

**Kerry Tribe
Dead Star Light**

**Saturday 17 July —
Sunday 12 September**

Introduction

Kerry Tribe's film, video and installation works form an ongoing investigation into memory, subjectivity and doubt. Her new project entitled *Dead Star Light*, is a series of three new works – *Milton Torres See a Ghost*, *The Last Soviet* and *Parnassius Mnemosyne* – related to questions of personal and historical memory and their counterpart – erasure and forgetting. These works try to structurally engage in innovative ways with their media, which include 16mm film, reel-to-reel audio, and video. Also presented here is a selection of Tribe's existing works, and together they provide an insight into Tribe's wider philosophical enquiry into memory.

Kerry Tribe lives and works in Los Angeles. This is the artists' first major exhibition in Europe.

Gallery 1

H.M.

H.M. is an experimental film based on the true story of an anonymous, memory-impaired man, known in scientific literature only as 'Patient H.M.'. In 1953, at the age of 27, H.M. underwent experimental brain surgery intended to alleviate his epilepsy; the unintended result of which was a persistent amnesia. Though he was no longer able to formulate lasting memories, his short-term recall, lasting about 20 seconds, remained intact. He lived anonymously like this until his death on 2 December 2008. His case is widely credited with revolutionising our understanding of human memory. *H.M.* consists of a single 16mm film that plays through two adjacent projectors with a 20 second delay between them, so the viewer sees two simultaneous projections, side-by-side, of two different parts of the same film.

Also included in the ground floor exhibition space are related wall-based works, including a series of letterpress prints based on crossword puzzles from every decade of H.M.'s life as an amnesiac; a production photograph of a cognitive test device featured in the film; and drawings that expand on different aspects of the project.

The Procedure

The Procedure was conceived as a companion piece to *H.M.* Tribe uses a 'trick' as a metaphor for the failed operation that was performed on H.M., where the removal of his hippocampus was supposed to cure his epilepsy while leaving everything else intact. The work is structured as a single take using a compelling if common cinematic move – the slow, revealing dolly shot – in which the camera and the performer enact a kind of dance.

Letterpress prints, all 2009

1. *Untitled*, July 13, 2007
2. *Untitled*, December 13, 1997
3. *Untitled*, June 15, 1984
4. *Untitled*, December 5, 1977
5. *Untitled*, July 15, 1961
6. *Untitled*, December 5, 1955

7. *Mirror Tracing Task*

c-type print, 2009

8. *H.M.*

double projection of a single 16mm
film, 2009 (18:30 minutes)

Wax crayon and oil pastel on paper, all 2009

9. *R.U.L.I.T.*

10. *Instructions*

Courtesy Martin Brest

11. *Ambiguous Mobius*

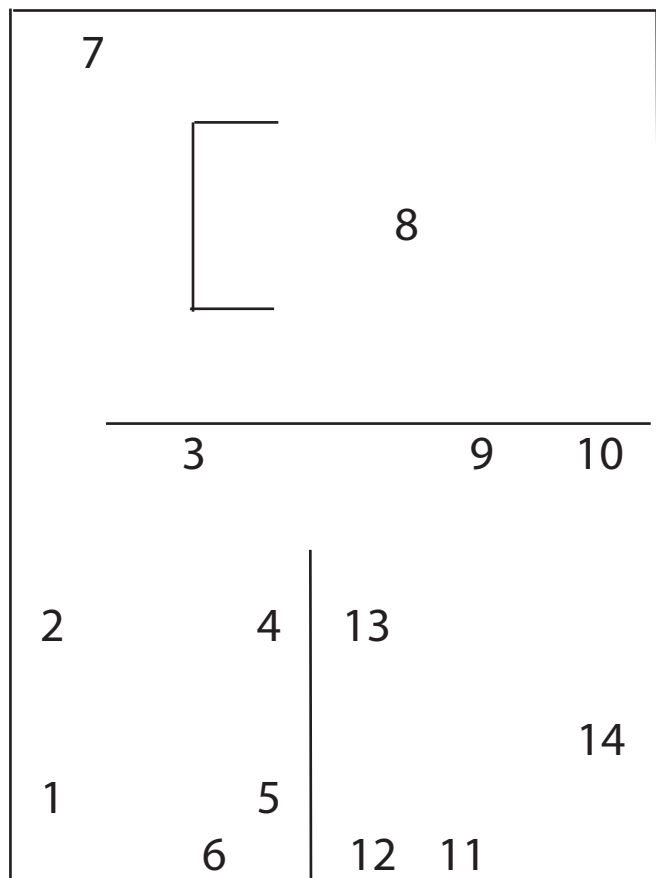
12. *Absence / Abstract*

13. *Study for The 16mm - 35mm Professional Time-Footage Computer*

Courtesy Mungo Thompson

14. *The Procedure*

single channel video with sound, 2009 (01:38 minutes)



Gallery 1

All works courtesy the artist and 1301 PE, Los Angeles, unless stated.

