

You Are Good

Kunstraum, 16 March, 2019, 7:00PM

A touring screening program of video works that explore tentative forms of intimacy, survival and vernacular speech.

Organized by New York-based artist Daniel Lichtman, with local artists invited by each venue. Touring to The Islington Mill, Salford (12 March); The Tetley, Leeds (13 March); Humber Street Gallery, Hull (14 March); and Kunstraum, London (16 March)

Alternately building and dismantling vocabularies of trust, works in this program sometimes appear to gaze directly at you, the viewer, and at other times look elsewhere, or entirely away. Working with scripted and improvised speech, human and non-human bodies, videos in *You Are Good* explore an expanded idea of wilderness, defined by language, desire and corporeality.

Projected during the beginning and end of the programme:

She Looks Back - Jemima Stehli naked, films *If Lucy fell*, *Ze Dos Bois*, Lisbon 27/11/09 — Jemima Stehli — in which Stehli, naked and unseen, uses a hand-held camera to film Portuguese indie rock band, *If Lucy Fell* during a live concert.

Order of videos:

Total running length: Approx. 70 minutes

Dark Green (11 mins) — Bill Santen — a video portrait of Lexington, Kentucky environmentalist, Kris Kelly. The documentary follows Kelly as she contemplates moving from fake wilderness into what she considers the real thing—urban wilderness.

Cast Metal Nut (19 mins) — Roy Claire Potter — in which Potter explores several body positions in a woodland: crouching by the stream, lying on a tree, sheltering by a rock, looking at the ready-made image of 'the lad'.

Hull Legend (9 mins) — Michael Barnes-Wynters (invited by Humber St. Gallery) — an intimate interview with 'Hull Legend' DJ Roscoe.

10 Minute Break

The Inner Voice, 16 Years, 1999-2015 (10 mins) — Asta Gröting — in which Native American ventriloquist Buddy Big Mountain performs a therapeutic conversation with his alter-ego puppet, first in first in 1999 and again in 2015.

Group Photo (10 mins) — Claire Hope (invited by Poor Image Projects / The Tetley) — in which the moment of taking a group photo is extended and manipulated through time.

The Island (4 mins) — Sarah Duffy (invited by Kunstraum) — in which an island's previous occupants wander its landscape long after the erasure of all their physical traces.

Meat (5 mins) — Maia Conran — featuring a film studio lighting rig that is repurposed as the protagonist of a scripted psycho-narrative only to be disrupted by its counter-character, *Meat*.

The Representational Body (4 mins) — Ria Hartley, based in Salford (invited by The Islington Mill) — in which Hartley coats the body with paint, tape, fruits and vegetables, exploring notions of ancestry, mythology and ritual.

About the artists

Asta Gröting has developed an artistic practice that translates cultural thought through diverse media since the mid-1980s. Her works address the social body on both an emotional and a conceptual level, transferring psychological as well as social relations into concise statements about personal, collective, and political entanglements. Whether addressing family members, friends, or historical figures, Gröting's work across media seeks to cast abstract qualities such as thought, intimacy, dignity, mourning, conflict, and subjectivity.

Gröting, born 1961, has recently held solo exhibitions at gebauer, Berlin, Germany; Centre Pasquart, Biel/Bienne, Switzerland; Kunstraum Dornbirn, Dornbirn, Austria; HBK Galerie Braunschweig, Braunschweig, Germany; and Zentrum für zeitgenössische Kunst, Berlin, Germany. Gröting is based in Berlin.

Roy Claire Potter works across performance, publication, installation, and film, to address forms and modes of writing, reading, and speaking.

Potter, born 1986, is from Merseyside and based in West Yorkshire. Their recent works include a solo exhibition at Xero, Kline & Coma, London, and experimental fiction *Round That Way* (Ma Bibliothèque, London). Potter has performed widely, at Wysing Arts Centre, Cambridge, and Cafe Oto, London, and Lydgalleriet, Bergen, among others.

Bill Santen began his career as the songwriter and musician "birddog" releasing several records from 1995-2005. He currently works in experimental documentary, video portraits, songwriting and photography. Working with personal interviews, direct observation and oral

histories, his films and songs hover between documentary-style narrative, symbolic dream-space and a sustained gesture of poking and prodding at the world's surface.

