

PORTFOLIO
Kim Coleman
2017

Aphelion Slip (2017)

In collaboration with Zoé Poluch and Cara Tolmie. Commissioned by Block Universe , London.

Funded by Block Universe, Arts Council England, and the Embassy of Sweden (London.)

Performers, props, programmable intelligent lighting - VER strobe and robe 500 moving head, UV canon, microphones. Variable length.

The audience is invited to witness a shared practice - of variable duration – that explores the three collaborators’ respective lexicons of light, sound, and movement. *Aphelion Slip* functions as a testing of visibilities, audibilities and compatibilities between flesh and electric bodies. Within the micro-climate of the performance, stage lights become performers in their own right, with sensual, slight, awkward and stammering personalities and temperaments; not the spectacular, smooth and commanding roles they commonly have within large-scale concerts and performances. The bodies of Zoë and Cara concurrently undertake a perpetual back and forth practice. Sometimes the flesh bodies are stroked by the light emitting from the electric bodies, other times the performers’ hands physically caress, touch and support the light bodies, however, neither exist for the sake or promotion of the other and - as a result - each move in and out of visibility and attention over the duration of the work. Within the landscape of *aphelion slip*, visibility is de-centered as the priority. The performers’ practice delves deep into the mediated interior experience of the performer whose action may or may not have been seen by the audience. One performer composes and the other receives a ‘choreography for the senses’. The administering of sensory stimulation (sound, touch, smell, movement, etc.) is done as a kind of writing upon the others’ body, a choreography made to trigger association, narrative, memory and ultimately spoken translation through the partner’s body.



Flicker (2016)

Collaboration with Matthew Noel-Tod. Created for *Here is Information: Mobilise* - an event celebrating the life of Ian White at The Showroom, London. Event also included presentations by Phil Collins, Cara Tolmie, Paul Abbott, Ed Atkins, Gil Leung, Anja Kirschner, Laure Prouvost, Rachel Reupke and others.

Single-channel video with sound (8'51"), data projector, colour strobe light, mobile phones, performers, microphone.

Flicker was partially a response to Ian White's performance *Ibiza: a reading for The Flicker* (2008) which appropriates Tony Conrad's *Flicker Film* (1966).

The central element of *Flicker* is a video in which we see a living space illuminated in turn by candlelight, lamplight, a strobe light and - finally - a data projector which is playing Tony Conrad's *Flicker Film*. Presented as an expanded moving image, *Flicker* is projected onto a wall onto which a colour strobe light also points. Programmed to its own rhythm, the strobe disrupts and – at times - combines with the projected video, interfering and affecting the video in various ways. The light from both projector and strobe illuminates the entire event space. Mobile phones are dropped intermittently throughout the performance by audience members.



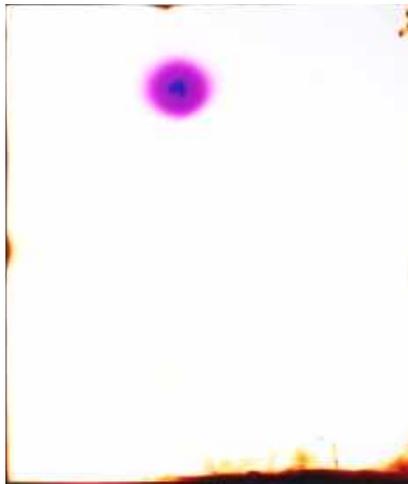
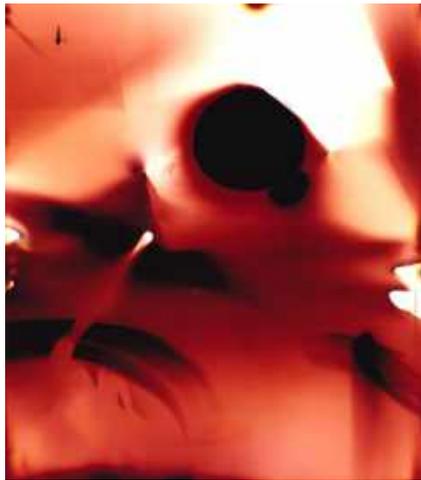
Flicker. Documentation. The Showroom

Light Bleeds (2017-18)

Collaboration with AK Knol.

Selection from a series of 70 large-scale camera-less photographs.

Images created by exposing photographic paper to light available where we live: ovens, laptops, light shades, gaps in doors, chargers, vibrators, phones, windows.



Light Bleeds
All works 51 x 61cm

Polarised (2016)

Collaboration with Laura Buckley. Commissioned solo show for Block 336, London.

Looped moving image with audio (7'07"), data projectors, strobe lighting, tinted acrylic, mirror film.

Polarised is a four-channel video installation incorporating sound, light, and sculptural elements. Created by two artists whose processes are characterised by a heightened awareness of the sensual effect produced between light and camera, and between the reflector and the reflected, this is a work that draws the phenomenology of social performance into focus. In *Polarised* we are presented with reflective lenses that alternately allow or block views into an installation, simultaneously bouncing and refracting projected moving image in a space, incorporating sculpture, lighting and sound. Here the artists present light as a form of control, with a role both in social and cultural posturing, as well as in the dynamics of looking and being looked at, riffing on the formal relationships and cultural connotations embedded into the shaded gaze. *Polarised* is a carefully constructed enterprise, a world of light and sound where our propensity to the power of their effects is magnified.



