

SELECTED 6

Selected 6 is a new curated programme of artists' film and video touring throughout 2016 to some of the UK's leading venues for showcasing artists' film.

Drawn from nominations put forward by the artists shortlisted for the 2015 Film London Jarman Award, *Selected 6* brings together some of the most outstanding work from early career moving image artists working in the UK.

Selected has been produced in partnership by videoclub and Film London Artists' Moving Image Network (FLAMIN).

PROGRAMME

A Corruption of Mass – Megan Broadmeadow, 2015, 2:41 mins

Bismuth, when ingested can cure an upset stomach.

It can kill too, having now replaced lead in bullet manufacture.

More curiously, it has uniquely strong diamagnetic properties, and is a valued shamanic tool offering insight into other realms. It was also discovered at Roswell, and might possibly provide the answer to unlocking the mystery of alien space travel.

In *A Corruption of Mass*, Broadmeadow has choreographed movements for a female dancer in response to Bismuth's uniquely complex fractalesque characteristics. The core of the film alludes to the otherworldliness this element evokes, whilst simultaneously tracing its chemical journey from ingot to crystal.

Archimeters – Charlie Tweed, 2011, 4:38 mins

Archimeters focuses on Ordos – a near empty ghost town in Inner Mongolia, China. The work lays out a plan for appropriating the town and constructing “a fully integrated autopoietic, auto-effective mechanism”. From a central point within the Ordos Museum the plan is described, particularly focussing on ‘effects’ and ‘affects’ referencing both the physical and virtual structure of the town and the video's own construction.

The text that forms the voice over is appropriated from software testing handbooks and has been used due to its focus on creating a fully integrated and predictable, self-sufficient system, that continually enhances its method of control over all things.

Shift + F9 – U. Kanad Chakrabarti, 2014, 4:02 mins

In *Shift+F9* I had been thinking about energy and power - such as offshore oil platforms or fusion reactors. Conceptually and formally, the video was about models - whether in 3-D computer graphics, or, as evoked by Bloomberg screens, derivatives models. In 2014, six years after the financial crisis, I was particularly interested in how (economic, social, cultural) models get stressed and eventually fracture, sometimes catastrophically. At a poetic level, nowhere is this more evident than in images of the cities, once powerful yet now ruined, laid into dust by the wrath of shattered gods: Nineveh, Persepolis, Vijayanagara.

***Balancing Act* – Nina Mangalanayagam, 2015, 10:19 mins**

Across a split screen, a pair of female feet walk the coloured lines marked out on the floor of a sports hall. Their movements map the edges and borders representing the fixed boundaries of the space. The sound combines music echoing the national anthems from Sweden, Denmark, Sri Lanka and Britain, hinting at the artist's migratory history, together with a text revealing internal negotiations of cultural hybridity.

Balancing Act questions the rigidity and arbitrariness of systems we take for granted, how these may be negotiated and how we might fall between.

***Lost High Street* – Paul Rooney, 2008, 12 mins**

A tourist on an open-top bus tour around Edinburgh, voiced by the artist, is unsure of his own past life, mixing what he thinks are his own memories with misheard fragments of the tour guide's spiel. The narrative eventually takes a bleak turn as it is revealed that the tourist may in fact be visiting the capital of a disturbing foreign empire in the grip of cold-war paranoia, and that he is condemned to repeat his final act, the filming of a bus-top tourist video, in a blossom filled, sun-drenched city, forever.

***Chew Chew* – Tom Goddard, 2015, 2:55 mins**

Connecting with the production of a well-known chewing gum in Plymouth, *Chew Chew* presents a selection of chewing gum adverts, reclassified and arranged within Roger Manvell's abbreviated version of the Hollywood's Hay's Code, creating a short film with a sexually charged perspective, hinting to our obsession with restriction and biased gender views on promiscuity.

***The Locoemotive Lounge* – Robert Fox, 2014, 6 mins**

The Locoemotive Lounge is the waiting room occupied prior to one's destiny that sets the precedent. The Lobby of limbo in our high-rise hotel of aspiration. A self-sufficient service that must be welcomed and mastered, in order to make the graceful transition, into one's prospective saloon.

***Private Theatre* – Liberty Antonia Sadler, 2015, 4 mins**

She Didn't Know Any Better.

A Feminist Romp about sex and ignorance.

Exploring female stereotypes through character and humour, this short performative film features three personas: The Feminazi, The Tampon Tiara Princess & The Little Girl Dom. Together these characters play with the concepts of infantilisation, objectification and 'man-hating', with hints of traditional fairytales and biblical references. The film combines gender performativity, hand drawn animation and fetishised objects to create a humorous poem of femininity.

***Sink Women* – Iris Zaki, 2014, 14 mins**

At a little women's hair salon owned by a Christian Arab in Haifa, Israel, Iris Zaki installs a mini film set over the sink, where she chats with the clients she is shampooing. She thus paints an unexpected choral portrait of this space that provides temporary freedom, where women share their differences and a community of views on politics, history and love.

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