

## INTAKE

Compiled by Allison Katz and Anna Gritz

**With Uri Aran, Bonnie Camplin, It's Our Pleasure To Serve You (Kerstin Brätsch, Allison Katz, Adele Röder, Georgia Sagri), Ricardo Nicolayevsky, Liz Magic Laser, Jacques Rogers, Aida Ruilova, United Brothers and DAS INSTITUT, Camilla Wills, citing David Hockney, Clarice Lispector, Rachel Alexandra, and Frederick Seidel**

**Breath and analysis. The act of taking in. This is not about a specific substance. The measurement is of the everyday. Estimating content, photovoltaics, calibration, absorption. Into a channel or contracting and relaxing. A pause. A gentle moving or blowing, as of wind. Something of a takeover. Take 1, Take 2...**

**The video works collected here use the body for the purpose of animism, to breathe life into gesture and genre, in tandem with phenomena such as evaporation, radiation, silence, suspense, racing, and word play. The voice is a muscle as much as a calf or hamstring. Expressions are activated by tracing, imitation, repetition or dance, and a sense of unease coexists with joy, in the mouth of absurdity, spreading out across a psychic fly-by of night and day. The DNA of outtakes and puns, transparencies, and fugitive impulses fuse interior and exterior worlds, collectively forming an atmosphere that will make a cold thing hot; that will inform the echoes of a brutalist emptied out pool-cum-art space, and replace the water that once flowed with rarefaction and true spirit.**

***Slipped my tongue in someone else's pie*  
(the Stones, 1973)**

Slightly stiff Helen Frankenthaler poses amidst her paintings in the 1956 photographs of her taken by Gordon Parks for LIFE magazine. Like a mermaid, isolated on the bottom of the sea, bound to exist inside her paintings, she appears more a motif than its creator.

Quite contrary to Lee Miller, who more than ten years earlier photographed herself for Vogue Magazine in Hitler's bathtub. Her image was as much an exorcism as an act of seduction. Not necessarily of her fellow war photographer and at the time lover David E. Sherman, who pressed the shutter, but of herself as the image's author. In the carefully composed series, Miller takes control of her own image and sexuality. By mimicking in her pose a small classical statuette favoured by Hitler, she renders herself as both subject and author, all the while claiming the bathroom as the site of a shift in power.

This was however not Miller's first appearance in the guise of a sculpture, in 1930 she starred as a statue come to life in Jean Cocteau's film *Le Sang d'un Poète*. In the film Miller as statuette instructs a young artist to enter a world behind a mirror. In compliance the artist flings himself through the mirror glass that turns into a pool and swallows him with a big splash.

When shouting underwater, any expression made is far less effectual than above in air. Most of the shout is reflected back into oneself, absorbed, ringing in one's head like an outlandish echo. Although audible, the acoustic impedance, the opposition that the water poses, swallows the sound rather than carrying it. The air that one expels becomes pure waste, the bubbles nothing but a jacuzzi-ish spectacle.

Allison Katz  
*Camera Tour*, 2015  
Sketch-up modelled by Issy Wood  
2'47"

David Hockney  
*A Bigger Splash* (Trailer), 1974  
3'36"

It's Our Pleasure To Serve You (Kerstin Brätsch, Allison Katz, Adele Röder, Georgia Sagri)  
*Bahamas Composition*, 2008  
Courtesy the Artists  
7:04'

United Brothers and DAS INSTITUT,  
*Taiyo no tate (Sunstorm) Green Flash/Blue Flash*, 2013  
Courtesy the Artists  
4'21"

Liz Magic Laser,  
*Like You*, 2014  
Performance with Dancer Cori Kresge  
Video documentation from Le Mouvement - Performing the City, Biel/Bienne  
Courtesy The Artist  
Videography: JanoschPerler  
Video Editor: Eliza Doyle  
5'30"

Camilla Wills  
*Channels*, 2015  
Courtesy the Artist  
4'04"

Rachel Alexandra  
*The Super-Filly beats the boys, including Kentucky Derby winner Mine That Bird in the 2009 Preakness Stakes at Pimlico in Baltimore, Maryland*,  
2'35"

Jacques Rogers,  
*The Assassin*, 2013  
Played by Timothy Rogers  
Courtesy the Artist  
6'09"

Aida Ruilova  
Outtake from the film *Meet the Eye*, 2009  
Courtesy the Artist  
0'21"

Bonnie Camplin  
*My Name is Koko*, 2001  
Courtesy the Artist and Cabinet Gallery, London  
4'17"

Clarice Lispector  
*Excerpts from her first and only TV Interview, February 1977, TV Cultura, São Paulo, Brazil*  
4'47"

Uri Aran  
*Harry*, 2007  
Courtesy of the Artist and Sadie Coles HQ, London  
5'40"

Frederick Seidel  
*Racer*, read by the author, 2006  
3'07"

Ricardo Nicolayevsky  
*Ted 1, a portrait of Ted Guefen, Lost Portraits*, 1982 –1985  
2'33"  
Courtesy of the Artist and House of Gaga, Mexico

Aida Ruilova  
Outtake from the film *Like Life*, 2006  
Courtesy the Artist  
0'13"

Video Editor: Holly Hunter