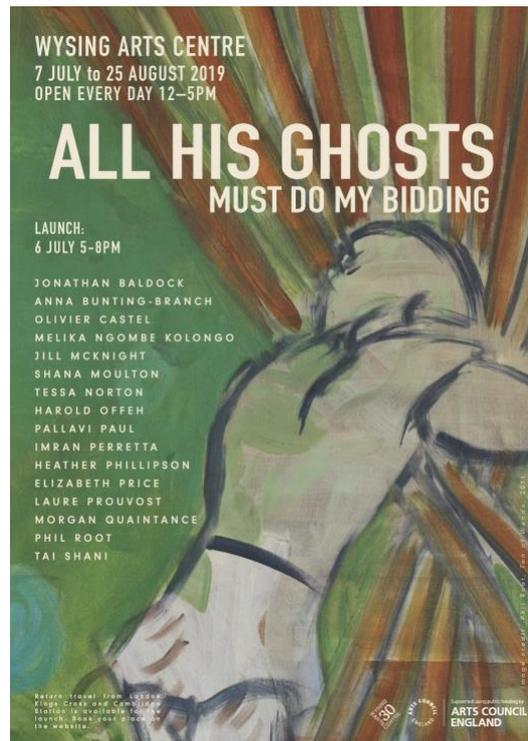


All His Ghosts Must Do My Bidding

An ambitious new exhibition celebrating the 30th Anniversary of Wysing Arts Centre

7 July to 25 August

Launch: 6 July, 5pm–8pm



*Gone's for once the old magician
With his countenance forbidding;
I'm now master,
I'm tactician,
All his ghosts must do my bidding.
Know his incantation,
Spells and gestures too;
By my mind's creation
Wonders shall I do.*

(Johann Wolfgang von Goethe, "The Sorcerer's Apprentice", 1779, translation by Paul Dyrsen, 1878)

Wysing Arts Centre is delighted to announce an ambitious new exhibition to celebrate its 30th anniversary. Staged across Wysing's 11-acre rural site, *All His Ghosts Must Do My Bidding* considers art as magic, artists as magicians, and the studio as a magical site.* The exhibition features new commissions from artists **Jill McKnight**, **Tessa Norton**, **Pallavi Paul**, **Imran Perretta** and **Morgan Quaintance** alongside works from **Jonathan Baldock**, **Anna Bunting-Branch**, **Olivier Castel**, **Melika Ngombe Kolongo**, **Shana Moulton**, **Harold Offeh**, **Heather Phillipson**, **Elizabeth Price**, **Laure Prouvost**, **Phil Root** and **Tai Shani**.

The exhibition begins as an idealistic retelling of “The Sorcerer’s Apprentice”, the tale in which an apprentice uses the master’s magic to cause chaos in the unattended studio, before being caught and punished. In a deliberate act of misreading, *All His Ghosts...* leaves the tale unfinished, re-interpreting the story as one of liberation. With the ‘forbidding’ master sorcerer gone, and the story’s moralising ending removed, the apprentice is free to experiment, to create and to fail without judgement.

Frozen at a moment of pure creative potential, when the apprentice finds them self in command of the master sorcerer’s ‘incantations...spells and gestures’, the focus of the story shifts. Now that experimentation, creativity and failure are permitted, the exhibition asks who gets to enjoy these freedoms? In other words, if no one is obliged to be the apprentice, who gets to be the sorcerer?

Works from **Jonathan Baldock**, **Olivier Castel**, **Phil Root** and **Shana Moulton** in Wysing’s reception area set the scene. A forbidding master keeps watch over an overburdened apprentice, a frustrated dreamer, and a character anxiously searching for physical, mental and spiritual fulfilment. Overhead, **Melika Ngombe Kolongo**’s sonic sculpture acts as a first successful attempt at spell-casting and leads the way into the gallery where new ways of thinking are possible.

Inside, works from **Anna Bunting-Branch**, **Jill McKnight**, **Tessa Norton**, **Harold Offeh**, **Laure Prouvost** and **Tai Shani** perform a series of magical acts—transfiguration, enchantments, summoning and time travel—while asking who gets to hold and to use such magic. Taking the ‘his’ of the exhibition’s title as an explicit invitation for feminist and queer challenges, they present narratives of suppressed creativity and accounts of knowledge exchanged at society’s margins.

