

# THE RYDER

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**Kathryn Elkin, Wendy Geller, Su Hui-Yu**

***Resting Transmissions***

Curated by Erik Martinson

5 - 9 July 2017

Wednesday - Sunday, 12 - 6pm

This July The RYDER is pleased to present three video programmes, each running a week in the gallery.

Nine artists will present their works in:

- Resting Transmissions (5 – 9 July)
- Eyes Above, Bodies Below (12 – 16 July)
- Nice night for a walk (19 – 23 July)

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## **Resting Transmissions**

There's comfort in the pulsating hum of bars and tone. Vertical stripes of colour vibrate imperceptibly, a mirror to test and correct the signal before it goes out. Pre-broadcast, these test patterns replicate order, propping up a top-down finished product, and the promise of a uniformly shared yet isolated experience. The comfort of bars and tone comes through the regulation they impose. However, their audio-visual hum is only a guideline, intent unseen by end-users. Signal interference is possible by active minds receiving the transmissions. Gaps open up, the source is not as locked as it seems. Just as a turn of a knob sends colours into disarray, edits can loosen, dialogue can take place when only a monologue was intended. Post-broadcast, everything becomes a little less linear.

The works in Resting Transmissions engage histories and practices of television. Industrial modes of production and dissemination are intercepted and reinterpreted, shifting and activating viewership. Semi-lucid self-made counter-narratives emerge. This programme unfolds like an atypical night of programming. Remote is lost, eyes are glued, mind is hovering, body is sinking into the couch.

Up first, Michael's Theme (Kathryn Elkin) is a chat show, or the anticipation of one. Unaired clips from 1970s show Parkinson depict the offhand 'live' moments trimmed for not being 'live' enough, while a temporally separated guest anxiously waits to go on, punctuated by hiccups of jazz.

Next on, Six (Wendy Geller) fragments of scenes and characters from a number of films one can imagine encountering through syndication. Unified through one performance, fraught moments from Sunset Boulevard are sutured with Night of the Living Dead. It's domestic cupboard-cinema for the small screen. Finally, the broadcasting day concludes with The Upcoming Show (Su Hui-Yu), which starts when the station goes off the air. Reflecting on the televisual context of Taiwan in the 1980s/1990s, the test pattern becomes a multi-coloured launch pad for floating and self-envisioned programming that comes on when the industrial model needs its rest.

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## **Programme**

Michael's Theme, Kathryn Elkin, 2014, 7:47

Six, Wendy Geller, 1986, 4:07

The Upcoming Show, Su Hui-Yu, 2012, 17:14

## Programme Notes

### **Michael's Theme, Kathryn Elkin, 2014, 7:47**

Michael's Theme uses previously unbroadcast fragments from the opening and closing of several episodes in the first two series of Parkinson from the 1970s. The work explores the talk-show convention of revealing the mechanisms of television-making, as well as the notion of improvisation within the 'recorded- as-live' TV format and within the repeated live renditions of the jazz theme tune in those earlier episodes. These excerpts and the theme tune for the programme are used as a point of departure to consider the relationship of a live studio audience, crew and talk show host each to other, and how their complicit relationship anticipates the audience who will watch the deferred broadcast. (KE)

Kathryn Elkin (born in Belfast, 1983) is a graduate of Glasgow School of Art (2005) and Goldsmiths College (2012) and former LUX Associate Artist (2013). Elkin's performance and video works concern role-playing and improvising, alongside experiments with the outtake and clowning on set. She has an ongoing interest in shared cultural memory (as produced by popular music, television and cinema) and the melding of this information to biographical memory. She was a participant in the BBC project Artists in the Archive in 2014, and completed a solo exhibition at CCA Glasgow titled 'Television' in 2016. She has shown work throughout the UK, including ICA, Tate Modern, Collective Gallery, Transmission, S1 and CCA Derry.

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### **Six, Wendy Geller, 1986, 4:07**

Six recreates dramatic shots and actions from six classic and 'B' movies recreated, acted and produced in a 3 foot by 3 foot closet by the artist. Six replaces the movie industry's elaborate sense of artifice with a concentration on the emotional drives behind each scene. The characters portrayed all display dual and split personalities. What a feat of double displacement for the actress whose work already requires identifying with and consuming a constantly shifting series of subjects. (VP)

Wendy Geller was born in Winnipeg, Canada in 1957. She received her B.F.A. from the Nova Scotia College of Art and Design, and a M.F.A. from the University of California, San Diego. Geller's work has been exhibited in the United States, Europe and Canada. In addition to her work as a video artist she was an Assistant Professor at the Kansas City Art Institute from 1987-1990, during which time she also curated a major show of international videotapes for the Charlotte Cross-Kemper Gallery. Geller died in 1996. The Wendy Geller Fund was established by her family at Video Pool to assist members in the completion of independent works.

With thanks to Video Pool Media Arts Centre.

### **The Upcoming Show, Su Hui-Yu, 2012, 17:14**

Up until the end of the 1980s, Taiwan had only three television stations, and all were operated by the martial law government. And unlike today, television stations did not broadcast programs around the clock, but rather would display a colourful test card at night. Still a child at the time, I associated these mysterious patterns not only with the end of the television day, but also with the end of my day. That was an era when everything, including both time and space, was closely controlled by the government, and information traveled more slowly. The Upcoming Show is a fictional television program that might have mysteriously aired sometime in the middle of the night after programming had officially ended. The video contains appropriated and recreated segments from variety shows starring television personalities popular in the 1980s and 90s, and invites viewers to revisit those days when television still rested at midnight. (SH)

Su Hui-Yu was born in Taipei in 1976. He obtained an MFA from Taipei National University of the Arts in 2003. In his videos, he explores both mass media's impact on viewers, and the projection of viewers' thoughts and desires onto media. He draws from his experiences of being surrounded by media that range from movie, TV culture, advertisement, state apparatus, terrorism, self and other, body, projection of desires, and illusion and reality. His work has been exhibited at the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MoCA Taipei, San Jose Museum of Art in California, Herbert F. Johnson Museum of Art at Cornell University, and Power Station of Art in Shanghai. In 2017, his work, Super Taboo, was invited to the International Film Festival Rotterdam (IFFR) Tiger Shorts and a solo screening of his works called "The Midnight Hours" was also presented.

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**Erik Martinson** (Canada/Latvia) is an independent curator and writer based in London. 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 and exhibitions for The Images Festival (2012); A Space Gallery (2012); Art Gallery of Mississauga (2013); Institute of Contemporary Arts London (2015); Chalton Gallery (2016); DIY Space for London (2016); Contemporary Art Centre Vilnius (2016); LUX (2016/2017); and The RYDER (2017). He participated in the Independent Curators International (ICI) Curatorial Intensive on Time-Based Media, New York (2013) and was on the selection jury for Videonale.15 at Kunstmuseum Bonn (2015). Recently he completed his MFA Curating at Goldsmiths, University of London (2016) and was in residence at Rupert, Vilnius (2016).