



François Chaignaud & César Vayssiés, *The Sweetest Choice*, still from video installation

## Light Moves Festival of Screendance

3<sup>rd</sup> November 2017 – 14<sup>th</sup> January 2018,

Screendance @ the Gallery is a significant and exciting collaboration between Light Moves festival and Limerick City Gallery of Art (LCGA). Over the course of the next ten weeks (November 3<sup>rd</sup> – January 14<sup>th</sup>) a series of installations will be presented, featuring work by **Harun Farocki (Czech Rep)**, **Cindy Sherman (USA)**, **Aernout Mik (NL) & Boris Charmatz (Fr)** **Rosemary Butcher (UK)** alongside works from the ground breaking organisation, **Carriagework (Aus)** will present their commission *24 Frames Per Second*.

Now in its fourth year, Light Moves has demonstrated a commitment to consistently high quality work, openness ambition to new ways of presenting work and a determination to reach a wider audience. Through this collaboration with LCGA we hope to strengthen these core aims by presenting the work of the prominent international artists as part of our main exhibition programme and introduce this niche area of interest to our growing audience.

Works in the exhibition include: *Doll Clothes* by **Cindy Sherman**. Sherman is widely considered to be one of the most important and influential artists in contemporary visual arts.

*Daytime Movements* by **Aernout Mik & Boris Charmatz** places us at the border: in this “day dance” the disorder of the bodies interferes in a daily environment.

*Workers Leaving the Factory in Eleven Decades* by **Harun Farocki** focuses on the area in front of a factory, an area that can be both a site of social conflict and the boundary between a worker’s personal and professional life.

**Rosemary Butcher’s**, *Vanishing Point* is a moving evocation of women’s position in a male-dominated society

Three of Carriageworks commissions will be shown at LCGA marking the final instalment of works shown by Light Moves 2014-17. They include: **Alison Currie’s**, *I can relate*; **Bryon Perry & Antony Hamilton’s** *Untitled* and, finally **François Chaignaud & César Vayssiés’s** 5 cycle work, *The Sweetest Choice*.

Screendance is curated by Light Moves Directors, Mary Wycherley and Jürgen Simpson

Enquiries to [artgallery@limerick.ie](mailto:artgallery@limerick.ie) <http://www.lightmoves.ie>

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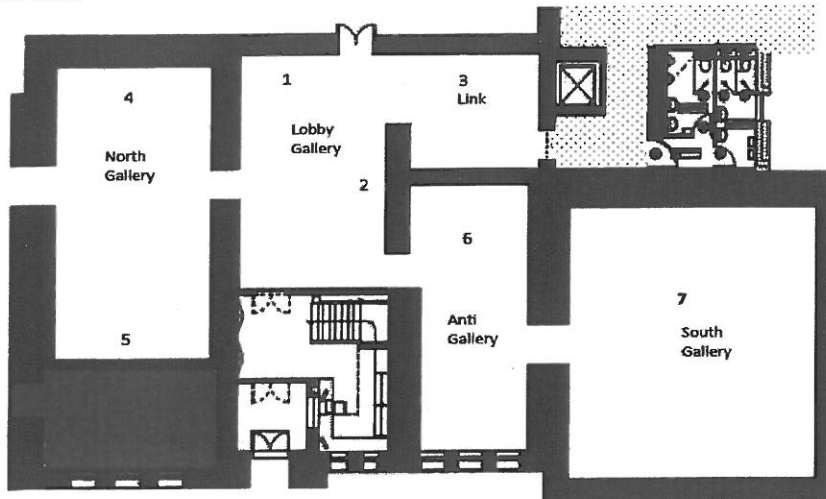
FREE ADMISSION

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Opening Hours: Monday/Tuesday/Wednesday/Friday & Saturday 10-5.30pm; Thursday 10-8pm; Sunday 12-5.30.

Closed on Public & Bank Holidays.