While the original “Sorcerer’s Apprentice” story ends by offering a paternalistic view on how magical powers should be controlled, our re-telling expands outside of Wysing’s gallery and across the site to offer a less rigid outline of what is at stake in wielding, bearing and transmitting these powers responsibly. **Shana Moulton**, **Imran Perretta**, **Pallavi Paul** and **Morgan Quaintance** remind us of the risks if this magic is reclaimed from artists and misused, whether by advertising, the military, big pharma or government policy, while **Heather Phillipson**, **Elizabeth Price** and **Tai Shani** present different ways in which art can become a consciousness changing force, with the possibility to create a sanctuary or to act as an invocation against what Phillipson calls ‘the infinite patriarchal circle jerk.’



Heather Phillipson, *WHAT'S THE DAMAGE*, video still, 2017

Phil Root's *Ten of Wands*, 2011, is based on a figure of the same name from the Rider-Waite tarot cards, which show a person weighed down by their load but approaching their goal. Painted at Wysing, while on a year-long residency, the painting is here cast as the apprentice sorcerer, overburdened by repetitive and mundane tasks and longing for creative fulfilment.

Jonathan Baldock's installation *Pa Ubu*, 2015, is a large-scale puppet inspired by Alfred Jarry's *Ubu Roi*, 1886 and the Jean-Christophe Averty film adaptation (1965). Based on the titular character, a despotic yet infantile ruler, Baldock's creation looks out over the first room of the exhibition, absurd and intimidating in equal measure.

For this exhibition **Olivier Castel** has revisited a series of works originally proposed during his residency at Wysing in 2014. Conceived as interventions to the site, their ambition, scale and cost has prevented them from ever being realised. Presented as raw unused ideas on modest postcards, they are installed alongside other by-products of artistic production.

In **Shana Moulton's** video *MindPlace ThoughtStream*, 2014, Moulton's anxious alter-ego Cynthia places an order for a MindPlace Thoughtstream Biofeedback System, a real-life product and precursor to today's health apps and devices. Once plugged into the 'personal relaxation system', Cynthia embarks on a journey towards wellness that takes in whispering ASMR statues, psychedelic Activia adverts and TED talks.

Melika Ngombe Kolongo's sound installation *Resonance (forced vibrations)*, 2018, proposes rhythm, echo and melody as a medium for information exchange and a tool for alternative forms of thinking. Drawing on the use of sound in ritual and soundwaves in Bantu-Kongo cosmology, the work thinks about the possibilities of sound as a way to experience the world outside of language.

Laure Prouvost's *Grandma's Dream*, 2013, was created as a companion piece to *Wantee*, 2016, Prouvost's Turner-prize winning film about her eccentric conceptual artist grandfather. Composed of fanciful and fantastic imagery of a world where planes serve tea from the sky, where rooms are carpeted on every surface and where conceptual art takes care of dinner, Prouvost's work places her grandmother's imagination at centre stage. Suffused with as much sorrow as playfulness, *Grandma's Dream* asks why only some of us get to play the artist.

Harold Offeh presents *Down at The Twilight Zone*, 2019, an installation drawing together Offeh's research into queer urban histories in Toronto, particularly in The ArQuives, Canada's LGBTQ+ archives. Installed as a trompe l'oeil print, Offeh selects a series of interviews conducted in the 1980s by John Grube and Lionel Collier with Canadian gay men born in the first half of the Twentieth Century. Spanning a turbulent century for queer rights, Offeh proposes intergenerational listening as a political project.

A series of hand-painted posters from **Anna Bunting-Branch's** *W.I.T.C.H.*, 2016, project revisit an acronym that circulated among American socialist-feminist groups in the late 1960s. Aligning themselves with the figure of the witch 'the original guerillas'**, the groups employed theatrical techniques and sought to situate the women's liberation movement in a broader struggle of leftwing causes. Drawing on a range of sources including images and rhetoric from advertisements for 'second wave' feminist organising and protest posters, archival documents and motifs from science fiction texts, Bunting-Branch's paintings interweave fact and fiction to proliferate new contemporary meanings and possibilities for 'W.I.T.C.H.'.

