to
the lithe and graceful movements of the dancers, the artist’s body presents awkwardly, always slightly out of time. The work explores binaries and social constructs within a capitalist society. What happens when an outsider enters a group situation where
their presence challenges the existing social codes? Do they relent to the pressure to conform, or accept the futility of such an act, instead embracing their own difference? Lidén suggests it is this irregularity that becomes a catalyst for innovation and the development of new ideas.

**A.K. Burns**

***What Is Perverse is Liquid (NS 0000)***

**2023
3-channel HD video, sandbags, sand, pennies, perspex, 35 min
Courtesy the artist and Michel Rein, Paris/Brussels**

What Is Perverse is Liquid is the fourth chapter of
A.K. Burns’ (b. 1975, USA) science fiction epic, Negative Space. The work explores water as a metaphor
and critical resource through themes of death, transmission and transformation.

Burns aims to create a feminist critique of artist Marcel Duchamp’s voyeuristic installation Étant donnés (1946–66) by structuring the film as a series of interfaces, including peepholes, portholes, computer screens and other visual ‘leaks’. The video crescendos as a performer lies prone, referencing the nude in Duchamp’s work, rejecting the viewer’s gaze by reflecting the sun back into their eyes.

The tarot card, Death, appears in the film as an animate skeleton haunting an abandoned IBM office building. Inside this post-productive wasteland three teenagers simulate office work of a prior era. Labouring meticulously, they smelt pennies and strip the building of copper, a highly valuable and conductive material.

Further scenes take place in a limestone mine, where a musician sings a ballad of a torrid love affair with water, whilst outdoors in a swamp, two performers engage with the sounds of their surroundings through call and response.

A.K. Burns is an interdisciplinary artist working with video, installation, sculpture, drawing and collaboration. In 2008, alongside A.L. Steiner, Burns was a founding member of W.A.G.E (Working Artists in the Greater Economy), an active non-profit advocating for more equal economic distribution in the arts.

Gallery Three

**Ryan McNamara**

***Anthromotivism (The Study of Watching People Do Something)*2023
Performance installation**

**Courtesy the artist**

Anthromotivism comprises a set of instructions,
or ‘scores’, for seven performances that will take place during the exhibition (please see our website
for further details). Conceived specifically for this exhibition, the work draws on the legacy of Fluxus,
an avant-garde movement from the 1960s that embraced indeterminacy and democratic forms of creativity. McNamara was also inspired by Bertolt Brecht’s experimental theatre of the early 20th century, which often dissolved dramatic tension by telling the audience what would happen next.

The scenarios engage a variety of Nottingham-based communities, coupled with actions not usually associated with that group – for instance, ‘funeral directors blowing bubbles’ and ‘classics scholars learning to vogue’. By inviting members of ‘non-art’ groups into the gallery space, McNamara experiments with the democratisation of art, thus subverting its elite status and the mechanisms within which it is produced and displayed.

Ryan McNamara’s (b. 1979, USA) work spans sculpture, drawing, video, photography, dance and performance. His practice is embedded with wit and a strong historical consciousness.

**Tabita Rezaire**

***Sugar Walls Teardom***

**2016
Gynaecological chair, mechanical arm, HD video, 21 min 38 sec
Courtesy the artist and Goodman Gallery**

Tabita Rezaire (b. 1989, France) defines herself as an ‘agent of healing’ who navigates digital, corporeal and ancestral memory to address the wounds of colonialism. Inspired by quantum and cosmic mechanics, her work often brings together scientific imaginaries and mystical realms to nourish visions of collective healing, connection and emancipation.

In Sugar Walls Teardom, Rezaire tackles issues of reproductive justice, racial violence and spiritual well-being. She sees the work as an offering to the wombs that birth wisdom in the world: ‘It’s about the contribution of Black womxn’s wombs to the history of science and technology, and how their contributions have been erased from that history and have not been acknowledged.’

Through a series of accounts of the institutionalised violence against unconsenting Black bodies – including those of enslaved women who were mutilated in the hands of Dr J. Marion Sims, the so-called ‘father of modern gynaecology’, in antebellum America – Rezaire asks, ‘Whose body is exploitable?’

