

CHANGING

07.07.2017

11.03.2018

PLACES

FILM AND VIDEO UMBRELLA PRESENTS *CHANGING PLACES*, A SERIES OF EXHIBITIONS SHOWING CONTEMPORARY ARTISTS' VIDEO WITHIN HISTORIC BUILDINGS ACROSS THE COUNTRY. THROUGH THE WORK OF ARTISTS USING VIDEO, IMMERSIVE SOUND AND PHOTOGRAPHY, *CHANGING PLACES* HIGHLIGHTS ONE OF THE BIGGEST CATALYSTS FOR CHANGE IN OUR MODERN TIMES: INDUSTRIALISATION • THE NATIONAL TOUR FEATURES SIX ARTISTS: BANI ABIDI, RAVI AGARWAL, IMRAN CHANNA, OMAR CHOWDHURY, DESIRE MACHINE COLLECTIVE AND YASMIN JAHAN NUPUR. ALL LIVE IN, WORK IN, OR RETAIN A CONNECTION TO BANGLADESH, INDIA OR PAKISTAN. THE PAIRING OF ARTWORKS AND SITES BRIDGES THE GAP BETWEEN THE TRANSFORMATIONS UNDERWAY IN SOUTH ASIA AND BRITAIN • FVU.CO.UK #PLACESCHANGING @FILMVIDUMBRELLA



CHANGING PLACES at The House Mill, London.
(Still: *Fujiard*, Bani Abidi) Photographer: Anna Arca.



A Film and Video Umbrella touring exhibition, supported by Arts Council England, Canal & River Trust, National Trust, City of Bradford Metropolitan District Council, Hastings Museum & Art Gallery, Phoenix Leicester, Feltech, Links Signs and Heritage Lottery Fund. Curated by Mariam Zulfiqar.

Audio visual installation courtesy of the award-winning systems integrator, Feltech. Graphic design by Spencer Fenton, printed by Principal Colour Ltd.



Phoenix

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|-------------------|--|
| 07.07.17–16.07.17 | THE HOUSE MILL,
LONDON |
| 21.07.17–23.07.17 | ROUNDHOUSE,
BIRMINGHAM |
| 11.08.17–17.09.17 | NATIONAL WATERWAYS
MUSEUM, CHESHIRE |
| 15.09.17–29.10.17 | HASTINGS MUSEUM &
ART GALLERY |
| 23.09.17–19.11.17 | QUARRY BANK,
CHESHIRE |
| 21.10.17–19.11.17 | CLIFFE CASTLE
MUSEUM, KEIGHLEY |
| 07.10.17 | WHALEY BRIDGE
TRANSHIPMENT
WAREHOUSE |
| 25.11.17–23.02.18 | OSTERLEY PARK AND
HOUSE, LONDON |
| 18.01.18–11.03.18 | PHOENIX, LEICESTER |

CHANGING PLACES

A Film and Video Umbrella Touring Exhibition

Film and Video Umbrella presents CHANGING PLACES, a series of exhibitions showing contemporary artists' video within historic buildings across the country.

Places are constantly on the move; regularly being transformed, re-inhabited or reinvented. Through the work of artists using video, immersive sound and photography, CHANGING PLACES highlights one of the biggest catalysts for change in our modern times: industrialisation.

The national tour features six artists: Bani Abidi, Ravi Agarwal, Imran Channa, Omar Chowdhury, Desire Machine Collective and Yasmin Jahan Nupur. All live in, work in, or retain a connection to Bangladesh, India or Pakistan. The pairing of specific buildings and artworks aims to bridge the gap between the transformations underway in South Asia today and the places in Britain where the blueprint for industrialisation began. As well as historic sites of production, the inclusion of buildings such as distribution hubs, museums and formerly private houses widens the lens, bringing into focus the broader implications of this mode of production.

Presented during the 70th anniversary of Indian independence, a milestone in the history of Britain and South Asia, the artworks underline some of the international changes happening as a result of industrialisation. They cover a range of situations, from environmental impacts and the physical transformation of cities, to stories of individuals navigating ever-changing social and economic circumstances.

In some instances, the presence of the exhibition opens rarely seen interiors, or brings a fresh perspective to buildings that have recently undergone or are currently under renovation. The artworks presented inside reveal how the historic movements initiated within these spaces continue to reverberate in the present, reminding us that industrialisation has set us all on a trajectory where change is the only constant.

