

UPCOMING SCREENINGS
IN THE CLORE AUDITORIUM

DAVID HALL: VIDEO ART PIONEER
Thursday 5 March, 18.30–21.00

DARIA MARTIN & MASSIMILIANO MOLLONA
Monday 30 March, 19.00–21.00

LUCY BEECH & EDWARD THOMASSON
Monday 18 May, 19.00–21.00

TATE FILM

CAREY YOUNG & JILL MAGID

Artist Film & Video at Tate Britain
Clore Auditorium, Tate Britain
Monday 9 February 2015
19.00–21.00



Jill Magid, still from *Tracing Albers' Chair* 2014 © Jill Magid; RaebervonStenglin, Zurich



Carey Young, still from *Product Recall* 2007 © Carey Young, courtesy Paula Cooper Gallery, New York

Against the backdrop of the increasing authority exercised by corporations, modes of surveillance and other structures of power the artists Carey Young and Jill Magid will consider evolving definitions of appropriation and subjectivity through a selection their work and a live discussion in situ.

Artist Film & Video at Tate Britain is curated by Zoe Whitley, Curator and Jenny Lund, Assistant Curator, Contemporary British Art at Tate Britain. With thanks to the artists.

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PROGRAMME NOTES

Composed by the artists

Carey Young, whose work is represented in Tate collection, has invited New York-based artist Jill Magid to join her for this screening and talk. As part of an ongoing dialogue, the artists will discuss their respective practices exploring the interfaces between the psychological, the judicial and the commercial.

PRODUCT RECALL

Carey Young, 2007 Single channel video 4:27 min (looped) T12985

In this video, Carey Young enters a male psychoanalyst’s consulting room and is asked to remember the names of companies associated with a series of famous advertising slogans. The slogans belong to a number of multinational companies, many of which are active as art sponsors and which brand themselves around ‘creativity’, ‘imagination’ or ‘inspiration’. As the psychoanalyst gently tests Young, it remains unclear whether the point of the exercise is for her to remember the slogans, or to forget them.

UNCERTAIN CONTRACT

Carey Young, 2008 Single channel HD video 14:57 min (looped)

In *Uncertain Contract* we see an actor interpret a script composed of legal terms from a commercial contract. The white backdrop of his rehearsal space references the white cube of the gallery space as well as the appearance of legal documents. The specific terms of the contract have been omitted, leading to an ‘uncertain’ contract in which the meaning is open to interpretation.

MEMENTO PARK

Carey Young, 2010 Single channel HD video 10:23 min (looped)

The video *Memento Park* was shot in a Budapest park which contains a large collection of monumental, Socialist Realist Soviet statues in poses of ‘suspended animation’. In addition to the statues, we see suburban housing, open fields, commercial signage, electricity pylons and a busy road with thundering industrial traffic. The bustling contemporary life outside the park seems to undercut the statues’ historical importance and impressive physical impact by giving them a provisional, peripheral context. Nevertheless, the seductive lushness of the surrounding greenery, shot mainly at the beginning and end of the day, provides these icons of propaganda with a strange and

beautiful serenity, as if we are witnessing the dusk and dawn of an idyll.

FOLLOW THE PROTEST

Carey Young, 2009 Audio recordings, call centre software, direct dial telephone connection, telephone, chair, table Dimensions variable

The viewer is invited to pick up a telephone receiver mounted on an office desk, which uses an automated system to offer a selection of interviews and other sounds recorded by Young at the G20 protests in London in April 2009. The recordings include various protest chants, speeches and interviews conducted by the artist with a variety of protest attendees, including a TV journalist, a protest organiser and local workers from an investment bank.

BODY TECHNIQUES

Carey Young, 2007 Photographic series P79818-25

A series of eight photographs which reflect on the relationships between art and globalized commerce. The title of the series refers to a phrase originally coined by the French sociologist Marcel Mauss and developed by the French sociologist and philosopher Pierre Bourdieu as ‘habitus’. It describes how an operational context or behavior can be affected by institutions or ideologies.

Set in the vast building sites of Dubai and Sharjah’s futuristic corporate landscape, we see the artist alone and dressed in a suit, her actions reworking some of the classic performance-based works associated with conceptual art, including pieces by Richard Long, Bruce Nauman, Mierle Laderman Ukeles, Dennis Oppenheim and Valie Export. In thus recasting earlier works centered on the physicality of the body in time and space, it is ambiguous whether the artist is moulding herself to the landscape or exploring ways of resisting it.

