

BALTIC | 39

EXHIBITIONS AND ARTISTS ANNOUNCED FOR BALTIC 39 | FIGURE FOUR

BALTIC is pleased to announce the artists and 10 exhibitions over five weeks selected for BALTIC 39 | FIGURE FOUR (in alphabetical order):

Back in 5 Minutes Squad
Jacob Dwyer and Mike Pratt
Lauren Gault and Sarah Rose
Golden Family
Jamie Harper

Kati Karki
Laura Lancaster and Rachel Lancaster
Hollie Miller and Sam Williams
Nicola Singh
Višnja Sretenovic

The 10 exhibitions are to be held in the project space at **BALTIC 39** from **Wednesday 18 January – Sunday 19 February 2017**. **BALTIC 39 | FIGURE FOUR** is an opportunity for artists to test works and ideas, or to develop works in progress within a public context.

Summary of exhibitions in date order:

Week One: Wednesday 18 – Sunday 22 January 2017

Laura Lancaster and Rachel Lancaster
Glimpser

Both artists take up residence in the gallery for five days, the first time they have collaborated fully. They seek to generate a series of temporary interventions which explore the crossover between their respective artistic practices, with a focus on their mutual interest in the slippage of meaning when found imagery is manipulated. Laura's investigations are based upon the projection of gathered source imagery, while Rachel employs her own archive of source material based on the moving image. Using a projector as a tool for drawing, they manipulate the reading of projected images through drawing and distortions with reference to analogue special effects techniques.

On Thursday 19 January 2017 Rachel will play a live musical response to the imagery projected in the gallery, exploring her interest in the ways sound can relate to the painterly and the cinematic.

Hollie Miller and Sam Williams
But can this truly be the case?

In its initial (rather utopian) sense, there was an idea of equality and democracy at the heart of Collaboration—but can this truly be the case? Miller & Williams present an open access work-in-progress exhibition of performance, video and notation that asks the central question: how can the psychology of decision-making be observed and challenged as it unfolds during a live performance involving camera-body and performative-body. The project intends to interrogate the roles and languages of cooperation and competition in the making of collaborative video and choreographic work within a live context. Throughout the week, the artists open up a series of live performance experiments to examine the shifts of control

within the interplay of camera and body, including the dynamics between the operators of both as choreographic bodies themselves.

Week Two: Wednesday 25 – Sunday 29 January 2017

Golden Family

Matt Golden and Natsue Ikeda (Golden Family) frame their discourse primarily in social contexts, including role-play as a nomadic musician, publishing images in international style magazines, or commissioning portraits from fashion photographers. Most projects begin with a journey into the unfamiliar; it is from this point of unfamiliarity that Golden Family begins a creative process of re-orientation. In 2008 they embarked on a project, now coming to fruition, centred on the 'spiritual' journey of fictional musician; Juan Carlode. Golden Family documented Carlode often in remote parts of the world and his chronicles have been serialised as standalone images in contemporary style magazines *Wonderland* and *Rollacoaster*. Golden Family will present existing images alongside a new work, *The Rehearsal*, a simple construction housing a music practice-room where the works of Juan Carlode are rehearsed. By positioning a private act of rehearsing into a public domain *The Rehearsal* considers different notions of personal and public space, of reality and fiction, real-life and character.

Kati Karki

Colorless Green Ideas Sleep Furiously

Kati Karki brings together five writers to occupy the gallery space daily to explore collective ways of writing publicly. They begin with a Noam Chomsky sentence 'Colorless Green Ideas Sleep Furiously'. Grammatically correct yet holding no obvious understandable meaning, the sentence sends them on a journey to follow a methodology of paradox and test ideas between sense and nonsense. With a focus on the excess that is produced from misunderstanding, they aim to explore the strengths of the 'non' or the 'mis' in sense-making and collectiveness.

Week Three: Wednesday 1 – Sunday 5 February 2017

Lauren Gault and Sarah Rose

Lauren Gault is interested in how matter and objects may be inhabited by a process, presence or environment and Sarah Rose currently works to debunk ideas of ancestry and connection to reproduction, family, lineage and origins. This collaborative exhibition comprises a new installation of objects that hold a live materiality; sound, lighting and print. Gault and Rose are interested in how material production and duration might interrogate and reform new relations between their practices and ideas.