## Screedance 2017



1. **Cindy Sherman** | USA | 1975 | *Doll Clothes* | Super 8mm shown on video | 2'22"  
Courtesy of Metro Pictures, New York
2. **Rosemary Butcher** | UK | 2004 | *Vanishing Point* | Single screen video 16'00"  
Courtesy of Rosemary Butcher Archives
3. **Byron Perry, Antony Hamilton** | Australia | 2015 | *Untitled* | Interactive mixed media installation  
Commissioned by Carriageworks, Australia for *24 Frames per Second*
4. **Alison Currie** | Australia | 2015 | *I Can Relate* | Video projection and sculpted screen | 4'00"  
Commissioned by Carriageworks, Australia for *24 Frames per Second*
5. **Harun Farocki** | GERMANY | 2006 | *Workers Leaving the Factory in Eleven Decades* | Multi-screen  
Courtesy Harun Farocki GbR, Germany

Channel 1: **Auguste and Louis Lumière**: *La Sortie de l'usine Lumière à Lyon* – 1895 – silent – 24'42"

Channel 2: **Gabriel Veyre**: *Sortie de la Briquetterie Meffre et Bourgoin à Hanoi* – 1899 – silent – 23'55"

Channel 3: **From the Moscow National Film Archive**: *Author unknown, probably filmed in Moscow* – 1912 – silent – 25'42"

Channel 4: **D.W. Griffith**: *Intolerance* – 1916 – silent – 30'50"

Channel 5: **Fritz Lang**: *Metropolis* – 1926 – silent – 42'26"

Channel 6: **Charles S. Chaplin**: *Modern Times* – 1936 – silent – 42'26"

Channel 7: **Sláta Dudow**: *Frauenschicksale* – 1952 – German – 30'21"

Channel 8: **Michelangelo Antonioni**: *Il Deserto Rosso* – 1964 – Italian – 28'55"

Channel 9: **Jacques Willemont**: *La Reprise du travail aux usines Wonder* – 1968 – French – 28'51"

Channel 10: **Jean-Marie Straub and Danièle Huillet**: *Trop tôt, top tard* – 1981 – French – 20'39"

Channel 11: **elosta**: *Durchfahrtssperre DSP* – 1987 – German – 20'07"

Channel 12: **Lars van Trier**: *Dancer in the Dark* – 2000 – English – 16'35"

6. **François Chaignaud, César Vayssié** | France | 2015 | *The Sweetest Choice* | 5 film Cycle | 43'16"  
Commissioned by Carriageworks, Australia for *24 Frames per Second*

**Films**: *Ubehebe crater, dawn*. 8'52; *Sunset campground, noon*. 9'37; *Artists palette, noon*. 8'14; *Ubehebe crater, late afternoon*. 7'51; *Twenty mule team, late afternoon*. 8'36

7. **Boris Charmatz & Aernout Mik** | France/Netherlands | 2016 | *Daytime Movements* | Multi-screen  
Carlier Gebauer Gallery, Germany

## SCREENDANCE | Limerick City Gallery of Art, 2<sup>nd</sup> November 2017 – 14<sup>th</sup> January 2018

Screendance is curated by Light Moves Directors, Mary Wycherley and Jürgen Simpson

**Cindy Sherman** | USA | (1954)

*Doll Clothes*, 1975, Super 8mm shown on video, 2'22"

Courtesy of Metro Pictures, New York.

*Doll Clothes* presents a photograph of the artist, Cindy Sherman, as a paper doll that has come to the life, trying on multiple outfits before a mirror. After each costume change a hand intrudes from the corner of the screen, putting the doll and her dress back in their plastic album sleeves. The repetition of posing followed by powerlessness reflects Sherman's on-going fascination with the politics of identity and representation, particularly in relation to women.

Cindy Sherman (American, b.1954) is widely recognised as one of the most important and influential artist in the contemporary art. Throughout her career, she has presented a sustained, eloquent, and provocative exploration of the construction of contemporary identity and the nature of representation, drawn from the unlimited supply of images from movies, TV, magazines, the internet, and art history.

