

The Film Programme features a selection of artist films, allowing expanded connections with the works presented in the galleries.

Running 11.00am - 4.00pm Monday - Sunday

Time: 11.00am

Duration: 4 minutes 11 seconds

Oliver Beer

Composition for Mouths (Songs My Mother Taught Me) 1, 2018

In the first of his intimate and visceral films exploring ideas of 'inherited music', Oliver Beer creates vocal duets based on singers' earliest musical memories. Generating an entirely new form of song, he uses their combined bodies as a single instrument. Pairs of vocalists join their lips in a tight seal, producing a shared mouth cavity. With nowhere else to go, their lungs are emptied out through each other's noses, and, at the meeting point of the two voices, a third appears. Probing the resonant frequencies of each other's faces, their voices converge and their coupled songs interact to create a percussive, throbbing effect.

Courtesy the artist, Galerie Thaddaeus Ropac, London, and Anna Schwartz Gallery London Commissioned by the Biennale of Sydney and the Sydney Opera House with generous assistance from the British Council

Time: 11.05am

Duration: 23 minutes 3 seconds

Sin Wai Kin (fka Victoria Sin)

A Dream of Wholeness in Parts, 2021

Sin Wai Kin brings fantasy to life through storytelling. This film draws on traditional Chinese dramaturgy and philosophy, bringing together elements of Cantonese Opera and Zhuang Zhou's *Dream of the Butterfly*. In the famous Taoist allegory, the philosopher wakes from a dream of being a butterfly that is so vivid, he is no longer certain of the reality of his waking life. Sin intends *A Dream of Wholeness in Parts* to function in the same way, calling binaries such as reality and fantasy into question. *Costume for dreaming*, the wig which features in the film, is presented on a jesmonite bust at Wolverhampton Art Gallery.

Courtesy the artist, Chi-Wen Gallery, Taipei and Soft Opening, London
Supported by Hayward Gallery Touring for *British Art Show* 9.
Produced by Chi-Wen Productions, Taipei

Time: 11.30am

Duration: 45 minutes 39 seconds

Jamie Crewe Ashley, 2020

Described as a 'rural horror film', this semiautobiographical moving image work addresses the 'fears, stresses and vivid transformations of a certain kind of trans life.' Ashley hopes that a weekend alone in the country might alleviate their suffering, but a mounting sense of menace suggests that someone – or something – unseen is developing an appetite for them

Courtesy the artist and LUX Scotland Commissioned for the Margaret Tait Award

Time: 12.16pm

Duration: 20 minutes

Beatrice Gibson

1 Hope I'm Loud When I'm Dead, 2018

Filmed on the eve of Donald Trump's presidential inauguration, Beatrice Gibson's portrayal of American poets CAConrad and Eileen Myles forms the nucleus

Time: 12.37pm

Duration: 23 minutes 47 seconds

Rehana Zaman

Tell me the story Of all these things, 2017

Over the careful concoction of *Machli ka Salan* (fish curry), Farah, the artist's sister, muses on her upbringing in Pakistan, her life to date in the UK, and potential futures working in the Gulf. As the dish is prepared, tender storytelling gives way to moments of radical honesty punctuated by visions of an amorphous CGI figure emerging restless from a desolate landscape alongside segments from an e-learning programme on Prevent, part of the UK's controversial anti-terrorism strategy.

Courtesy the artist

Time: 1.02pm

Duration: 30 minutes

Margaret Salmon Mm, 2017

A feminist film about language and gender, *Mm* features the Berwick Bandits, an all-male speedway motorcycle team whose mantra is 'No Brakes. No Gears. No Fear.' Against a kaleidoscopic documentation of a single night's match, the soundtrack combines explosive speedway noises with a voiceover investigating the letter 'M' and a score by the all-girl Scottish post-punk band Sacred Paws.

Courtesy the artist

Time: 1.33pm

Duration: 16 minutes 8 seconds

Hetain Patel
Don't Look at the Finger, 2017

Hetain Patel claims Bruce Lee as his philosophical mentor. One of the Kung Fu master's most famous teachings warns against focusing on the pointing finger and missing what is being pointed at. In this film, a bridal couple in West African dress stage a ritualistic fight as part of a wordless wedding ceremony. This enigmatic rite and its implicit tensions are partly explained by Patel's most recent work, *Trinity* (2021), shown in Wolverhampton Art Gallery.

Courtesy the artist and Chatterjee & Lal

Time: 1.52pm

Duration: 15 minutes 46 seconds

Marianna Simnett

The Needle and the Larynx, 2016

Putting herself in the hands of a voice surgeon,
Marianna Simnett films herself undergoing Botox
treatment to lower the pitch of her voice. During
an agonisingly long-drawn-out shot of the needle
penetrating the artist's neck, her voiceover tells a
convoluted fable of gender, nature and botulism.
The rising crescendo of music and mosquitos echoes
'the woozy, hypnotic texture of the film, like a toxic
substance worming into your body.'