The Fields Here Are Full of Ghosts, 2019, is a new experimental text from **Tessa Norton**, commissioned by Wysing and produced over a flexible multi-part residency in 2018. On becoming a parent in 2016, Norton felt as though she had experienced an irreparable rupture to time, but one that she was not keen to fix; attending the residencies with her family was a way to harness this strange energy. Norton's publication talks about joy, grief, ghosts, pop music, potential, and the elasticity of time.

Tai Shani presents two works across the exhibition. *Showings*, 2018, in Wysing's gallery, are a series of ambiguous models that Shani proposes as 'spell books... maquettes for never closing, hedonistic nightclubs... archeological sites...airports for extra-terrestrials... [and] portals for ghosts to come into this world'. Among the miniature sculptures is a model of Julian of Norwich: a medieval mystic, who experienced a series of visions, or 'shewings', is the earliest known woman to write a book in the English language and who ended her life in permanent seclusion as an anchoress.

An episode from Shani's Turner-prize-nominated *DC Semiramis* series, *Paradise*, 2017, is installed in Folke Köbberling and Martin Kaltwasser's *Amphis*, 2008, structure. Featuring a performance from a blood-spattered Maya Lubinsky and a score from artist Maxwell Sterling, Shani's Promethean myth introduces us to Paradise, a figure formed by AI who mine human genomic data for trauma narratives. Stranded on a rock and eternally tormented, Paradise takes aim at her creators and those who 'organised this violence'.

A new sculptural and sound installation from **Jill McKnight** investigates inherited ancestral wisdom, the elasticity of time and the archetypal roles that contemporary life pressures us into assuming. The centerpiece of the work is a new radio play, recorded in Wysing's Polyphonic Recording Studio and consisting of four characters: The Artist, The Writer, The Administrator and The Mother. The first three of these are represented in large scale-sculptures in hessian, plaster and steel. For these works, McKnight was able to work with steel that had been bequeathed to Yorkshire Sculpture Park from sculptor Anthony Caro, who had in turn inherited it from the American sculptor David Smith.

Acts, incitements, etcetera, 2019, is a new video installation from **Pallavi Paul** drawing on her 2017 residency at Wysing and research into the Bletchley Park archive and the 1923 Official Secrets Act. Composed of archival photographs, documents detailing the repercussions of spying operations and interviews with the women who worked at Bletchley Park, Britain's central code-breaking site during World War II, Paul's work asks what it means to hold a secret. Reflecting on the labour of code-breaking and its legacy beyond wartime as memories are suppressed, the work explores how people, as much as language itself, can become repositories for information. *Acts, incitements, etcetera* is installed on the boundary of Wysing's site in an unused temporary structure.

The War on Terror, 2019, is a new sound installation by **Imran Perretta** commissioned for this exhibition and installed in the live room of Wysing's Polyphonic Recording Studio. The commission takes the form of a 'perpetual' sound work, reconfiguring and reforming itself in real-time. It makes use of a sound effect known as the Shepard tone which gives the illusion of an infinitely ascending or descending tone and that is often used in war and action films to create tension. The work's title references the asymmetric response to the September 11th attacks by the US and UK governments, whose rhetorical sleight of hand in declaring a 'war' enabled a strategy of violence and occupation that has drawn many parts of the world into a state of perpetual conflict.

Elizabeth Price's HD video installation, *THE TENT*, 2012, takes a single book as its subject, source and starting point for its images and sound. Published by the Arts Council, *Systems* surveys the work of artists associated with the 1970s British Systems Group: reductive, predominantly abstract art generated using system theories. It features drawings, documentation and essays by each of the artists. Price's work pores over these documents, focusing particularly on James Moyes' *Vibration Tent*, 1972, an environment intended for the intense, reductive experience of extreme white light and white noise. The work derives a fictional narrative from the book as images become space and pages become physical structures. *THE TENT* proposes an ambiguous relationship with this previous generation of artists, showing the potential to find an ideological sanctuary in their theories and propositions, but also reminding us that it can be 'taken down again'.