Galleries 2, 3 and 4

The Last Soviet

This work is a montage that uses appropriated footage and what appears to be a low-fidelity video feed from the space station Mir. The voiceover is divided between two narratives; one being a male English voice providing a more personal account, the other a Russian female giving a more historical perspective on a series of events said to have taken place in the early 1990s as the Soviet Union collapsed. The man tells the story of Soviet cosmonaut Sergei Krikalev's ten months stay on Mir. Because of the political turmoil on the ground, Krikalev was asked to stay in orbit far longer than originally planned. It is rumoured that along with supplies sent up in a freighter, someone on Earth thought to send this 'lost cosmonaut' a packet of autumn leaves evoking the changing terrestrial seasons. The woman's voiceover touches on themes of fakery, mistrust and illusion – themes especially relevant to the craft of image-making and dissemination practiced by the Soviets in relation to their space programme, where dead cosmonauts were scrubbed out of photos and failed missions were written out of history.

Milton Torres Sees a Ghost

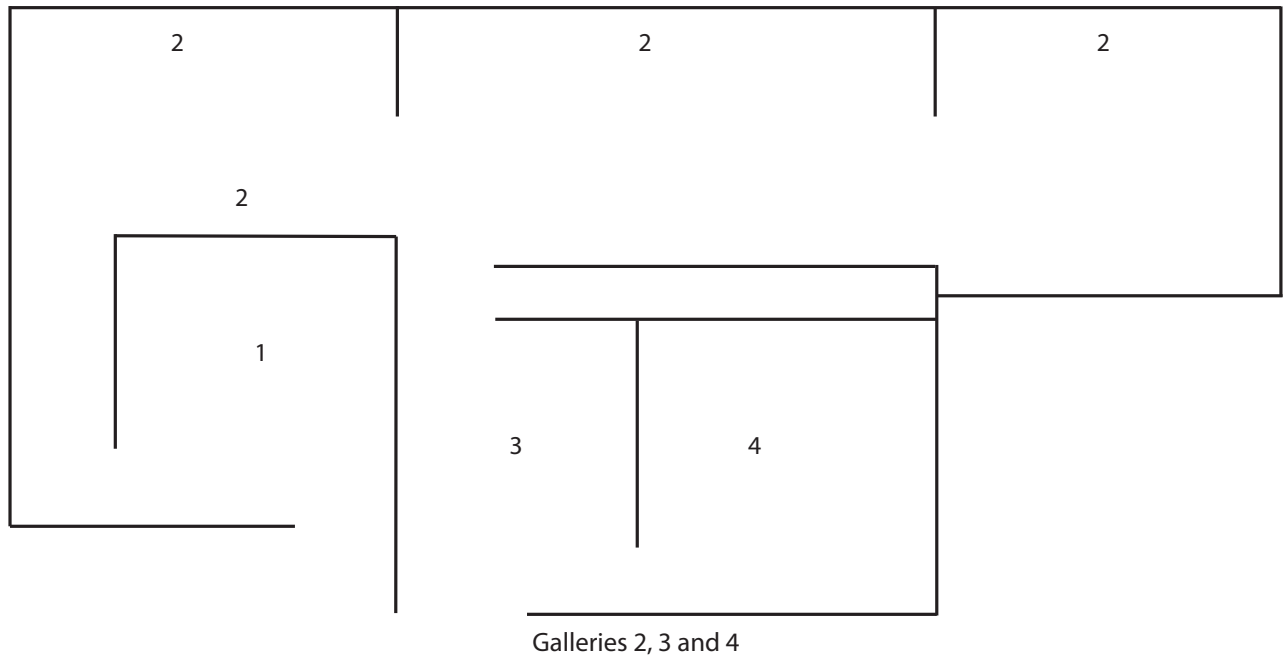
In this installation, magnetic audio-tape loops between two listening stations. Each listening station is equipped with a reel-to-reel audio player and an oscilloscope that displays a visual representation of the soundtrack. The soundtrack features the account of an American fighter pilot's encounter with a UFO over British air space in 1957, which was kept secret until the British government released records of the event in 2008. The testimony is edited so that, at times, the man seems to be describing the technology used to image the mysterious aircraft, whilst at other times he could be talking about technology present in the installation itself. As the tape moves around the space, it passes through two decks – one continuously lays the track down while the other erases it. Thus the audience hears the intact soundtrack in one location, while in the other it hears mostly silence interrupted by fragments of sound that failed to disappear. The installation also includes a set of censored and later declassified documents relating to the investigation of Milton Torres' sighting.