LCGA Foyer Gallery installation

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**Rosemary Butcher** | UK | (1947-2016)

*Vanishing Point*, 2004, Single screen video installation, 16'00" loop

Courtesy of Rosemary Butcher Archives

With the figure of Elena Giannotti set against the desert in Andalucia, Spaine and comprising principally of one shot and with only three cuts, *Vanishing Point* is a moving evocation of women's position in an often male-dominated society.

*As one of the most singular British choreographers of her generation, Rosemary Butcher was a seminal figure in postmodern dance. Largely eschewing the structures of formal choreography, she was preoccupied with exploring movement in new and innovative ways that bound conceptual ideas to execution often to deliberately provocative ends. Bucher made radical and innovative works that crossed the disciplines of choreography and visual arts before she sadly passed away in 2016. After returning to the UK from New York in the 1970's, Butcher often explored non-theatrical spaces – galleries, architectural and open sites – for presenting her works, and has worked with designers, film makers and dancers, making key choreographic film works including Vanishing Point and SCAN.*

LCGA Foyer Gallery installation

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**Harun Farocki** | GERMANY (1944-2014)

*Workers Leaving the Factory in Eleven Decades*, 2006 ,

Multi-screen installation, 36 00'

Courtesy Harun Farocki GbR, Germany

When it comes to social conflict the aras of 'in front of a factory' is very significant. When it comes to the private life of a film's character, which only begins after work, the factory is relegated to the background. Harun Faorchki's *Workers Leaving the Factory in Eleven Decades* is largely based on research the artist conducted for an earlier piece similarly titled, *Workers Leaving the Factory* (1995). This earlier firm was comprised of found footage relating to the same theme and accompanied by Farocki's narration. The 1995 piece was made around the centenary of the first cinematic film, *Workers Leaving the Lumière Factory* in Lyon, 1895, by the early cinematographers Louis and Auguste Lumière.

From 1967 onwards, Harum Farocki directed more than 120 films and installations that analysed contemporary life, and what he saw as its myriad depredations – war, imprisonment, surveillance, capitalism – through the visual stimuli that attend them. His work has been the subject of major exhibitions at the Tate Modern in London and elsewhere.

**List of films:**

**Channel 1: Auguste and Louis Lumière: *La Sortie de l'usine Lumière à Lyon* – 1895 – silent – 24'42";**

**Channel 2: Gabriel Veyre: *Sortie de la Briquetterie Meffre et Bourgoin à Hanoi* – 1899 – silent – 23'55";**

**Channel 3: From the Moscow National Film Archive: *Author unknown, probably filmed in Moscow* – 1912 – silent – 25'42"; **Channel 4: D.W. Griffith: *Intolerance* – 1916 – silent – 30'50"; **Channel 5: Fritz Lang: *Metropolis* – 1926 – silent – 42'26"; **Channel 6: Charles S. Chaplin: *Modern Times* – 1936 – silent – 42'26";********

**Channel 7: Sláta Dudow: *Frauenschicksale* – 1952 – German – 30'21"; **Channel 8: Michelangelo Antonioni: *Il Deserto Rosso* – 1964 – Italian – 28'55"; **Channel 9: Jacques Willemont: *La Reprise du travail aux usines Wonder* – 1968 – French – 28'51"; **Channel 10: Jean-Marie Straub and Danièle Huillet: *Trop tôt, trop tard* – 1981 – French – 20'39"; **Channel 11: elosta: *Durchfahrtssperre DSP* – 1987 – German – 20'07"; **Channel 12: Lars van Trier: *Dancer in the Dark* – 2000 – English – 16'35"************

**LCGA North Gallery installation**

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**Alison Currie | Australia**

***I Can Relate*, 2015**

Video projection and sculpted screen | 4'00", loop.