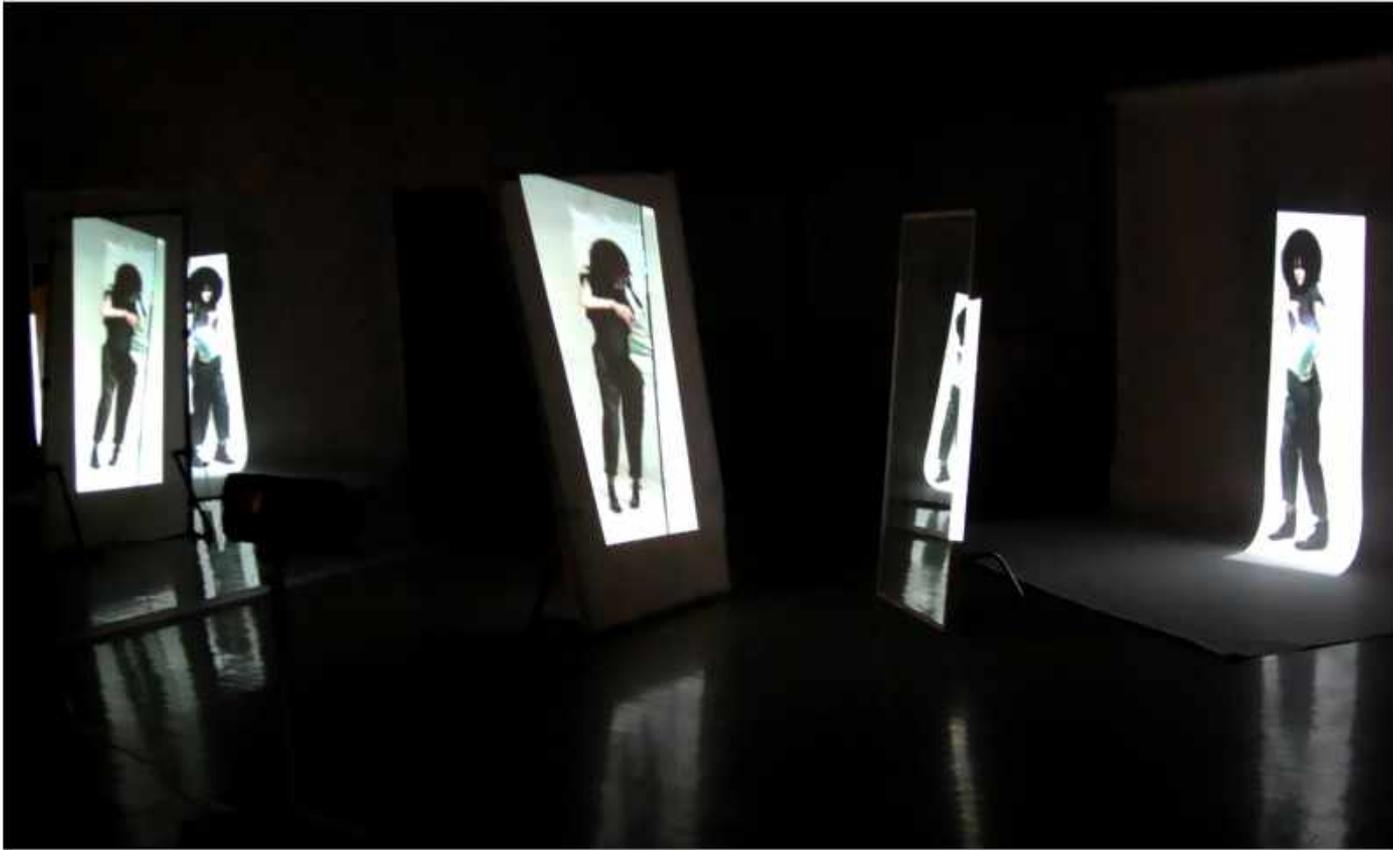
Polarised, install view. Block 366

Glare (2010).

Collaboration with Jenny Hogarth. Exhibition commission for S1 Artspace, Sheffield.

Multi-channel video installation.

The combined elements that construct this five-channel video installation suggest the set of a fashion shoot. Human and other bodies are subjected to the gaze of the camera, each appearing to 'perform' in a feedback loop of directed scrutiny and response. Attention is drawn to supporting props, with a disruption of the usual hierarchies that exist between subject, camera and backdrop.



Glare, install view, S1 Sheffield

Players (2009)

Collaboration with Jenny Hogarth. Commissioned by Frieze Projects for the Frieze Foundation.

Networked and fully controllable CCTV cameras, projected live and pre-recorded video, tinted mirrors, actors, architectural structure with viewing booth and viewing platform constructed using materials used in Frieze London's overall design concept of that year. Structure designed by the artists in collaboration with John Caruso architects.

Players aimed to heighten the sensual awareness of the staging of London's Frieze Art Fair; mixing the premeditated and the spontaneous, what is to be scrutinised and what is not, what is appreciated and what is taken for granted. The work was a panoramic video projection of staged managed events and everyday activity filmed live at the fair, transforming the exposition into a mise-en-scene featuring unwitting visitors, gallerists and fair workers. The installation created an inverted view of the fair, as if seen through a cliche glass - abstracting the complex carnival within its walls and giving random connections within it an aesthetically enhanced, filmic quality. As the entire fair became subject to and of the work, players effectively changed the experience of viewing from spectacle to participatory event.



Players, Install view. Frieze Art Fair