

FUTURE ECOLOGIES

Exhibition Specifications

6 February 2020

About Future Ecologies

Through a mix of documentary, (science) fictional and poetic modes, the works in **FUTURE ECOLOGIES** bring together incisive views on the environment, ecologies and cosmologies, climate change, the Anthropocene, colonisation and extractive industries, urban futures and sustainability.

At the heart of **FUTURE ECOLOGIES** is a curated compilation of four works running under 70 minutes. In addition to the compilation, there are a series of time-based media installations that can be displayed in a gallery or exhibition space with complimentary works from other collections that address similar themes.

Compilation: 67 min, 3 sec

- Uriel Orlow, Muthi, 2016. 11 min, 23 sec (colour and stereo sound)
- Louis Henderson, All That is Solid, 2014. 15 min, 40 secs (colour/b&w; 5.1 surround)
- Charlotte Prodger, LHB, 2017. 20 min (colour and sound)
- Ben Rivers, Urth, 2016. 20 min (colour and sound)

Additional time-based media Installations

- Gareth Jones, New City, 2011. 17 min, 5 sec (colour/b&w and no sound)
- Lawrence Lek, Play Station TM, 2017. 8 min (colour and sound)
- Bedwyr Williams, The Starry Messenger, 2013. 17 min, 43 sec (colour and sound)
- Jane and Louise Wilson, Monument (Apollo Pavilion, Peterlee), 2003. 5 min, 40 sec (colour and sound)
- Elizabeth Price, USER GROUP DISCO, 2009, 15 min (colour and stereo sound)

How can the works be displayed?

Compilation

The compilation is projected (16:9) in a light-locked and sound-locked room with surround sound; projection and sound equipment must be sourced locally; minimum room size is 4m x 5m; minimum projection size is 2.5m – 3m wide; for a gallery setting there must be bench seating

Additional time-based media Installations

The below are summary guidelines; full installation specifications and equipment will be available to the successful applicants

Gareth Jones, *New City*, 2011. 17 min, 5 sec

- Single-channel digital slide show (4:3 or 5:4); ceiling projector onto Da-Lite fastfold screen 6 x 8 ft in a room measuring 4m x 4m; chairs surrounding display screen
- Equipment will need to be shipped from the UK (Da-Lite fastfold screen; projector, media player, wall and ceiling mounts, replacement lamp)

Lawrence Lek, *Play Station™*, 2017. 8 min

- Multi-media installation with PC and VR headset; may be shown on 2 HD video screens with stereo sound and an Oculus Rift VR experience
- On consultation with the artist, the work may be played on a single screen, in sequence, or as standalone videos (without VR presentation); video can be played on TV (min. 42" diagonal) or projector; audio on headphones or speakers preferred
- Equipment will need to be shipped from the UK (PC, VR kit); note: monitors or projection equipment can be sourced locally

- Technical training for gallery staff required

Bedwyr Williams, *The Starry Messenger*, 2013. 17 min, 43 sec

- Single-channel HD video; 16:9
- This work can be projected like the compilation and equipment can be sourced locally
- HD projection or on a screen over 40" in size

Jane and Louise Wilson, *Monument (Apollo Pavilion, Peterlee)*, 2003. 5 min, 40 sec

- Four-channel video installation; 16:9
- Ceiling mounted large flat screens, positioned in pair formation – i.e. two and two – to configure a space where the viewer can be at its centre – must be installed in the middle of a given space
- Requires a self-contained space with good acoustic properties and no incoming sound from other works or activities; the space may be lit with daylight or gallery lighting, as long as it doesn't cause reflections on the video screens; it can also be installed in a large open space, with other works around it, as long as these don't interfere with the soundtrack of this work
- Equipment will need to be shipped from the UK (4 x media players & 1 x synch unit for media players; 4 x speakers; 2 x amplifiers; 4 x 40" screens and 4 x ceiling mount brackets)
- British Council Technical installation is required, therefore costs for a courier and technician will need to be factored in

Elizabeth Price, *USER GROUP DISCO*, 2009, 15 min

- Single-channel HD 16:9 video; sound is played at cinematic/club level
- This work can be projected onto a suspended screen, off the wall, like the compilation and equipment can be sourced locally
- It must be shown in a space of its own; in a light and sound-locked environment
- There is a screen outside the space, synched in real-time to the video, displaying the time left until the next viewing starts

About the Works

Muthi (2016) by Uriel Orlow follows enduring herbal practices in rural and urban sites in Johannesburg, the Western Cape and Kwazulu- Natal.

Louis Henderson's *All That is Solid* (2014) is a study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana.

Bedwyr Williams' *The Starry Messenger* (2013) is a fast-paced narrative film of social observation.

Gareth Jones' *New City* (2011) is a digital artwork developed from an extended period of research in Milton Keynes, United Kingdom. The artwork consists of a sequence of original publicity photographs created to sell the new city to its future citizens and document its extraordinary Modernist architecture.