The locations for Young’s photographs are a series of empty, uninhabited ‘new build’ developments reminiscent of Las Vegas, rising from the desert’s tabula rasa aimed at bombastic luxury and spectacle and intended for thousands of incoming Western corporate executives. The architectural style is consummate ‘global village’ – a business theme park composed of swathes of multinational HQs and Italianate McVillas. These non-places could eventually compose an entire world-view: a hyper real, corporate vision of utopia. Half-constructed backdrops are used as a ‘stage’ for the action, with the artist appearing as one tiny individual,

overwhelmed, dislocated from, or even belittled by the corporate surroundings, while dressed up to play a role within it.

DECLARED VOID

Carey Young, 2005 Vinyl drawing, text Dimensions variable

After a period of research into so-called legal ‘black holes’, and furthering her interest in using law as a malleable creative tool, Young created *Declared Void*, comprising a large wall drawing outlining a sizeable corner of the exhibition space, plus a legally-valid contract which invites the viewer to enter a consensual hallucination with the artist.

COUNTER OFFER

Carey Young, 2008 Archival inkjet print. 2 parts, each 21 x 29 cm

Counter Offer is a two-part work containing a contract: an offer and a counter offer, each with a utopian theme. These offers create a legal loop in which both clauses cancel each other out in ‘mid air’. Through the act of reading, the piece both erases itself and ‘withdraws’.

OBSIDIAN CONTRACT

Carey Young, 2010 Vinyl text, black mirror. Mirror: 69.9 x 54.6 cm. Text: 24.8 x 19.1 cm

Obsidian Contract features a legal contract written backwards and reflected in a black mirror. Such mirrors have a long tradition within witchcraft and the occult in many cultures, and were also used by landscape painters in the Romantic era to imbue a scene with a dramatic tonality.

The text proposes the exhibition space visible in the mirror as a new area of publicly-owned land, in which certain activities considered illegal in public space at different times, such as the grazing of animals or sexual activity, are made permissible.

TRUST

Jill Magid, 2004 Police CCTV footage, sound, 18 min

In *Trust*, Jill Magid is led with her eyes closed on a walk through Liverpool’s city centre, guided by CCTV operators by way of their citywide surveillance system. Magid spent 31 days in Liverpool – the length of time for which CCTV footage is stored by the police before being erased, unless it is requested as evidence. During this time she developed a close relationship with CCTV operators, and was consistently filmed by their system. *Trust* is part of the multi-media work *Evidence Locker* comprising a soundtrack of the police

log read aloud, edited CCTV footage, and a novella consisting of 31 Subject Access Request Forms – the legal document necessary to access footage. Magid completed these forms as though they were letters to a lover.

DATA

Jill Magid, 2005–6 Digital video, 6 min

On the request of the Dutch Secret Service (AIVD), Magid produced *DATA* as an infomercial to be broadcast on its internal communication system. The infomercial was to recruit agents to volunteer to meet with her and offer their personal data.

Magid was commissioned by the AIVD to create a work that would reveal the human face of the organization. During the next three years she met with eighteen agents. The project, marking the end of the commission, was first presented in 2008 at The Hague. Before the opening, Magid submitted to the AIVD a report of her meetings, in which she amassed the details of individual agents into a collective persona that she referred to as ‘The Organization’. This report became Magid’s novel *Becoming Tarden* – Tarden being a character in Jerzy Kosinski’s book *Cockpit* (1975), an agent whose real identity is kept from other agents and is often disguised as a cultural official, a businessman, an artist, or writer. Forty percent of Magid’s manuscript was censored by the AIVD, as they felt their methods and the identities of their agents were being exposed. After negotiations with the organization, Magid agreed to let it seize the uncensored body of the book after being exhibited – under glass and out of reach – from her exhibition *Authority to Remove* at Tate Modern in 2010.

A REASONABLE MAN IN A BOX

Jill Magid, 2010 HD video, 11:54 min (looped) silkscreen, collage on wall

The shadow of a scorpion on a white wall, along with the sound of its movements, are recorded and projected in large scale. Commissioned by the Whitney Museum of American Art, *A Reasonable Man in a Box* takes its point of departure from the *Bybee Memo*, a controversial 2002 document signed by Jay Bybee, Assistant Attorney General of the United States Department of Justice’s Office of Legal Counsel, and declassified by President Obama in 2009. The document discusses acceptable methods of ‘enhanced interrogation’ of a high-level Al Qaeda operative, including the use of a confinement box. *A Reasonable Man in a Box* explores the perversion of reason, and the malleability of

language and law. Using video, collage, and text, Magid transforms an international and political issue into a physical and intensely personal experience.