Courtesy the artist and Serpentine Galleries

Time: 2.08pm

Duration: 18 minutes 46 seconds

James Bridle
Se ti sabir, 2019

'Se ti Sabir' is a phrase from *lingua franca*, the extinct Mediterranean language that once enabled international communication. It means 'do you understand? – can we talk to one another?' In this film, James Bridle takes a walk in the Dutch countryside, and meditates on language, intelligence, and human understanding. Faced with an artificial intelligence that we cannot fathom, his hope is that Al may help us to perceive other intelligences – plants, animals, trees – that have always surrounded us.

Courtesy the artist

Time: 2.27pm

Duration: 3 minutes 8 seconds

Joanna Piotrowska

Animal Enrichment, 2019

In zoos, animals are encouraged to endure captivity by means of 'enrichment'; devices designed to provide 'species-appropriate challenges, opportunities and stimulation.' Joanna Piotrowska tests some of these cryptic and perplexing objects on females of the species that designed them.

Courtesy the artist and Southard Reid

Time: 2.43pm

Duration: 8 minutes 21 seconds

Hanna Tuulikki cloud-cuckoo-island, 2016

Dressed in men's thermal underwear and wearing a wig-beard of mosses, lichen and bird's nest, Hanna Tuulikki plays the part of Sweeney, the Irish King of legend who grew mad in battle and became bird-like, living out his trauma in the wilderness. As she sings Sweeney's cuckoo-song in a wordless protest to the cliffs, the film moves from comedy to tragic pathos, bringing into play the bird's associations with madness, trauma, sexuality, loss and grief.

Courtesy the artist

Supported by Creative Scotland and Cooper Gallery; Duncan of Jordanstone College of Art and Design, University of Dundee

Time: 2.52pm

Duration: 37 minutes 20 seconds

Patrick Goddard

Animal Antics, 2021

Animal Antics features a woman and her talking dog. In an absurdist commentary on the Anthropocene, the couple wander around a zoo encountering the forlorn caged inhabitants while reflecting on humanity's relationship with the natural world.

Courtesy the artist and Seventeen, London
Commissioned and produced by Film London Artists' Moving
Image Network (FLAMIN) and Film and Video Umbrella with
funding from Arts Council England. Co-commissioned with
Galerie für Gegenwartskunst, E-WERK Freiburg and Hayward
Gallery Touring

Time: 3.30pm

Duration: 12 minutes 30 seconds

Alberta Whittle

What is a better life (exorcised in the middle), Chapter 3: To dwell in a canefield is to make space for warnings from those that are marked by blood and who can summon what is needed, 2021

This new episode from an evolving multi-part work opens with ghostly footage of a sugarcane plantation. A text warns us that 'the risk of losing personhood is upon us' and we become aware that the threat lies in the British government's policy of hostile environment, which aims to make life difficult for immigrants living in the UK. While the recent UK Nationality and Borders Bill increases the risk to migrants, there is a glimmer of hope in the action of hundreds of Glaswegians who successfully won the temporary release of two refugees detained by British immigration officers in May 2021.

The film relates to Alberta Whittle's installation in Wolverhampton Art Gallery.

Courtesy The Box, Plymouth (Plymouth City Council)
Commissioned by Hayward Gallery Touring and The Box, Plymouth for *British Art Show* 9 and made possible with Art Fund support

Time: 3.43pm

Duration: 4 minutes 11 seconds

Oliver Beer

Composition for Mout

Composition for Mouths (Songs My Mother Taught Me) II, 2018

In the second of his pair of intimate and visceral films exploring ideas of 'inherited music', Oliver Beer creates vocal duets based on singers' earliest musical memories. Generating an entirely new form of song, he uses their combined bodies as a single instrument. Pairs of vocalists join their lips in a tight seal, producing a shared mouth cavity. With nowhere else to go, their lungs are emptied out through each other's noses, and, at the meeting point of the two voices, a third appears. Probing the resonant frequencies of each other's faces, their voices converge and their coupled songs interact to create a percussive, throbbing effect.

Courtesy the artist, Galerie Thaddaeus Ropac, London, and Anna Schwartz Gallery London Commissioned by the Biennale of Sydney and the Sydney Opera House with generous assistance from the British Council

More information available at: www.britishartshow9.co.uk

Please be aware that some works in the film programme contain sensitive content which some viewers may find offensive or unsettling.

No filming or photography