

**Emperor Far Away, Alia Pathan, 2016,  
4:50 mins**

Filmed across 3 of China's Special Economic Zones, and far away from the glittery sights of downtown Beijing and Shanghai's Bund, Guiyuzhen in Shantou is where discarded electronics containing hazardous materials are dumped. Metals are salvaged from TV's, phones and electric bikes, whilst rubber and plastics are burnt, melted or reconstituted. Shortly after the work was screened as part of the Red Mansion Art Prize Exhibition the featured song, *Oh Industry* was released as a single, and later remixed as part of the artist's debut EP available on Spotify/iTunes under the name NX Panther.

**Where's My Stick, Clifford Sage, 2017,  
4:21 mins**

In *Where's My Stick* we follow the ProDance® across his exiled abode as he dials in the new song to Quantum Natives records. Showing off his crib we get a sense of solidarity and frustration but end with the faith of a cosmic response!

The ProDancer® was the face of the Interlectual Reject series of Quantum Natives, bringing his aura and physical talent to masses. Growing a reputation among the creative sector he became a known name in the underground electronic dance scene. Following his success, he was chosen to become an exopolitics communication representative for the IPCC.

videoclub



*Emperor Far Away, Alia Pathan, 2016*



*Where's My Stick, Clifford Sage, 2017*

Front:  
*Plasma Vista, Sarah Cockings & Harriet Fleuriot, 2016*

Please visit [www.videoclub.org.uk](http://www.videoclub.org.uk) for more information

# Selected IX



**May - June 2019**  
**Plymouth**  
**Brighton**  
**Bristol**  
**Nottingham**  
**Glasgow**  
**London**



## Introduction

**Selected** is a new collection of diverse artists' film and video touring the UK in May-June 2019, taking place at some of the UK's leading venues for showcasing artists' film and video.

Nominated by the artists shortlisted for the Film London Jarman Award 2018, **Selected** brings together some of the best work from early career film and video artists from the UK in a vibrant programme of recent artists' moving image.

Shortlisted artists for the 2018 Film London Jarman Award – Daria Martin, Jasmina Cibic, Lawrence Lek, Margaret Salmon, David Blandy & Larry Achiampong and Hardeep Pandhal – have nominated work by up-and-coming filmmaking talent, to develop an invigorating new programme of work.

Artists in the programme include:

**Ollie Dook, Sarah Cockings & Harriet Fleuriot, Alexander Storey Gordon, Vikesh Govind, Kimberley O'Neill, Laura O'Neill, Alia Pathan, Clifford Sage and Sid Smith.**

## Date

**2 May, Jill Craigie Cinema, Plymouth**

**13 June, Fabrica Brighton**

**20 June, Spike Island, Bristol**

**25 June, Nottingham Contemporary**

**26 June, CCA Glasgow**

**27 June, Whitechapel Gallery, London**

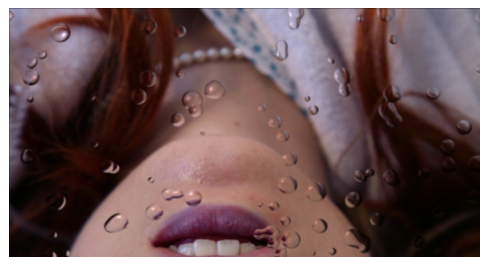
## Programme

**Plasma Vista, Sarah Cockings & Harriet Fleuriot, 2016, 7:31 mins**

*Plasma Vista* began as a promotional film for a new business concept of the same name that creatively showcased episodic art, design products, furnishings and clothing. Everything featured in the frame would be available to purchase. After two years of development, the promo morphed from a strategic investment into a collaborative, expressive work. The film manifested a disobedient breakdown that rejected the original brief. Hijacking the commercial framework and seizing the business name for its own, *Plasma Vista* moulded itself around ideas that explored utility, economics, production, creativity and aesthetics. The promotional concept had eaten itself, pushed back, self-rendered dysfunctional and reformed within an independent experimental piece of moving image.

**Extension, Sid Smith, 2018, 5:09 mins**

A police officer reads the transcript of an interview with a woman who is dating Len Blavatnik. Somewhere between confession and flirtation, *Extension* discusses the oligarch's funding of the new extension of the V&A, and attempts to situate a non-specific charge within institutional terms of recounting.



*Circuits of Bad Conscience, Kimberley O'Neill, 2017*

**AGAIN AGAIN AGAIN (WE EAT THE WORLD AND THE WORLD EATS US), Laura O'Neill, 2017, 8:32 mins**

As our planet is in deep shit (sheeeeeeeee-it) this animated video reflects that shit - quite literally, in fact, as *again-again-again (we eat the world and the world eats us)* takes the viewer on a ride on an intestinal highway, passing lakes of glossy dung, as if Charlie's Chocolate factory has just turned into shit. The video is a roller coaster ride through different scenes of social decay, violence and riots, set over the rolling hills of a post-Brexit catastrophe, a crisis which has turned this part of the world into a big load of shit. Sheeeeeeeee-it! Heavy shit which goes down lightly, as layers of destruction pour into a well-crafted narrative of post-millennia-anxiety with sweetly sick humour.

**In Camera (I Used Blood For the Red), Alexander Storey Gordon, 2015, 1:44 mins**

A film that explores interactions in-between body, 'subject', and the technological systems that frame and record them, drawing on Maya Deren's seminal film *At Land* and Robert Rauschenberg's recorded descriptions of using bodily matter as a painting medium. Shot between the cliffs in Arbroath and after hours at a temporary dance studio at CCA Glasgow, the film charts a choreography of the filmmaker both behind and in-front of the camera, blending subject, author, and recording device towards an understanding of a more complex, contingent and symbiotic relationship.

**Circuits of Bad Conscience, Kimberley O'Neill, 2017, 12 mins**

Based around a science fiction premise, the work began with speculations on the ways in which female energy is stymied and exploited by the circuits of mainstream media. The various characters that appear are formed from a cross-fertilisation of personal experiences, historical figures and commercial media material. Questioning how ideological power is ingrained on the body as media-made-flesh.

**Shoes, Vikesh Govind, 2017, 3:40 mins**

*Shoes* is a layered piece that dives into the private and public masks we all wear and the battle between the two. It reflects on the awkwardness and ambiguity of the way in which we express emotions through our bodies. The film considers how the expectations and prejudices of Western culture can often exclude those who don't fit in to normative identities of race, gender or class.

**Processing Papers, Ollie Dook, 2015, 8:07 mins**

Processing is a mechanical operation upon a subject. Data, material and people all undergo series of processes in order to be managed, maintained, changed or simply understood. Human minds also process... grief and trauma requires time and thought to be overcome. This film processes paper and its different means of representation. As a physical object it burns, whilst in the space of the unreal it perfectly bends, creases and tears. Compositions shift dimensionality and the fleetingness of the trailer is favoured as narrative structure is abandoned. The process of effect is highlighted; the audio rises and rises; whilst analysis is confused with little resolve or payoff.