Commissioned by Carriageworks, Australia for *24 Frames per Second*

*I Can Relate* is a video, dance and sculptural work presented on a sculpted projection screen in a gallery format. The moving image of a solo dancer interacts with the sculptural form of the screen encompassing a landscape of large granite rocks. It explores the fundamental comparison of form between dancer and the rocks. The work is inspired from the simple narrative of comparison between object in this case a rock and human in this case a dancer and the greater relationship to landscape.

**LCGA North Gallery installation**

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**Byron Perry, Antony Hamilton | Australia**

***Untitled*, 2015**

Interactive mixed media installation with sound

Commissioned by Carriageworks, Australia for *24 Frames per Second*

This piece is an attempt to place the participants in a situation where they can be swept up in the ridiculousness and sublime joy of unbridled creativity. The significance of this work is to be found in the interaction with the work itself and specifically in the musical and facial interaction of duet between the two players. It opens a space in which our preconceptions around emotive facial cues and responses can be challenged. Interaction is encouraged with keyboards positioned in front of each monitor so the editing process is essentially handed over to the audience.

**LCGA Link Gallery installation**

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**François Chaignaud, César Vayssiè** | France |

*The Sweetest Choice*, 2015, 5 film Cycle, 43'16"

Projection installation with sound.

Commissioned by Carriageworks, Australia for *24 Frames per Second*

Films: **Ubehebe crater, dawn.** 8'52; **Sunset campground, noon.** 9'37; **Artists palette, noon.** 8'14;

**Ubehebe crater, late afternoon.** 7'51; **Twenty mule team, late afternoon.** 8'36.

Escaping from the theatre, a fugitive in the desert: simultaneously dancing and singing, celebrating the sweetest choice of solitude. *The Sweetest Choice* captures in a single sequence the awkward intensity of this ambiguous presence in magnificent and yet dangerous landscapes from the Californian Death Valley, César Vayssiè and François Chaignaud imagined a cycle of 5 versions of this unusual ritual, based on Henry Purcell's aria *Oh Solitude* danced, sung and shot in 5 different locations.

**LCGA Ante Gallery installation**

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**Carriageworks/24 Frames Per Second**

24 Frames Per second is a ground-breaking project developed by Sydney based contemporary multi-arts centre Carriageworks, curated by Beatrice Gralton and Nina Miall, 2017 sees the fourth and final year of the collaboration between Light Moves and Carriageworks. Since 2014 the festival has showcased works from the cutting edge project 24 Frames Per Second, a major exhibition of 24 commissioned screen-based works by 18 Australian and 6 international artists.

[www.carriageworks.com.au](http://www.carriageworks.com.au)

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**Boris Charmatz & Aernout Mik** | France/Netherlands |

*Daytime Movements*, 2016 | Multi-screen installation

Courtesy of Carlier Gebauer Gallery, Germany.

Film or dance? Filmed dance? Or phantom choreography, seeking in the very nature of movement the turbid matter of his imagination?

Daytime Movements by the artist Aernout Mik in collaboration with the choreographer Boris Charmatz places us at the border. In this "day dance" where the disorder of the bodies interferes in a daily environment, every gesture hides or reveals signs of a disturbing strangeness .....

*"In the silence and interior entrenchment, the dancers seem to forget themselves and to form a body with the objects, with the landscapes, caught in hypnotic trance that extends to the viewer through the immersive device of the installations. The violence of the gestures also imposes his emotions, questioning the passive and active positions. The camera films when approaching or detaching itself, constructing its language and its editing, creating its rhythm. Collaboration is also the risk-taking of research that continues in the territory of the other"*

*\_New National Museum of Monaco, 2016*

Aernout Mik's work takes an ironic look at human behaviour placed in out-of-the-ordinary situations. His video installations present physical and psychological states instead of sequences ordered according to a linear narrative. Dancer and choreographer, Boris Charmatz has long been established as one of France's leading philosopher-choreographers. Some of his most well-know works include *Aatt enen tionon* (1996) and *danse de nuit* (2016).

**LCGA South Gallery installation**

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