Nicola Singh

Nicola Singh experiments with the performative operation of text, testing language against the voice and against the perimeters of its contextual surroundings. The basis for each performance is a script, presented live as part of a mixed-media installation. The installation, which operates like a stage to the performance, features lighting design, Risograph printmaking, ceramics, original costume and collaborations with musicians. The work focuses on developing spaces for performance that might heighten experience or concentrate listening for an audience while experimenting with the ways language may be visualised and choreographed.

Week Four: Wednesday 8 – Sunday 12 February 2017

Back in 5 Minutes Squad

Higher Scores, Brighter Futures. Together we are individuals. Data makes us free

Back in 5 Minutes Squad imagine possible futures. They take a tongue-in-cheek look at the post-apocalyptic, the nihilistic, the existential and the revolutionary through the lens of film, video games, power

ballads and other forms of popular culture. The artist group describe their ongoing work as “*another of yesterday's futures and all of our tomorrows; nothing exists outside of the spectacle. Money is obsolete, public investment is an urban myth; everything is crowd-funded and data is king. The economy is founded on the #Verilikon Credit System, represented by a thumbs up, tick and dolphin icon, embodying the values of #Listening #Sharing #Inspiring #Becoming.*”

Jamie Harper

Washing Machine

Washing Machine is a live action role-play (LARP) about what we want our lives to have been about by the time we reach the age of 70. Will our sense of self-worth be measured by our ongoing commitment to youthful ideals, or will we judge ourselves according to the criteria of middle-aged comfort or rose-tinted old age? What part of ourselves do we want to embrace, and which combination of our various selves will make us happy, in the end?

Week Five: Wednesday 15 – Sunday 19 February 2017

Jacob Dwyer and Mike Pratt

Curiosities and queries about the artists' practice that arose during a show the duo completed for Amsterdam Art Weekend 2015 will be explored in this exhibition. Dwyer and Pratt intend to use BALTIC 39 as a stage on which to push their conflicting vocabularies in a process that aims to free both works and roles of the artist from their familiar realms. Dwyer's new film *DAT LIKWID LAND* will be transplanted from the cinema, into a gallery space designed and filled by Pratt and conceived in the first instance without collaboration. Both set and film will then come together with simultaneous activity and cyclical duration, creating an installation that examines the encounter with the works both in an 'on' and 'off' state.

Višnja Sretenovic

Schlag die Sorgen mit der Feier!

During the break-up of Yugoslavia in the 1990s a new music genre and party culture, named *turbo-folk*, emerged. The rhythm is catchy and the eroticised bodies of female singers sparkle and glisten. Its provocative celebration among arms and piles of money dominated the media space while Serbia was not only financially and politically troubled, but also facing a deep identity crisis. ***Beat the worries by partying!*** explores the visual, musical and lyrical aspects of the *turbo-folk* scene. A confusing mix of sexism and violence, patriarchal values and eroticism, MTV aesthetics and Orthodox tradition, which preaches nationalism and stages the *Balkan soul* as suffering and passionate. Is it a political propaganda tool, a numbing medicament, a survival strategy, or a disturbing combination?

END

For images and further information please contact Craig Astley T: 0191 440 4913 E: craiga@balticmill.com

NOTES TO EDITORS

BALTIC 39 is a vibrant community of practicing artists located on High Bridge in the heart of Newcastle upon Tyne. This publicly accessible, cultural hub for contemporary art practice and research opened in April 2012 as a unique collaborative venture between Newcastle City Council, Arts Council England, BALTIC Centre for Contemporary Art and Northumbria University. The former Ward's printing warehouse and distinctive Grade II listed building at 39 High Bridge Street is home to BALTIC's project space – a stunning top-floor gallery, 33 artists' studios and the BxNU Institute of Contemporary Art.

BALTIC 39

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BALTIC'S PROJECT SPACE

OPENING HOURS:
Wednesday – Sunday 12.00-18.00
Thursday 12.00-18.00

ADMISSION FREE