

The Waterfall Flows Up

Anna Zett
Beatrice Gibson
Rachel McRae

Curated by Erik Martinson

Pixel by pixel, block by block, hair by hair, it's all world building. Each instance based on a considered ecology of the image and all that it points to in history and fiction: it's all done in post. Anna Zett's *Dinosaur.gif* sends familiar images from *Jurassic Park* scrolling up as her essay takes form, parceled out text overlaid on the circular movements of the gif-ed dinos. The promise of the pixel, the 'digital' that begins in this 1993 film, is realized in realistic reptilian flesh; all the while the terror of technological failure is responsible narratively for the chaos caused by the unbound creatures. There is a spark in the pixels, in the eye of the T-Rex that looks back, catching our gaze. In Beatrice Gibson's *F for Fibonacci* the protagonist from William Gaddis' 1975 novel *JR*, an 11 year old capitalist, is given an 'in-real-life' avatar of approximately the same age. From page to body to block, Mr. Money is created, his world observed directly through his point of view, his reign over blocks absolute. *Minecraft* is the site of his office, against practicality, gravity, and spending limits. The image is simultaneously made and stretched. Rachel McRae's *SceneHepworth* series considers the sculptures of Barbara Hepworth as proto-meme, proliferated and spread in their own right as well as endlessly echoed in art and pop-culture as a kind of essential modernist form. Embodying this Hepworth essence, masks are made in the familiar rounded, organic shape, punctuated by a single hole, all the way through, in this case becoming the cyclopic eye of the mask. In bright colors, streaks of hair extensions flow asymmetrically to the side of the mask-face, a marker of 'scene-kid' aesthetics: a now mostly defunct sub-culture primarily circulated during the prime of *My Space* in the mid 2000s and loosely associated with a sub-strata of Emo music, it was all about surface, the hair. A repetition of organic form in-organically. Pixel by pixel, block by block, hair by hair, it's all happening again.

Works:

Anna Zett, *Dinosaur.gif*, 2014-2015, 21:00, silently scrolled gifs, HD monitor.

Beatrice Gibson, *F for Fibonacci*, 2014, 16:00, HD/16mm, projection with sound.

Rachel McRae, *SceneHepworth (series)*, 2014-ongoing, 5 sculptures/masks.

Anna Zett works in the context of art, theory, radio and dance. Currently her perspective is one of a researcher who has turned into a story teller – a story teller with a tragicomical passion for science, spiritism and the physical foundations of language. Recent shows include Serpentine Cinema London, Videonale.15 Bonn, National Gallery Prague, Fahrenheit Los Angeles, Kasseler Dokfest, Galerie fuer zeitgenössische Kunst Leipzig. She lives in Berlin.

Beatrice Gibson is an artist and filmmaker based in London. Her work explores musical modes of production and their relation to film, in particular ideas around experimental notation and intersection of the scored and scripted. Recent exhibitions include, CAC Bretigny, Index, The Swedish Contemporary Art Foundation, Stockholm, The Showroom, London, Kunstlerhaus Stuttgart, and The Serpentine Gallery (Sackler Center). Gibson's films have screened at numerous experimental film venues and at film festivals nationally and internationally including; Light Industry, Anthology Film Archives NY, LA Film Forum, Rotterdam Film Festival, London Film Festival, Images Festival, Migrating Forms, Courtisane, Oberhausen and more. She has been twice winner of the Rotterdam Film Festival Tiger Award for short film, most recently in 2013.

Rachel McRae is an artist/writer with a MFA from CalArts. Her work has become fixated with the semiotic and social symptoms of symbolic repetition: what happens to meaning and behaviour when the longevity of images and words are dependant upon endless repetition accelerating in reproduction and distribution as time and technology move forward. She has exhibited/performed at events/venues such as Nuit Blanche (Toronto), New York Book Arts Fair, Art Basel (Miami Beach), Institute of Contemporary Arts (London, UK), VideoFag (Toronto) and Cottage Home (Los Angeles). She curated programs with Inside Out and Pleasure Dome (Toronto) and has distributed with Art Metropole (Toronto) and UNIT (Houston). Her work is in the collection of the Feminist Art Gallery (FAG). Rachel co-authored an essay for Smudge Studio (Brooklyn, NY) and Punctum Books' publication "Making the Geologic Now." She lives between Port Dover (CA) / London (UK) / Los Angeles (USA).

Erik Martinson is an independent curator based in London, UK. He worked in Toronto at Vtape, a not-for-profit video art distributor, from 2005-2014 and was a member of the Pleasure Dome curatorial collective from 2006-2014. He has curated screenings/exhibitions for Art Star 3: Video Art Biennale at SAW Gallery; Vtape's Curatorial Incubator (2009); the Rendezvous with Madness Film Festival (2010, 2011); the Images Festival (2012); A Space Gallery (2012); Art Gallery of Mississauga (2013); and Institute of Contemporary Arts London (2015). Recently he was on the selection jury for Videonale.15 at Kunstmuseum Bonn (2015). He is currently working toward an MFA in Curating at Goldsmiths College, London.