

Beaconsfield Commissions 2013

Material Conjectures

Asymmetrical Cinema with **Amanda Beech** and **Alan Clarke**

15 May – 8 June 2013

Wednesday – Saturday 11am–5pm

Asymmetrical Cinema: Interval

Friday 31 May, from 6pm

a special event as part of SLAM LAST Fridays

Extract from commissioning contract:

Beaconsfield (hereafter ‘the mentor’) has invited Material Conjectures (hereafter ‘the artist’) to develop a project within its established physical and conceptual framework.

The project is proposed to include a public exhibition and an event. The artist is invited to work self-sufficiently and in collaboration at the venue with access to the Arch Space.

The artist has proposed the project structure to the mentor. The premise of the relationship acknowledges the opportunity to use the organisation and its resources as a flexible base from which to produce a new work. It is mutually understood that the opportunity requires the artist to work in a public-facing, exploratory, collaborative and process-led framework.

Artist’s statement:

In an arched space, a kind of semi-circular-tunnel, two large structures have been added. These protrusions are distinct in shape and surface from one another and made using fabrics stretched across a framework. The angles are at once obtuse and acute; materially and geometrically different from the existing building which they augment. The structures act as obstacles to the symmetry of the existing spatial arrangement. Around the edge of the pool in a municipal swimming baths a man in a dark overcoat walks calmly but quickly, he opens doors and closes them again; his footsteps are clear and punctuate the movement. Eventually he opens the door to a room in which a man is mopping the floor. No words are exchanged. From beneath his overcoat the man produces a sawn-off shotgun. BANG! Nearby forceful words in upper case and images of brutal architectures replace each other on a screen. Over this is a conversation between two protagonists through which the asymmetry of culture and nature is exposed. Later the frames are solarised – the images bleached out to ‘too bright’. The sound of footsteps and then the deliberate punctuation of gunshots ring out without the clarifications of a visual narrative. Indifferent to the auditory force of its neighbour; silently a series of 111 bullet points are presented. This is ‘Asymmetrical Cinema’. **Material Conjectures, 2013.**

Commissioner’s statement:

Asymmetrical Cinema is an experiment: an experiment that self-consciously positions an academic notion within a public space. The notion is that the exhibition or artefact encountered by the viewer bears no relation to the viewer’s subjectivity: in other words, makes no attempt to influence its audience one way or another. The artwork is conceived as a self-contained image.

However, we (the audience) might argue that the artist/curator of this event has carefully chosen the images to present to us and cannot escape the implications of those choices. Furthermore, that the curator/artist cannot in any way predict the pre-existing subjectivities of their audience, or how the images they have chosen to present might relate to the individuals that encounter them.

Can we understand this new artwork (comprising of sculptural structures and screenings of works by Amanda Beech, Alan Clarke and Material Conjectures) as an abstraction?

Programme:**Asymmetrical Cinema: Act 1, 5 –31 May, 2013**

Act 1 Screens:

Amanda Beech, 'Sanity Assassin' (2010) Length: 17.39 mins

Screened on every hour and half hour from 11:00 - 17:00 (last screening at 16:30)

Alan Clarke, 'Elephant' (1989) Length: 39 mins

Screened on a loop

Asymmetrical Cinema: Interval, Friday 31 May, from 6pm

The Interval is an intervention between the exhibition's two Acts, marking the closing of *Asymmetrical Cinema: Act 1* and the opening of Act 2. This discursive event will simultaneously celebrate the exhibition and launch Material Conjectures' publication *Asymmetrical Cinema*.

18:00: final screening of Amanda Beech's, *Sanity Assassin* (2010) and Alan Clarke's, *Elephant* (1989)

18:40: publication launch

19:00: opening screening of Material Conjectures' *Solar Elephant* (2013) and *Black Plastic* (2013)

20:00: a question for Material Conjectures.

Asymmetrical Cinema: Act 2, 31 May - 8 June, 2013

Act 2 will feature two new projections by Material Conjectures, *Solar Elephant* (2013) and *Black Plastic* (2013) presented in response to Act 1. Amanda Beech's *Sanity Assassin* and Alan Clarke's *Elephant* will continue to be available as part of the FlatScreen programme in the Lower Space.

Notes:

Material Conjectures is the co-authored project of artist Dale Holmes and curator Kirsten Cooke. Material Conjectures was formed in response to a collection of agreements and disagreements located in art, politics and philosophical realisms. Previous collaborations include *Act 3: In which the Standardizer and the Adhocist first encounter the Absolutist* (2013) a performance paper delivered at the conference, *Performance Philosophy* at the University of Surrey in April 2013 and *The Matter of Contradiction: War against the Sun* at Limehouse Townhall March 2013 and *Turbulent Surfaces 2 part II: One Dimensional Disco* (2012) at Kynastonmcshine, Deptford, as part of the series of events *Turbulent Surfaces*

Beaconsfield is the artist-led organisation dedicated to providing critical space for creative enquiry. Beaconsfield offers a space for artists and audiences to engage in high quality (beacon), challenging, new art works in a wide range (field) of contemporary media through commissions, residencies, performances, publications and events. The hallmarks of Beaconsfield commissions are artistic experimentation with practical and conceptual curatorial support, leading to quality audience experiences.

Though we generally assume that impact is mutual, and that every action has an equal and opposite reaction, these suppositions arise from a narrowly physical concept of causation. As I see it there is no such thing as reciprocity; influence is never mutual, but always leads in one direction...¹

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¹ Graham Harman, *Asymmetrical Causation: Influence without Recompense*, Parallax, 2010, vol.16, no. 1