



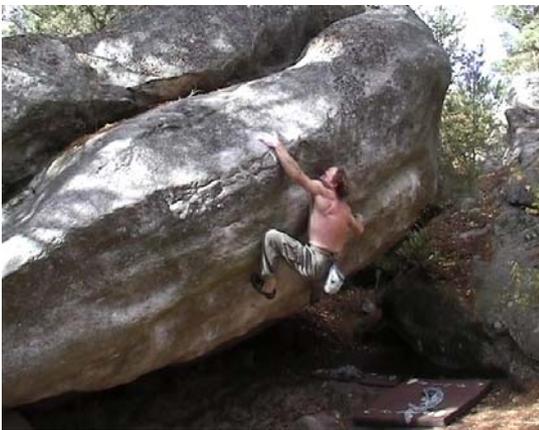
Performance

Uriel Orlow & Dan Shipsides

Curated by Victoria Preston

September 2 – October 22, 2006 (by appointment)

Private View September 1, 2006, 19.00 – 21.00



Dan Shipsides, *Alien Move*, 2003



Uriel Orlow, *In Concert*, 2005

Performance explores common elements in climbing, music-making and art practice, such as interpretation, gesture and visual aesthetic. It brings together two artists, Uriel Orlow and Dan Shipsides who investigate memory, repetition and physical action.

Uriel Orlow explores ways in which time and memory are embedded in architectural spaces, landscapes or the human body. Rather than focusing on constructs that fix events in the past, memory is articulated in his work as an active process, taking place in the present.

In Concert explores the relationship between memory and the body, focusing on how memory is physically inscribed or embedded in habitual gestures. Music is a poignant example of this, as the rehearsal of a piece does not just result in it being memorised mentally but also corporeally. *In Concert*, a double-screen video installation, shows a cellist and a pianist playing the first movement of Shostakovich's Cello Concerto No 1 without their instruments. The music operates as a kind of ghostly mnemonic prompting their physically remembered gestures.

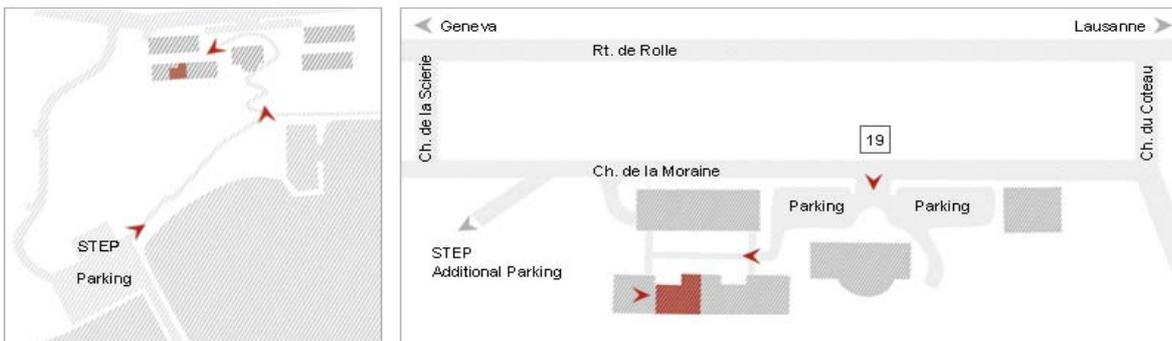
Dan Shipsides considers climbing similar to recognised art forms, such as dance, sculpture and performance art, juxtaposing body and space. Climbing - not generally thought of as an "art" activity - has dance-like attributes and contemporary dancer, Trish Brown used climbing techniques as choreography. Shippersides also uses climbing as a form of physical drawing, finding ways of exploring spaces by means of physical engagement with the space and producing "landscape" artworks based on that experience.

The exhibition presents *Rochers à Fontainebleau* 2003, where experienced climbers attempt to climb the boulders in the Forest of Fontainebleau. Shippersides uses video, animation, photography, sculpture and text to examine connections between the Barbizon artists of the 19th century and contemporary rock climbers. His work examines links between the painters' creativity and that of the climbers - who both share a common direct relationship and obsessive engagement with the landscape.



Uriel Orlow (born 1973 Zurich), obtained his PhD in 2002 and lives and works in London. He currently holds an AHRC research fellowship in Creative Arts at the University of Westminster. Orlow's work has been included in exhibitions and film-festivals internationally and is represented in a number of private and public collections. Group exhibitions and screenings include: *Swiss Art Awards*, ART 37 Basel (2006), *Around the World in Eighty Days*, Institute of Contemporary Arts, London (2006), *State of Mind*, London School of Economics (2005), *Glad to be of service*, ifa-Galerie, Berlin (2005), *The Well*, Danielle Arnaud contemporary art, London (2004), *Something Strange*, Aine Art Museum, Tornio, Finland (2004), *10th Biennale of the Moving Image*, Geneva (2003). Solo exhibitions include: an off-site billboard commission for Fri-Art centre d'art contemporain Fribourg, (2005), *Deposits*, Brighton Media Centre Gallery, Brighton (2002) and *Mnemoscapes*, Galerie Blancpain Stepczynski, Geneva (2004). Publications include "What the Billboard Saw / La ville mode d'emploi" (2005) and "Re: the archive, the image, and the very dead sheep" (2004). "Deposits", a forthcoming monograph on his work will be published by Greenbox in 2006. Orlow is represented by Blancpain Art Contemporain, Geneva.

Dan Shipsides (born 1972 England), former co-director at Catalyst Arts, Belfast and now an artist based in Orchid Studios and Research Fellow at the School of Art & Design, University of Ulster, Belfast. He won the ACNI Major Artist Award (2004), the Nissan Art Award (2000) and Perspective Award (1998). Solo and group exhibitions / projects include: *flat-pack vertical*, Wandelbar, Gstaad (2006), and in 2005 *Beauty Queens*, Art Gallery of Victoria, Canada and *The Belfast Way*, Museum of Herzilya, Israel / Palestine. In 2004 he exhibited in *Hit & Run*, Platform, Istanbul, *European Space*, Riga Sculpture Quadrennial and *Beta*, Golden Thread Gallery, Belfast. In 2003 he participated in *Rochers à Fontainebleau*, HEDAH, Maastricht, *Think Over*, Rialto Santimbrogio, Rome, *Pioneers*, Temple Bar Gallery, Dublin and *Edelweiss*, Centre Chorégraphique National de Montpellier, France. Earlier projects include: *Endure*, Smart Project Space, Amsterdam, *Art & Mountains*, The Alpine Club, London, *Nature / Culture*, Gimpel Fils Gallery, London, *Signs of Life*, Melbourne International Biennial, *The notice in this factory is Thursday*, Consortium Gallery, Amsterdam and *Performing Generations*, Art Gallery of Mississauga, Toronto.



From Lausanne : Exit motorway at Morges Ouest
 Follow signs to St. Prex
 Cross two roundabouts
 Continue straight and turn left at traffic lights into Ch. du Coteau
 Turn right into Ch. de la Moraine

From Geneva : Exit motorway at Aubonne
 Follow signs to Allaman/St. Prex
 Cross roundabouts on Rte. de Rolle
 Turn right at the entrance to St. Prex (blue sign) on to Ch. de la Scierie
 Turn left at the end on to Ch. de Buchillon
 After 300m it becomes Ch. de la Moraine

Parking : Visitor parking in front of the villa (opposite no. 19), additional parking at STEP