Santen, born 1975 in Kentucky, has exhibited in the US at Sgorbati Projects (solo), MOMA Learning Center, Queens Museum of Art, and Bronx River Art Center, among others. In Europe, his work has been presented in Vienna, Lodz, and the Overgaden Museum of Contemporary Art, Copenhagen. Santen received his BA from the University of Kentucky and his MFA from Columbia University. He is based in Bronx, New York

Maia Conran works primarily in installation, moving image and performance. Voice, internet politics, and ideas around ownership and privacy are central interests of her practice.

Conran, born 1977, has been held solo exhibitions at Kingsgate Workshops, London; Grand Union, Birmingham; IMT Gallery, London; G39, Cardiff, among others; and has participated in group exhibitions internationally. Conran is a PhD candidate at Queen Mary University of London and a Lecturer in Time Based Fine Art at the University of the Arts, London. Conran lives in London.

Often working with photography in her studio, **Jemima Stehli** uses her naked body to challenge notions of desire, narcissism, and sexuality. Whether or not she enjoys using her body in this way is left provocatively ambivalent, subverting our received perceptions of the tractability of feminine beauty.

Stehli, born 1961, recently exhibited in the 'Performing for the Camera' exhibition at Tate Modern, and has had solo exhibitions at Arta, Milan; Lisson Gallery, London; Galerie Raum mit Licht, Vienna; and Vegas Gallery, London. Stehli lives and works in London.

Michael Barnes-Wynters is a multi-disciplined audio visual artist and mischief maker, originally from Bristol and born of Jamaican heritage, whose long-term artist collaborations broadcast at the radical intersections of immersive experiential film installations and provocative durational actions/ performances. His collaborative arts practice eloquently asks blunt, relevant and meaningful questions that tackle human suffrage, racism, gender exploitation, injustice, control and the hyper normalisation of humanity.

Barnes-Wynters, born 1963, has performed internationally with numerous commissions from the likes of MoMA, New York; Sonar, Barcelona; Tate Modern, London; The Barbican, London; and FACT, Liverpool alongside screenings of his short films at Berlin and South African Film Festivals. Barnes-Wynters is based in Hull.

Ria Hartley is an interdisciplinary artist, researcher, activist and educator. Primarily working in performance, site-specific and intimate works, their practice explores human relationships, ritual and memory. Hartley is particularly focussed on systemic violence and oppression, healing and transformation of the psyche and soma, and is currently developing new methods of writing as a neurodiverse person.

Hartley, born 1983, recently performed as part of the Afro-Futurist collective at Brownston Abbey, the Brighton Festival, and the PAUSE & AFFECT program at]performance space[, among others. Hartley develops workshops and talks focusing on access requirements, care strategies and wellbeing for artists. Hartley is based in Salford.

Sarah Duffy's practice is interdisciplinary, spanning performance, writing, video, sound and installation, with a focus on uncovering hidden and neglected historical narratives. Duffy often attempts to embody this research; for example, in response to an extensive period of study into the spiritualist history of ventriloquism performed by female mystics, Duffy spent 7 months training to become a ventriloquist singer.

Duffy, born 1986, recently took part in a residency with The Seoul Museum of Art and has previously performed and exhibited at a wide range of places including The Camden Arts Centre; Chapter Gallery, Wales; Jupiter Woods, London and SixtyEight Art Institute, Copenhagen. Duffy is based in London and Surrey.

Claire Hope makes digital videos and live performances that stage human interactions to highlight societal dynamics such as inequality and differences in power or control. Hope works with actors, non-actors and performs herself to realise newly written and appropriated speech, actions and gestures that form improvised and choreographed works. Considering how the personal can be portrayed structurally, Hope's artwork responds critically to the ways in which we choose to record our experiences in images.

Hope, born 1977, is based in Leeds, UK. She recently held solo exhibitions at Project Space, University of Leeds and Gallery II, Bradford and has screened work with Pavilion, Leeds; The Showroom, London; Transmediale, Berlin; and SI, Sheffield. Hope was a LUX Associate Artist in 2007-8.

About the organiser

Daniel Lichtman works in performance, video and installation. Working with improvised and scripted language, new and found material, his work presents exuberant and over-the-top displays of personal testimony. His practice approaches a sideways study of contemporary free speech, exploring age, gender, fragile forms of power, solidarity and autonomy.

Lichtman, born 1982, has exhibited at The Drawing Center; The Queens Museum, The Bronx Museum, all in New York; The Tetley, Leeds; Flat Time House, London; and the ICA, London. He is a part-time faculty member at School for Visual Arts and St. Johns University in New York. Lichtman lives in Brooklyn.

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<http://www.you-are-good.website>