Artists associated with the Systems group: Richard Allen, John Ernest, Malcolm Hughes, Colin Jones, Michael Kidner, Peter Lowe, James Moyes, David Saunders, Geoffrey Smedley, Jean Spencer, Jeffrey Steel and Gillian Wise Ciobotaru.

Heather Phillipson's *WHAT'S THE DAMAGE*, 2017, is a proposition and provocation, answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest and dissent. Phillipson's summons and riposte are given vital form through representations of livid and enriched menstrual debris, rising up against leadership circle-jerks, over-groomed toupees, environmental catastrophes, weeping vortexes, seared orangutans, animal-fat banknotes, and advancing supermoons, pizzas and drones.

Missing Time, 2019, a new single-channel film work from **Morgan Quaintance**, commissioned for this exhibition occupies the Open Studio. The work draws on experiments and research from Quaintance's 2017 residency at Wysing and responds to the themes of the exhibition.



Harold Offeh, *Down At The Twilight Zone*, 2018.
Installation view, Nuit Blanche, Toronto. Photo, Priam Thomas

*"I believe that magic is art, and that art, whether that be music, writing, sculpture, or any other form, is literally magic. Art is, like magic, the science of manipulating symbols, words or images, to achieve changes in consciousness." Alan Moore in *The Mindscape of Alan Moore*, 2003.

**W.I.T.C.H. Manifesto, 1968

End

For press enquiries, please contact Scott & Co:

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Notes to Editors:

Following the exhibition preview, there will be a party with food, drinks and DJ sets from Philomène Pirecki and Chooc Ly Tan. Return travel from Kings Cross and Cambridge Station is available.

Exhibition open: Every day, 12–5pm, 7 July to 25 August

About Wysing Arts Centre

Established in 1989 and celebrating its 30th anniversary in 2019, Wysing's large site in rural Cambridgeshire encompasses artist studios, a large gallery, a music recording studio, educational and project spaces, onsite accommodation, ceramics facilities, and outdoor space with sculpture. Through its innovative work, Wysing influences the development of the visual arts sector in the UK. As a respected and well-connected institution operating outside the usual gallery system and urban context, Wysing is uniquely positioned to develop programmes that provide opportunities for the exchange of knowledge and ideas, and which reflect on the role of art, artists, and arts organisations in society; acting as a testing ground for new ideas. Artists who have worked at Wysing in artist residencies over recent years, developing and making new work, include Larry Achiampong and David Blandy, Ed Atkins, Jesse Darling, Michael Dean, Cécile B Evans, Evan Ifekoya, Harold Offeh, Imran Perretta, Elizabeth Price, Charlotte Prodder, Laure Prouvost, James Richards, Florian Roithmayr and Cally Spooner. During 2018 Wysing Arts Centre has offered their site and resources to artists working across a range of practices who wish to develop new work within an atmosphere of collaboration. Wysing is an Arts Council England National Portfolio Organisation, and part of the Plus Tate network.

www.wysingartscentre.org

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Exhibiting Artists

Jonathan Baldock has been shown internationally with recent solo shows including: *Facecrime*, Camden Arts Centre, London (2019) *There's No Place Like Home*, CGP, London; *My Biggest Fear Is That Someone Will Crawl Into It*, SPACE, London, *Jonathan Baldock*, OneWork Gallery, Vienna (2017); *The Skin I Live in*, Nicelle Beauchene, New York (2016); *The Soft Machine*, Chapter Arts Centre, Cardiff; *Hot Spots*, The Apartment, Vancouver (2014) and *A Strange cross between a Butcher's Shop and a Nightclub*, Wysing Arts Centre, Cambridge (2013). Two person shows include the touring show *Love Life: Act 1, 2 & 3* (with Emma Hart), De La Warr Pavilion, Bexhill; Grundy Art Gallery, Blackpool; and PEER, London (2016—2018); *Warm Bodies* (with Olga Balema), Kunstvereniging Diepenheim, (NL) (2014). Group shows include *Objects Like Us* (Curated by Amy Smith-Stewart and David Adamo), The Aldrich Contemporary Art Museum, Connecticut (2018) *Offshore*, artists explore the sea, Maritime Museum, Hull (2017): *Conversation Piece - Part 3*, Fondazione Memmo, Rome (IT); *Baldock Pope Zahle*, Northern Gallery for Contemporary Art, Sunderland; Seepferdchen und Flugfische, Arp Museum Bahnhof Rolandseck, Remagen (Germany) (2016); *Archetypes, Power, and Puppets*, College of Wooster Art Museum (CWAM), Wooster, OH (USA); *Only the Lonely / Seuls les solitaires* (curated by Elina Suoyrjö), La Galerie centre d'art contemporain, Paris (Fr) (2015). Forthcoming solo shows include Tramway Glasgow (2019) and Kunsthall Stavanger, Norway (2020)