DEAREST FEDERICA

Jill Magid, 2013 Audio, slide projector, 80 slides, headphones, 12:14 min

Dearest Federica is an audio recording, performed and written by Magid, accompanied by slides produced from images in the Mexican architect Luis Barragán’s (1902–1988) personal archive.

The Barragán Archives is a multimedia examination of the legacy of Luis Barragán. Magid considers both Barragán’s professional and personal archives, and how the intersections of his official and private selves reveal divergent and aligned interests, as well as those of the institutions that have become the archives’ guardians. Along with the vast majority of his architecture, Barragán’s personal archive remains in Mexico while his professional archive, including the rights to the architect’s name and work, were acquired in 1995 by Swiss furniture company Vitra, under the auspices of the newly founded Barragan Foundation directed by Federica Zanco, wife of Vitra’s Chairman of the Board. By developing long-term relationships with various personal, governmental, and corporate entities, Magid explores the intersection of the psychological with the judicial, national identity and repatriation, international property rights and copyright law, authorship and ownership.

TRACING ALBERS’ CHAIR

Jill Magid, 2014 HD video, 4:58 min and BUTACA CHAIR, AFTER JOSEF ALBERS, AFTER LUIS BARRAGÁN, AFTER CLARA PORSET Jill Magid, 2014 Wood, leather

With *Tracing Albers’ Chair*, Magid considers the eschewal of intellectual property rights in favour of sharing. Butaca are traditional, low-sitting sling chairs that have existed in Mexico for centuries. In the 1940s, Cuban-born, Mexican-based designer Clara Porset (1895–1981) studied these chairs and reintroduced them with ergonomic changes. Porset worked with Luis Barragán, who is also attributed a version of the chair. She was close friends with the German-born American artist Josef Albers (1888-1976), who, along with his wife Anni, visited her studio in Mexico on a regular basis. On one such occasion, Albers encountered Porset’s Butaca and was takenby

it. With her permission, he traced her chair’s dimensions, and reproduced it for every dorm room in Black Mountain College – a version that is attributed to Albers. Furthering the logic of this appropriation, Magid traces the contours of Albers’ own traced version.

ABOUT THE ARTISTS

Carey Young (born 1970, Lusaka, Zambia) Lives and works in London.

Carey Young’s recent solo exhibitions include Migros Museum für Gegenwartskunst, Zurich (2013), Paula Cooper Gallery, New York (2010), Eastside Projects, Birmingham and tour, (2010 - 2011), Contemporary Art Museum, St Louis, and The Power Plant, Toronto (both 2009.) Young has also recently participated in group exhibitions at CA2M, Madrid (2014), Tate Liverpool (2014), the San Francisco Museum of Modern Art (2012), the New Museum, New York (2011), MoMA/PS1, New York (2010) and Tate Britain (2010), as well as in the Taipei Biennial, Moscow Biennial, Sharjah Biennial, Performa Biennial and the Venice Biennale. A monograph on her work, *Subject to Contract*, was published by JRP|Ringier and Migros Museum für Gegenwartskunst in 2013, and her work is in the collection of Tate, Centre Pompidou and Arts Council England amongst others. She teaches at the Slade School of Fine Art and has an Honorary Research Fellowship in the Law School at Birkbeck, University of London.

Jill Magid (born 1973, Bridgeport, Connecticut, US). Lives and works in New York.

Jill Magid has had many solo exhibitions, most recently at South London Gallery and Museo de Arte Zapopan, Guadalajara (both 2014), Berkeley Museum of Art, California (2011), Whitney Museum of American Art, New York (2010) and Tate Modern, London (2009-10). Magid has participated in numerous biennials including Liverpool, Bucharest, Singapore, Incheon Women Artists, Gothenburg, and Performa, New York. Selected group shows include MACBA, Barcelona; The New Museum, New York, Cincinnati Art Museum, MoMA, New York and Museo Tamayo, Mexico City. Her work is in the collection of the Whitney Museum of American Art, Fundación Jumex, and Walker Art Center, among others. Magid is the author of four novels including *Becoming Tarden* (2010), a non-fiction novel based on her interviews with AIVD agents and *Failed States* (2012), which focusses on a former war correspondent who helps train Magid to embed in Afghanistan.

In addition to being an adjunct professor at Cooper Union in New York, Magid is currently also a fellow at the Vera List Center for Art and Politics at the New School in New York.