

THE SLOW-WAVE

Modern Edinburgh Film School is extremely proud to present The Slow-Wave, a project on the practice of Edinburgh-based artist Lyndsay Mann, staged within the opulence of the Georgian Gallery at Talbot Rice.

Designed as an observation on Mann's current work and research The Slow-Wave, a talk and film screening, draws on aspects of the confessional in artists moving image through mediations between character, narrative, the theatrical, and the intimate. It traces a number of conversations on Mann's work and her sensitive and meticulously drawn approaches to the text, screen, performance and sculptural forms.

The Slow-Wave refers to a sleep state that consolidates memory, it is also the stage where sleepwalking, including the performance, or gesturing, of simple everyday tasks, repetitive actions and spoken utterances, is most likely to take place.

Films in the programme include works by Mann, Chris Dyson & Katherine MacBride and Mark Chapman.

Friday 24 May 2013, 1.00pm,
Georgian Gallery, Talbot Rice Gallery
The University of Edinburgh
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Edinburgh
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BIOGRAPHIES

Lyndsay Mann is an artist working with video, sculpture and installation. She also runs The Agent RiA, a platform for artists' moving image.

Mann's practice is developed around the subjects of nativeness and belonging, researched across the broadest interpretations of these themes. Her work addresses modes of presence and behaviour in relation to states of mind and sensory experience, drawing on oral traditions, theatre and ethnographic film.

Projects include: FDV Residency programme, Careof DOCVA, Milano (2013); Formed where Found, East Street Arts, Leeds (2013); The Hand that Holds The Desert Down, Modern Edinburgh Film School, ESW (2013); Creative Lab residency, CCA, Glasgow (2012); Open Critical Forum, Tramway's Festival of

Artists' Moving Image, Glasgow (2012); Material Rites, Royal British Society of Sculptors, London and Inspace, Edinburgh (2011).

Lyndsay Mann studied at Central Saint Martins, London. She is a current PhD candidate, awarded the ECA Art Scholarship (2012-15) at The University of Edinburgh

Mark Chapman is a filmmaker, photographer and writer based in Newcastle. His moving-image work has been selected for numerous international film festivals. Recent screenings include (2013): London Short Film Festival; Glasgow Short Film Festival; Flatpack 7, Birmingham. In 2010 he was selected for the Berlinale Talent Campus at the Berlin Film Festival. Chapman also recently curated 'The Invisible and the Real' (Feb - Mar 2013), a season of artists' films exploring the possibilities and paradoxes of documentary, screened at the Star and Shadow cinema.

Katherine MacBride is an artist and independent researcher based in Glasgow. She graduated from Glasgow School of Art in 2005 and in 2010 completed a MSc Art Psychotherapy at QMU, Edinburgh. Recent exhibitions include 2013: The Obliging, The Obligated, Intermedia, CCA, Glasgow; 2012: I Can Make You Feel Good, Glasgow Project Room, When We Smile We Dream of the Future (collaboration with Chris Dyson), Old Hairdresser's Gallery, Glasgow and Untitled or Not Yet (as part of Laying Down and Kissing the Love in the Mist part 2), Kendal Koppe, Glasgow.

Chris Dyson is from Leeds, United Kingdom. He completed his undergraduate studies at the Glasgow School of Art in 2005. Since that time he has exhibited internationally and locally in galleries including the Centre for Contemporary Arts, Glasgow and Dundee Contemporary Arts. He has work in the Scottish Screen Archive and has recently been awarded a Donald Dewar Award. He is currently living and working in Los Angeles while undertaking his MFA at the California Institute of the Arts.

FILM WORKS

you are what you think about most of the time,
Chris Dyson & Katherine MacBride, 9:14

TRANS, Mark Chapman, 7:00

60 seconds the release, Lyndsay Mann, 1.00

Lyndsay Mann's work inhabits a range of hybrid indefinite dichotomous forms from the physical gesturing of language structures and evocative text display: cut-out, floating, high-pitched, the screen as an annotation on voice (dysfluencies, utterances, inflections, hesitations, unconscious, involuntary noise), the voice-over and subtitle as suggestions of the sensory, as theatre, as character, as action, felted fabric sewn over an articulated sculptural mechanisms becoming a manifestation of brain work, a thinking object. These membranes of practice (scripting, dubbing, documentation, narratives and memories, properties and functions of materials, rehearsal and repetition) flow and overflow to create a vivid portrayal of visual artist as dramaturge.

The Slow-Wave is a project on Mann's current practice, and functions as kind of screen-capture to speculate on her current research and its displacements across a number of themes mediating between character, narrative, the theatrical, the confessional and the intimate. This project extends into a present tense and a public staging conversations between Lyndsay Mann and Alex Hetherington on the formation of Modern Edinburgh Film School and its observations, as a kind of prism, on how one thing can be seen through another and how the poetic, voice, gesture, sound, choreography of space, touches upon how artists might work with the screen and its rationale, with the camera and its gaze, and in turn to its presence in sculptural works, in objects and things, and how they are seen, viewed, dispersed and displayed. It is also a consideration on the spaces, historical too, of the Georgian Library, an invocation of study and its private inner conduct and contact of the language of science and law and art, in perpetuity.

Mann's film 60 seconds the release, commissioned for a screening event The Hand that Holds the Desert Down, ESW, March 2013 is an indicator of some of these dialogues, these connections. The description, the utterance, words shaping actions, repetitions shaping form, form shaping space, space shaping memory.

The title, The Slow-Wave refers to a sleep state, of which there are many, that consolidates memory, placing it sometimes haphazardly within our brain cells and synapses, making the real unreal, it is also the stage where sleepwalking, including the performance of, or gesturing of simple everyday tasks, repetitive actions and spoken utterances, is most likely to take place. And for those with more severe somnambulism, a portrayal of life, and its habits, actions, responses and feelings, dramas, tragedies are mimicked or sometimes fully expressed with unspeakable consequences under dream conditions, under illusion, under hallucinatory motivations.

And then a synecdoche.

Mann's appearance here establishes the notion within Modern Edinburgh Film School's motivation of where one small part of something reveals the whole thing, but in turn in the making, in the seeing, and in the conversations, of which this is another, has become a kaleidoscope.

I want to express my gratitude to Lyndsay Mann, to all the staff at Talbot Rice Gallery, the University of Edinburgh, Edinburgh College of Art and Edinburgh Sculpture Workshop, as well as New Media Scotland and Creative Scotland, for supporting the making of this particular project.

Alex Hetherington