Anna Bunting-Branch is an artist and researcher based in London. Recent solo presentations include *Warm Worlds and Otherwise*, Wysing Arts Centre, Cambridge (2018) and *The Labours of Barren House*, Jerwood Space, London (2017). Selected group presentations and publications include *Waking the Witch: Old Ways, New Rites*, UK venues (2018—2020); *Potential Wor(l)ds*, Lighthouse, Brighton (2019); *Landscapes of the Future*, Helsinki Contemporary (2018); *POEKHALI!*, Bergen Kunsthall (2018); *'More generous and more suspicious'—Feminist SF as a worldbuilding practice*, MAP Magazine (2018); *figure, feels, fantom*, Art Licks, Issue 22 (2018); *Hauntopia/What If?*, The Research Pavilion, Venice (2017); *I AM SF*, CCA Derry-Londonderry (2017); *Witchy Methodologies*, ICA, London (2017). Bunting-Branch is currently undertaking a practice-related PhD at Slade School of Fine Art, UCL, supported by the AHRC London Arts & Humanities Partnership. Moving between different practice—including painting, writing and animation—her work explores science fiction as a methodology to re-vision feminist practice and its histories.

www.annabuntingbranch.com

Olivier Castel is an artist based in London. He usually presents work under heteronyms and has created over thirty different identities since 2001. Often using ephemeral or temporal forms he works primarily with projections, reflective surfaces, light, text and audio.

Jill McKnight is an artist born in Sunderland and based in Leeds, whose practice encompasses sculpture, writing and installation. Her written and spoken texts reveal familiar and epic narratives surrounding her physical works, performing as artefacts or monuments in an imagined future. McKnight graduated from Goldsmiths in 2013 and was a participating artist in Syllabus III, 2017–2018. She was recently selected as a Yorkshire Sculpture International Associate Artist and has been generously supported by Henry Moore Institute, The Hepworth Wakefield, Leeds Art Gallery and Yorkshire Sculpture Park as part of Yorkshire Sculpture International 2019. Recent exhibitions and commissions include *Life in a Northern Town*, *The Newbridge Project*, Gateshead, as part of the *Great Exhibition of the North 2018* and *Knock Knock*, South London Gallery (2018).

Shana Moulton's multidisciplinary work in video and performance explores contemporary anxieties with a savvy fusion of humor and poignancy through her filmic alter ego, Cynthia. Moulton's cosmology of symbols, everyday objects, and altered states coalesce to form an alchemical snapshot of ambivalent self-awareness in trying times. Moulton, widely considered to be a leader in the field, has been broadly exhibited nationally and internationally including at the Palais De Tokyo, Paris, Yerba Buena Center for the Arts, San Francisco, Art in General, New York, Museum of Contemporary Art, Cleveland, Atlanta Contemporary Art Center, Atlanta, and The Museum of Fine Arts in St. Petersburg. Group exhibitions include Migros Museum Für Gegenwartskunst, Zurich, Salzburger Kunstverein, Salzburg, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, Oakland Museum of California, Oakland, Göteborgs Konsthall, Göteborg, Institute of Contemporary Art, Philadelphia, and Wiels Center for Contemporary Art, Brussels. She has performed at The Museum of Modern Art, New York, The New Museum of Contemporary Art, New York, The Kitchen, New York, The Andy Warhol Museum, Pittsburgh, The San Francisco Museum of Modern Art, San Francisco, The Getty, Los Angeles, The Hammer Museum, Los Angeles, South London Gallery, London and Cricoteka, Kraków among many others. Moulton's work has been featured in *Artforum*, *The New York Times*, *ArtReview*, *Art in America*, *Flash Art*, *Artpress*, *Metropolis M*, *BOMB Magazine*, and *Frieze* among others. Her work is distributed by Electronic Arts Intermix and she is a featured artist on Art21's New York Close Up. <http://www.shanamoulton.info>