**Beatriz Santiago Muñoz**

***Oriana***

**2022
HD video, 27 min 7 sec Courtesy the artist**

Beatriz Santiago Muñoz’s (b. 1971, Puerto Rico) films and videos suggest the possibilities of social or political transformation, acting as provocations to imagine how the world could otherwise be. Oriana
is a free interpretation of Monique Wittig’s 1969 novel Les Guérillères, which follows a band of feminist militants as they chart a slow exit from the long legacy of patriarchy. Filmed largely in Puerto Rico in the wake of Hurricane Maria, it envisions a mysterious world of perceptual distortions, everyday survival and collective invention in the aftermath of a war of the sexes.

Moving across forests, caves, rivers and the ruins of industrial and colonial infrastructures, Santiago Muñoz films her collaborators – mostly non-actors – using processes of structured improvisation. The non-linear storyline is set to an original soundtrack by the Brazilian post-punk band, Rakta. Developed through periods of intensive research and writing, Santiago Muñoz’s work marries the sensibility of documentary film with aspects of ethnography, while blurring the boundaries between observation and storytelling.

**Danielle Brathwaite-Shirley**

***Before There Were None***

**2023
Video games, joysticks, books, spandex, plastic, polyester
Courtesy the artist**

Danielle Brathwaite-Shirley (b. 1995, UK) archives the lives of Black Trans People from the past, present and future. Using video games, animation, film and direct audience interaction, the work intertwines lived experience with world-building to examine our present actions.

Before There Were None draws its title from the 1939 Agatha Christie novel, And Then There Were None. The book was first published with the racist title Ten Little Niggers (itself a reference to a 19th-century nursery rhyme) and subsequently renamed multiple times to Ten Little Indians and Ten Little Soldiers. The story is a Cluedo-like mystery in which ten characters are represented by ten unnamed ceramic figurines of Black People. Each character’s death mimics the death of one of the ‘Niggers’ from the nursery rhyme, while the figures serve as an ever-present reminder of what the white protagonists wish to never be.

In the words of Brathwaite-Shirley: ‘Our lives only mean something when we die. We are assumed to be intrinsically linked to death, treated as though we can’t look after ourselves whilst at the same time avoided for fear that the smell of death on our bodies may rub off on others. These “10 little Niggers” never lived. It’s time they did.’ The work aims to take them out of the worlds of Agatha Christie’s novel and the original nursery rhyme, instead giving them new lives beyond the media in which they existed.

Additional note: In this work, a racist term is intentionally used to draw attention to how language can carry a history of violence and oppression against Black People. If you would like more information or you have been affected by the language in this work, please speak to a member of our team.

**Sarah Lucas**

**Sausage Film**

**1990**

**Betacam SP, 8 min**

**Courtesy the artist and Sadie Coles HQ, London**

Sausage Film is a filmic portrait of the artist Sarah Lucas (b. 1962, UK) eating a sausage, then a banana. The work plays on the popular sexual associations around sausages and bananas, which is disrupted by Lucas’ deadpan expression as she slowly peels, slices and chews each pseudo-phallus in turn. This methodical focus on her task undermines any possibility of eroticism and innuendo typically associated with these items, offset by a sense of the absurd in Lucas’s occasional nervous giggle. As Lucas has commented, ‘With only minor adjustments, a provocative image can become confrontational, converted from an offer of sexual service into a castration image.’

The subversion of sexual innuendo is a recurring theme in Lucas’ practice and is often explored in direct relationship with the artist’s androgynous appearance. Of the 1990 photo, titled Eating a Banana, Lucas said, ‘I suddenly could see the strength of the masculinity about it – the usefulness of it to the subject struck me at that point, and since then I've used that.’