Parnassius mnemosyne

This film work features an animated image of a *Parnassius mnemosyne* butterfly wing as seen under a microscope. 'Mnemosyne' refers to the personification of memory in Greek mythology. Author Vladimir Nabokov, also a renowned lepidopterist, included his drawing of *Parnassius mnemosyne* in one edition of his autobiography, *Speak, Memory: An Autobiography Revisited*. The memoir is known for having been published in a string of ever-changing iterations, reflecting the instability of subjectivity and recall. The film strip is twisted once and its head is spliced to its tail, forming a Möbius strip – a surface with only one side and only one boundary. Whenever the splice – where the head and tail are joined – passes through the projector's gate, the projected image flips along a vertical axis.

Here & Elsewhere

In *Here & Elsewhere*, two synchronised images are shown side by side, creating a vertical seam where they meet. It focuses on an interview between the British film critic Peter Wollen and his contemplative ten year old daughter, Audrey. Their conversation touches on such subjects as history, memory, subjectivity, temporality, photography and desire. Wollen's questions are loosely adapted from *FRANCE/TOUR/DETOUR/DEUX/ENFANTS* (1978), an experimental series made for television by renowned film directors Jean-Luc Godard and Anne-Marie Miéville. The gaps and overlaps that cross the vertical seam accentuate Audrey's personal interpretations of time, space, image and identity.



1. *The Last Soviet*
single channel video with sound, 2010 (10.44 minutes)
2. *Milton Torres Sees a Ghost*
installation with audio tape, reel-to-reel players and oscilloscopes, 2010
3. *Parnassius mnemosyne*
16mm mobius film loop, 2010 (00.40 minutes)
4. *Here & Elsewhere*
2-channel DVD projection, 2001 (10:30 minutes)

All works courtesy the artist and 1301 PE, Los Angeles.

Gallery 5

Northern Lights (Cambridge), 2005

16mm color film with optical sound, 2005 (04:00 minutes)

Northern Lights (Cambridge) employs lo-tech optical effects to simulate the luminous atmospheric phenomena that appear as nebulous bands of coloured light over certain regions of the Northern Hemisphere, popularly known as 'The Northern Lights'. The apparatus that generates this light is in fact a work of light art from the early 1980s by artist Earl Reiback that was owned by Tribe's parents and resided in their home in Cambridge, Massachusetts. The film's music was performed using a Lyricon – an obsolete synthesizer-like instrument that was also produced in the early 1980s in Cambridge. The sound of the Lyricon was also chosen as it resembles the eerie 'music' that the Northern Lights generate as they interfere with the Earth's natural radio frequencies. While the image and sound of *Northern Lights (Cambridge)* could be interpreted in numerous ways - cosmic nebulae, cellular processes in the brain, or simple simulation - its structure tries to evoke the elastic nature of memory itself.

Production credits for all the works are available from the gallery stewards.

Artist Talk: Kerry Tribe in Conversation

Saturday 17 July

2pm Free

The artist will discuss her practice and new works from her exhibition *Dead Star Light* with Nav Haq, Exhibitions Curator, Arnolfini.

Talk and Film Screening

Saturday 24 July

Talk 2pm Free / Film Screening 4pm £6 / £4.50 concs

A talk by Matt Jones exploring themes of memory from the perspective of neuroscience, held in collaboration with the University of Bristol's Department of Physiology and Pharmacology. Followed by a screening of *In Search of Memory*, a study of the Nobel prize-winning neurobiologist Eric Kandel, whose pioneering work has illuminated our understanding of memory.

Super8station3 Festival

Sunday 29 & Monday 30 August

12-6pm, day ticket (come and go as you please) £5 / £3 concs (children free)

This festival, run by artist Louise Short, celebrates moving images made using Super 8 film. Visitors are invited select films to view from the artists' own collection and films submitted for the festival.

This exhibition is part of *Old Media*, a major season of exhibitions, film and performance investigating art, technology and its time.

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