Melika Ngombe Kolongo alias Nkisi, is an artist raised in Belgium and now living in London. As co-founder of NON Worldwide, whose raison d'être is described as "a collective of African artists and of the diaspora, using sound as their primary media, to articulate the visible and invisible structures that create binaries in society, and in turn distribute power", Nkisi's ethos and music is imbued with a certain punk sensibility along with a political pushback against conformity. Her DJ sets draw from a wide range of influences forming a fast-paced and exhilarating experience in the dance. Her production reflects deeply on these influences and provide a sound that is equally relentless and evocative. She has performed widely across UK and Europe and curated the 2017 edition of Wysing Arts and Music Festival, Opaque Poetics.

Tessa Norton works primarily with text and events. Throughout 2018 she was an in residence at Wysing with her family. Her writing has appeared in various publications including *The Wire*, *Doggerland*, *The Bad Vibes Club Reader*, *Corridor 8*, *LAUGH*, *Hoax* and *Art Licks*, and in readings at Liverpool Biennial, The Tetley and Flat Time House. Past events include *The Pure Ideology Personal Brand Workshop*, a tote bag printing party at Legion TV in London, and Award Machine, a critical theory reading group analysing Alex Turner's 2014 Brit Awards acceptance speech. She runs an occasional e-newsletter, "Marriage is Punishment For Shoplifting in Some Countries", offering a close reading of the film *Wayne's World*. She is co-editor, with Bob Stanley, of the book *Excavate: The Wonderful and Frightening World of The Fall* (Faber & Faber, forthcoming 2021).

Harold Offeh is an artist working in a range of media including performance, video, photography, learning and social arts practice. Offeh, often employs humour as a means to confront the viewer with historical narratives and contemporary culture and is interested in the space created by the inhabiting or embodying of history. He has exhibited widely in the UK and internationally including Tate Britain and Tate Modern, London, Studio Museum Harlem, USA, South London Gallery, London MAC VAL, Paris, France, Kulturhuset, Stockholm, Sweden and Kunsthall Charlottenborg, Copenhagen, Denmark. In 2018, his projects included performances at Publics, a contemporary art space in Helsinki, Finland. *Actions: The Image of The World Can Be Different*, Kettles Yard, Cambridge, UK. *The Real Thing: Towards a Live Authentic Archive* as part of Material Experiments at The Tetley in Leeds, UK. Offeh produced a 12-hour live event and film called

Down at the Twilight Zone, marking Queer experiences of nightlife in Toronto, Canada. In 2019, he has had a solo exhibition at Turf Projects in London and has been artist in residence at the Contemporary Art Centre, Art Tower Mito, Japan. He studied Critical Fine Art Practice at The University of Brighton and MA Fine Art Photography at the Royal College of Art. He lives in Cambridge and works in London and Leeds, UK where he is currently a Reader in Fine Art at Leeds Beckett University and visiting tutor at the Royal College of Art and Goldsmiths in London. www.haroldoffeh.com

Pallavi Paul's practice is about speculating the stake of poetry in the contemporary. Paul works with questions of truth and the rehearsals of evidence they find themselves engaged within. Her work has been shown at the AV festival in Newcastle, Savvy Contemporary, Contour Biennale, Tate Modern (project space), The Garage Rotterdam, Cinema Zuid, CloseUp Cinema, Beirut Art Centre, Open Source Festival, Edinburgh Art Festival, Bhaudaji Lad Museum, Whitechapel Gallery, KHOJ International Artists' Association among a few other spaces. Her films have also shown in film festivals like Experimenta, TENT, Mumbai Film Festival, 100 years of Experimentation in Film and Video (organized by Film's Division). Solo shows and commissions include: *Mistaking < > for Direction Signs* at Project 88 (2014/15), *Terra Firma* at Fitzwilliam Museum, Cambridge (2017/18), *Not a simple disappearance but a slow dissolution* at Project 88 (2018). Paul is a PhD candidate at the School of Arts and Aesthetics, JNU, New Delhi.