Set in 2037, *Play Station*[™] (2017) by Lawrence Lek takes place in a science fiction version of the White Chapel Building in London transformed into the headquarters of a mysterious technology start-up known as Farsight.

LHB (2017) marks the beginning of a period of research into the idea of 'queer rurality' for Charlotte Prodger, the 2018 Turner Prize winner. This relates to how queer lives are lived beyond the densely populated urban contexts that generally dominate LBGTQI+ narratives.

Filmed inside Biosphere 2 in Arizona, *Urth* (2016) by Ben Rivers forms a cinematic meditation on ambitious experiments, constructed environments and visions of the future.

In *Monument (Apollo Pavilion, Peterlee)* (2003), named after the first moon landing, Jane and Louise Wilson return to their home territory in the north of England to explore the decaying pavilion in Peterlee, designed by the artist Victor Pasmore.

USER GROUP DISCO (2009) is the second work in an ongoing series by Elizabeth Price in which each episode unfolds in a different room within the architecture of a fictional institutional building. Price draws upon the Marxist approach of historical materialism to try and understand what objects are and what they do.

Installation Examples

Below are some options for displaying FUTURE ECOLOGIES but are not prescriptive. Alternative ideas are welcome:

1. A series of evening screenings followed by talks and/or panel discussions (compilation only)

- Partner with a local screening facility (e.g. cinema, theatre, community centre) to show the compilation in a cinema-style setting, followed by a talk or panel discussion with the UK artist(s), Western Balkans artists/filmmakers, and/or curator(s) and facilitated by a local art professional – filmmaker, curator, academic, activist, etc, who address the themes in FUTURE ECOLOGIES
- Complement the screening by showing a curated compilation of works by artists from the Western Balkans that address the same themes

2. Install in a gallery on loop with a complementary programme of talks and workshops (compilation only)

- Partner with a local gallery that has light-locked and sound-locking capabilities to install the compilation; consider remote, smaller and independent venues – this could also be a university with a gallery or cinema room

- Define the focus of the talks programme relating to the narrative (curator to lead based on the narrative) and invite the UK artist(s), curator(s), local curator(s), artists and academics to lead masterclasses, workshops in filmmaking and story building, and in-conversations between artists
- Complement the screening with works from existing local collections and/or invite local artists to submit works to be shown; you may choose to curate your own compilation to screen after the FUTURE ECOLOGIES compilation as part of the loop (ensuring there is a pause and clearly defined as two separate compilations); or show additional works by artists from the Western Balkans in a second space, either on flatscreens with headphones, or projected

3. Multi-room gallery exhibition (compilation, time-based media installations and works by artists from the Western Balkans)

- Partner with a gallery that can provide light-locked and sound-locked exhibition spaces as well as facilities reports showing optimum display conditions (lighting and environment)
- Works will need to be shipped from the UK
- Curator would be responsible for curating works by local artists as a response to the curatorial concept
- Curator would be responsible for engaging a local gallery partner
- British Council can assist in engaging a museum/gallery/public venue space to host a series of talks and events, subject to pre-agreements made by curator before submitting the application
- Define the focus of the talks programme relating to the narrative and
- Develop talks (suggested 2-3) to accompany the screening involving local artists/thought leaders lead on engaging the speaker as well as UK-based artist(s) and curator(s)

Key Information

- The heart of FUTURE ECOLOGIES is the curated compilation, which must be included in the exhibition. It cannot be altered or added to. Additional works from the list of installations may be included, space permitting. Note that some of these works have specific installation specifications. The works can be shown as compilation, or compilation + one or more installations as space permits
- The works cannot be shown simultaneously and will, therefore, need to tour consecutively in each venue
- All works are accompanied with hi-res images, exhibition panel texts, artists bios, curator's bio, dialogue lists, installation specifications – where agreed, these works can be subtitled and texts translated in country

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- Technical details need to be reviewed for each work
 - The display period is 1 min – 3 max months; for some venues it may be appropriate to screen the compilation in a cinema-style setting provided it is accompanied by a panel discussion (this can be done as a minimum of 3 screenings on consultation)
 - The larger physical installations need to be shown for 3 months due to the logistics of shipping, installing, etc
 - 5 days install + 3 days deinstall for each full-scale exhibition is required and a min of 3 months lead in time to ship to the Western Balkans from the UK
 - Some works require a gallery attendant to be present during gallery opening times
 - Exhibitions/screenings are planned for June 2020 – March 2021. The final schedule of exhibitions would be agreed among the selected curators

How will the British Council Support?

- Provide a production budget of up to 7,000 GBP towards the cost of the exhibition build and equipment hire, events, translation/subtitling, communications and marketing and artists' fees
- Cover costs of visiting UK artists/curators
- Can assist in procurement, administration and coordination of agreed elements of the programme
- May cover transport costs for larger works, depending on regionally agreed schedule of installations and viability of the programme

If you have any questions, please email programmes@britishcouncil.rs. We look forward to receiving your proposals.