Gallery Four

**Charles Atlas**

***Turning Portraits + Guest***

**2020/23
5-channel HD video, 14 min
Courtesy the artist and Luhring Augustine, New York**

Known for his groundbreaking films and video installations that have redefined the dialogue between dance, performance and the camera, Charles Atlas’ (b. 1949, USA) works over the past 50 years have often explored ‘in-between states of identity’. Using visual choreography to capture the essence of performers and their use of movement, Atlas has fostered many important collaborations throughout his practice, working intimately with artists and performers to make works in which social scenes and art become intertwined.

Turning Portraits + Guest features two such collaborators: the performance artist and underground nightlife icon, Leigh Bowery, and the transgender singer, songwriter and artist, Anohni. This five-channel video installation brings together material from two previous works, Teach (1992/98) and Turning Portraits (2020), with a new soundtrack.

Teach features Bowery performing a lip sync in front of a mirror. ‘I have always been inspired by Leigh Bowery’s looks,’ Atlas recalls. ‘In 1992, when he was planning a trip to New York, I told him to bring his collection of lips. I looked through my records and decided he should perform to the Aretha Franklin song, “Take a Look”, because it’s about looking in the mirror. (When he first started visiting me I had to

get more mirrors for my apartment; there weren’t enough for him.)’ Made only after Bowery’s death in 1998, Teach memorialises their friendship with poignant intimacy, as Atlas can be heard off-screen, talking and laughing with his collaborator.

Turning Portraits is a remix of an earlier series of live video portraits made during performances of Turning (with Antony and the Johnsons), which were first presented as part of the 2004 Whitney Biennial then toured to Europe in 2006. It features thirteen women – many of them transgender – standing on a rotating platform, which Atlas filmed and manipulated using delay and other effects. The work explores issues of innocence, metamorphosis and transcendence in a visually dramatic and highly compelling format.

**Naufus Ramírez-Figueroa**

***The Soilt Queen***

**2010
Digital photographic diptych on cotton rag paper Courtesy the artist and Proyectos Ultravioleta**

In The Soilt Queen, Naufus Ramírez-Figueroa (b. 1978, Guatemala) appears dressed as Queen Elizabeth II. From the front all appears to be well with the mock queen stood smiling in a regal pose. By contrast, the reverse shot reveals the queen’s dress held together by strips of fabric, and her underwear exposed and stained where she has soiled herself.

In this work Ramírez-Figueroa explores his relationship to Queen Elizabeth II and the monarchy through the lens of his own displacement. During his childhood the artist fled the Guatemalan Civil War (1960–96) with his grandmother, eventually living in exile in Vancouver, Canada. The artist initially could not comprehend the prevalence of her image at every level across society, from school classrooms to bank notes; she felt somewhat unreal and fictional to him. However, as he began to apprehend the dynamics of Canada’s relationship to the crown, he understood that ‘in exchange for an unreal loyalty, she provided housing, social security and unlimited apapacho.’

**Young Joon Kwak & Alli Miller**

***Mutant Salon: Exorcises***

**2015–16
HD video, 6 min 36 sec**

***Mutant Exorcise Rack***

**2016
Steel, epoxy clay, acrylic nails, paint, found objects (shake weight, hula hoop, stretch band, crystal dumbbell, tennis ball)**

**All works courtesy the artists and Commonwealth and Council, Los Angeles, Mexico City**

Young Joon Kwak and Alli Miller’s collaborative practice explores the representation of queer bodies and social transformation, critiquing the power structures that govern and control the lives of LGBTQI+ people. Both artists are members of the roving platform, Mutant Salon (founded by Kwak), a space for the creation of installations and performances alongside their queer, trans, POC and femme community. Destabilising normative ideals of athleticism, fitness, gender and beauty, the video Mutant Salon: Exorcises subverts the genre of the exercise video whilst Mutant Exorcise Rack transforms an exercise machine into an otherworldly, grotesquely excessive and fabulous object.

Young Joon Kwak (b. 1984, USA) is a Los Angeles-based multi-disciplinary artist who primarily works with sculpture, performance, video and community-based collaborations. Alli Miller (b. 1985, USA) is currently based in Brooklyn and works primarily in cross-platform AI mixing, inflatables, installation, visual research, and other forms of affect and image-making.