Imran Perretta lives and works in London. Recent exhibitions, performances and screenings include *AMRA* (in collaboration with Paul Purgas), Assembly, Somerset House, London (2018); *Selected 8*, touring show in association with the Jarman Awards, (2018), *The Axial Line*, PS120, Berlin (2018); *15 Days*, Jerwood Space, London (2018); *Mene Mene Tekel Parsin*, Wysing Arts Centre, Cambridge (2017); *brother to brother* for JVA Solo Presentations (2017), Jerwood Space, London; *Pale News* (in collaboration with Milo van der Maaden) for Chisenhale Gallery, London (2016) and *it wasn't a crash, in the usual sense*, Arcadia Missa, London (2016). Perretta was selected for Bloomberg New Contemporaries, World Museum, Liverpool and ICA, London (2014–15) and was a resident at Wysing Arts Centre in late 2017.

Heather Phillipson works across video, sculpture, web projects, music, drawing and poetry. She has been selected as the next artist for the Fourth Plinth, Trafalgar Square, in 2020, and new commissions in 2019 include Sharjah Biennial 14 and Martin Gropius Bau Berlin. Recent solo projects include Art on the Underground's flagship site at Gloucester Road, an online work for the Museum of Contemporary Art Chicago and a major solo show at BALTIC Centre for Contemporary Art, all in 2018. She has also recently exhibited at Screens Series, New Museum, New York; Whitechapel Gallery, London; Frieze Projects New York; 32nd São Paulo Biennale, Brazil; Schirn Kunsthalle Frankfurt; the 14th Istanbul Biennial and Performa, New York. Phillipson is also an award-winning poet and has published five volumes of poetry. She was named a Next Generation Poet in 2014 and received *Poetry* magazine's Friends of Literature prize in 2016. She received the Film London Jarman Award in 2016 and was awarded the European Film Festival selection at the 47th International Film Festival Rotterdam in 2018.

Elizabeth Price is a British moving image artist. In 2012, she was awarded the Turner Prize for her video installation *THE WOOLWORTHS CHOIR OF 1979*. In 2013, she won the Contemporary Art Society Annual Award with the Ashmolean Museum of Art and Archaeology. Price was educated at the Royal College of Art, London, and the University of Leeds. She has exhibited in group exhibitions internationally, and has had solo exhibitions at Tate Britain, UK; Chicago Institute of Art, USA; Julia Stoschek Foundation, Dusseldorf and The Baltic, Newcastle Upon Tyne, UK. Throughout her career, Price has continued to work in academia, and is presently Professor of Film and Photography in the School of Art, Kingston University, UK.

Laure Prouvost is a French multi-media artist. Language – in its broadest sense – permeates the video, sound, installation and performance work of her work. Known for her immersive and mixed-media installations that combine film and installation in humorous and idiosyncratic ways, Prouvost's work addresses miscommunication and things getting lost in translation. Playing with language as a tool for the imagination, Prouvost is interested in confounding linear narratives and expected associations among words, images and meaning. She combines existing and imagined personal memories with artistic and literary references to create complex film installations that twist fiction and reality. At once seductive and jarring, her unique approach to filmmaking employs layered storytelling, quick cuts, montage and wordplay and is composed of a rich, almost tactile assortment of pictures, sounds, spoken and written phrases. The films are most often nestled into carefully constructed environments filled with a dizzying assortment of found objects, from sculptures, painting and drawings to signs, furniture and architectural assemblages, that are connected to the overarching narrative yet act like relics. Laure Prouvost was born in Lille, France (1978) and is currently

based in London and Antwerp. She received her BFA from Central St Martins, London in 2002 and studied towards her MFA at Goldsmiths College, London. She also took part in the LUX Associate Programme.

