

ping pong presents

SCREENING PROGRAMME

## BACK AND FORTH. AND ALL OVER AGAIN.

A screening programme with works by:

Ann Carlson and Mary Ellen Strom, Marcel Dinahet, Tarin Gartner, sue.k., Tim Macmillan, Sheena Macrae, Rä di Martino, Elizabeth McAlpine, Sandrine Nicoletta, Raymond Taudin Chabot, Wood & Harrison

*Back and Forth. And all over again.* brings together a selection of video works that look at the notion of movement within the video format.

Movements of the body that in the cinematic space become redeeming rituals, hinting at the constraints of our daily actions.

Movements of the camera that liberate the video from its conventional limitations by freezing or manipulating motions.

The selected artists explore modes of communication that do not rely on classical visual or verbal narratives to convey their meanings.

The way in which the videos are constructed places the body and the camera in a reciprocal position; a state that highlights the interconnections between rules and narrative structures, cinematic language and performative acts.

The works on show suggest manifold trajectories, inviting the viewer to merge with their movements: a whirl, an undulation, a series of dance-like gestures or just a steady look. It is beyond these fluctuations that many stories can start to be unfolded.

**Saturday 2<sup>nd</sup> May 2009, 7.30 pm**

**James Taylor Gallery**

Collent Street, E9 6SQ Hackney, London

[www.jamestaylorgallery.co.uk](http://www.jamestaylorgallery.co.uk)

- sue.k., *daz07/02/012038*, 2001, 5 min; courtesy of the artist and LUX
- Raymond Taudin Chabot, *Calm*, 2005, 4.53 min; courtesy of the artist
- Ann Carlson and Mary Ellen Strom, *Sloss, Kerr, Rosenberg & Moore*, 2007, 4.30 min; courtesy of the artists and judi rotenberg gallery
- Elizabeth McAlpine, *Slap*, 2008, 1 min; courtesy of the artist and Laura Bartlett gallery
- Sandrine Nicoletta, *Left-handed*, 2009, 48 sec; courtesy of the artist
- Tarin Gartner, *Navat*, 2008, 5 min; courtesy of the artist
- Marcel Dinahet, *Sur la Loire*, 2002, 2.01 min; courtesy of the artist
- Rä di Martino, *CanCan!*, 2004, 4 min; courtesy of the artist and MONITOR
- Marcel Dinahet, *Paysage frotté*, 2001, 1.14 min; courtesy of the artist
- Tim Macmillan, *Splash*, 1983, 1.33 sec; courtesy of the artist and LUX
- Tim Macmillan, *Jump*, 1983, 1.36 sec; courtesy of the artist and LUX
- Sheena Macrae, *Fiction in One minute*, 2000, 1 min; courtesy of the artist
- Wood & Harrison, *Boat*, 1995, 1.14 min; courtesy of f a projects

*ping pong* is a double act founded in 2009 that explores the dynamics of curatorial dialogue. It is a continuous flow of ideas that produces unexpected results over the process of exchange. The only exception to the rule is that the ball never falls, simply keeps bouncing.  
*ping pong* is Marialaura Ghidini and Gaia Tedone.

The screening is a collateral event of the exhibition *Nervous System*  
(24th April - 3rd May, 2009)

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**A.** Back and Forth. From where to where?

**B.** I suppose from here, where I am standing, to there, where you are. It's a movement between two points, A and B that are not fixed. Where do you stand?

**A.** Here, in front of you, facing the camera. What are you looking at?

**B.** I am scrutinising the surrounding. Clouds are moving fast in an intermittent and rhythmic manner. Do you know that you can represent movements by remodelling time? You can generate an illusionary space where various trajectories of movements are intermingled. But our perception of time also depends on what movements we are looking at. Think of the most imperceptible ones...

**A.** Movements are not necessarily spectacular; they inhabit a suspended space in between two points. They can also suggest silence, quiet and rest. We are all waiting for something to happen, aren't we?

**B.** The act of waiting freezes actions. Yes A, it is exactly in this suspended space that another kind of energy can be released; an energy which is not driven by purpose but connected to a sort of escapism. In such way, the body becomes a vehicle for our emotions and gestures become pure relieves.

**A.** But what is the boundary between relief and hanger? It is in the confrontation with the camera that emancipation can become violence, or is this just a way to simplify a more complex dynamic?

**B.** To me it all lies in the framing of the action, the way you do it gives meaning to what you see. When framing a moving image, the action and its representation develop together.

**A.** Are you sure about that? I remember a girl standing upside down. Is this a non-sense? I cannot remember if she was hanged from the ceiling or the camera was upside down, but the movement was suggested by the interplay of lights and shadows.

**B.** Are you saying that the flickering lights affected the recording of motions? So it is as if something would prevent me to look at you now; a disturbing element in between my eye and you, or even, in between my still gaze and your moving body.

**A.** The confrontation with the camera is both of reciprocity and reversal. Have you ever felt as if the ground was wavering behind your feet?

**B.** You mean losing equilibrium? Yes, it did happen, but somehow the body kept maintaining an inner balance as if external forces were sustaining it.

**A.** In a similar way, the relationship with the camera is of attraction and

resistance. You see what I mean?

**B.** I once saw someone running on a beach with a hand-held camera, using it as an extension of the body. A, I wonder whether the camera's ability to capture the surrounding is different from the human's eye and can suggest a distinct rhythm...

**A.** I believe so. It can go beyond stillness for example. Think about your eye when trying to focus on the details of a body in motion. Similarly, but more openly, the camera chooses to go with the flow of certain movements and overlook others. In the same way you are doing it now with me...

**B.** Are you trying to say that the camera allows seeing what the human eye cannot?

**A.** It is the rhythm of hidden actions that can be revealed. The camera can be even less discrete than the human eye.

**B.** Yes, you are right. Would you describe the relationship between the body and the camera as double folded then?

**A.** We seem to be back to the previous point. Body movements force the camera to rethink its own gaze and the limits of its traditional use.

**B.** I see, as if the camera was pushed to find new modes of representing motions; for example rotating on its own axis.

**A.** Yes, that's the point. Yet, the camera emphasises the movements we are so used to see that we do not longer notice, opening up a space in which actions are appropriated and manipulated; even emphasized somehow.

**B.** It is like a film you have already seen...you create a mental sequence by reducing and compressing all the actions that constitute the whole story. And what you get is a sped-up version of it.

**A.** You are now talking about film as a material object; an object in motion as the body is...?

**B.** Yes, cinematic movements bear relations with body movements. I am saying that there is a tension between motions and their representation. I think it is essential to look at this relation to grasp the interplay between the two.

**A.** Is what you are describing a perpetual oscillation?

**B.** Well, I think is more of a playful dynamic, in between the camera and the body, the artist and the audience, A and B.

**A.** Back and Forth?

**B.** And all over again.