Recent solo exhibitions include: *AM-BIG-YOU-US LEGSICON*, M HKA - Museum of Contemporary Art Antwerp, Belgium (2019); *Ring, Sing and Drink for Trespassing*, Palais de Tokyo, Paris, France (2018); *They Are Waiting for You*, BASS Museum, Miami, USA (2018); *They Are Waiting for You*, Performance for stage at the McGuire Theatre, Minneapolis, USA; *the wet wet wanderer*, as part of 'Para|Fiction', Witte de With Center for Contemporary Art, Rotterdam, The Netherlands (2017); *softer and rounder so as to shine through your smooth marble*, SALT Galata, Istanbul, Turkey (2017); *And she will say: hi her, ailleurs, to higher grounds...*, Kunstmuseum Luzern, Switzerland (2016); *GDM – Grand Dad's Visitor Center*, Pirelli HangarBicocca, Milan, Italy (2016); *all behind, we'll go deeper, deep down and she will say*, Museum Für Moderne Kunst Frankfurt Am Main, Frankfurt, Germany (2016); *Into All That is Here*, Red Brick Art Museum, Beijing, China (2016); *we would be floating away from the dirty past*, Haus Der Kunst, Munich, Germany (2015); *For Forgetting*, New Museum, New York, USA (2014); *While You Weren't Looking*, Laboratorio Arte Alameda, Mexico City, Mexico (2014); Max Mara Art Prize for Women, Whitechapel Gallery, London, UK and Collezione Maramotti, Reggio Emilia, Italy (2013); *Laure Prouvost / Adam Chodzko* as part of *Schwitters in Britain*, Tate Britain, London, UK (2013); The Hepworth Wakefield, Wakefield, UK (2012); and *All These Things Think Link*, Flat Time House, London, UK. In 2013, Prouvost won the MaxMara Art Prize for Women and was the recipient of the Turner Prize. Prouvost will represent France at the 58th International Art Biennial Venice in May 2019. June 2019 will see the artist's first public commission in the UK through Transport for London's Art on the Underground.

Morgan Quaintance is a London-based artist, writer and curator. His moving-image work has been shown recently at KARST, Plymouth, LIMA, Amsterdam, Kunstmuseum, Bonn; Jerwood Space, London; the 14th Berwick Film & Media Arts Festival, London Film Festival 2018, November Film Festival, The Palace International Film Festival, and Videonale.17.

Phil Root studied fine art at Goldsmiths College, graduating in 2006. He took up residency at Wysing Arts Centre in 2011 where he co-founded The Grantchester Pottery with artist Giles Round, in 2016 they were awarded the Freelands Lomax Ceramics Fellowship at Camden Arts Centre. Root has presented works at Whitechapel Art Gallery, Jerwood Visual Arts, Serpentine Gallery and ICA, London, The Bluecoat, Liverpool, Coventry Biennial and Spacex, Exeter, most recently exhibiting alongside Jacqui Hallum at Intercession Gallery, Northampton. He is also a visiting lecturer at University of West England, Bristol.

Tai Shani's multidisciplinary practice, comprising performance, film, photography and installation, revolves around experimental narrative texts. Shani creates violent, erotic and fantastical images told in a dense, floral language which re-imagines female otherness as a perfect totality, set in a world complete with cosmologies, myth and histories that negate patriarchy. These alternate between familiar narrative tropes and structures and theoretical prose in order to explore the construction of subjectivity, excess and affects of the epic as the ground for a post-patriarchal realism.

Shani was born in London and has presented her work extensively in the UK and abroad, recent exhibitions and commissions include, Fondazione Sandretto Re Rebaudengo (2019); Athens Biennial, (2018); Nottingham Contemporary (2018); Glasgow International (2018) Wysing Arts Centre (2017); Tensta Konsthall, Stockholm (2016); RADAR commission, Loughborough University, (2016), Serpentine Galleries (2016); Tate Britain (2016); Schirn Kunsthalle, Frankfurt (2015); Southbank Centre, London (2014-15); Arnolfini, Bristol (2013); Matt's Gallery, London (2012) and FRAC Nord-Pas de Calais and Loop Festival, Barcelona (2011); The Barbican, London (2011); ICA, London (2011).