ARTISTS & ARTWORKS

BANI ABIDI Pakistan

A *Funland Karachi Series II*, 2014 (six-screen video installation): Abidi's series of six video works captures the current political and ideological tensions playing out in Karachi, Pakistan. By paralleling the desire for construction with the destruction of libraries and sites of entertainment and leisure, the work considers how ideas around progress are subjective, beholden in this case to mob mentality, censorship, fear and imagination. The work portrays a dilapidated cinema building from the 1950s burnt down by protestors, the fate of a theme park resting on the construction of the country's tallest skyscraper, and a library undergoing extreme censorship.



Funland Karachi Series II, Bani Abidi, 2014 (six-screen video installation)



The Distance From Here, Bani Abidi, 2010 (video)

B *The Distance From Here*, 2010 (video), highlights the processes and bureaucracy involved in order for migration to happen. As people wait in line, fill in papers and stand between demarcated areas, the work reflects the difficulties faced by many people across the world seeking an alternative future in another place.

RAVI AGARWAL India

C *Capital in Transition (I, II, III)*, 2011 (photographic work): Agarwal's photographs focus on the dilapidated Birla Textile Mill in Delhi, India. The Mill was ordered shut in 1996, along with other such mills, by the Supreme Court citing pollution laws. Thousands of industrial workers were uprooted as a result, leaving an empty space of approximately 90,000 square metres. There is now a proposal to turn the site into offices and a shopping centre, as 'capital' finds a constant revival.



Capital in Transition (I, II, III), Ravi Agarwal, 2011 (photographic work)



The Mixer, Ravi Agarwal, 2013 (video)



Machine, Ravi Agarwal, 2007 (video)

D *The Mixer*, 2013 (video), reflects Ravi Agarwal's concerns about the environmental impact of industrialisation, specifically questioning the use of concrete which contributes to 5% of the world's CO₂ emissions. For Agarwal, the city itself is an outcome of the industrial processes that disconnect us from nature. For him, this is the tragedy of modernity.

E *In Machine*, 2007 (video), we are presented with the production of plastic bottles made from a by-product of petro chemicals which are causing huge environmental damage. In both Agarwal's video works, we see a mechanical process aided by a human presence. The hands of the faceless labourers are all crucial to the process, but the identity of the labourer is portrayed as irrelevant.

IMRAN CHANNA Pakistan

F *Dust to Dust*, 2017 (new commission): Imran Channa has been commissioned to make a series of new works responding to a number of the locations on the tour. The artist accessed drawings, plans and photographs from the venue archives, and was given permission to remove small samples of dust from deep within the buildings. The new artworks focus on dust, underlining how this residual material traces time and human existence.



Artist Imran Channa collecting dust samples during his visits to the venues on the tour.

OMAR CHOWDHURY Bangladesh

G *Locus, Temple*, 2014 (video), conveys how an architectural space can act as a central hub for a community. The work shows a temple providing spiritual guidance, medical facilities, a nexus for intergenerational contact, and place to eat together. The uniform clothing and collective chanting indicate that these places are about unification. The paradox comes with the insertion of new forms of technology highlighting how sites of spiritual enlightenment keep pace with the material world.



Locus, Temple, Omar Chowdhury, 2014 (video)

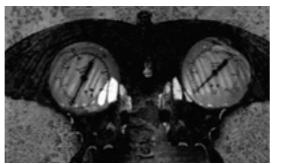
H *STONEWORK*, 2013 (video), people and machinery work in unison to extract natural materials for use in construction. The film's hypnotic rhythm gives rise to a blurring of labourer and machine—affording human characteristics to 'escaping' stones and 'sighing' machinery, while the workers slip into a mechanised stupor.



STONEWORK, Omar Chowdhury, 2013 (video)

DESIRE MACHINE COLLECTIVE India

I *Residue*, 2011 (video), portrays a disused thermal power plant outside the artists' hometown of Guwahati, India. Built during the 1970s and abandoned during the 1990s, the film shows the power plant being slowly enveloped by a forest, its decaying industrial forms being engulfed by the nature that surrounds it. The film forms a poetic reflection on the cycle of creation and destruction. The site is neither in use nor preserved, underlining how a lack of function or purpose in the present may allow its demise yet it is also a site of renewal and regeneration.



Residue, Desire Machine Collective, 2011 (video)



Trespassers will (not) be prosecuted, Desire Machine Collective, 2008 (sound work)

YASMIN JAHAN NUPUR Bangladesh

K *Away From Home*, 2011 (video): Nupur presents a glimpse into the lives of textile workers from Bangladesh who have migrated to Mauritius. The film shows the paradoxes of seeking work abroad in hope of a better life. The workers articulate their capacity to earn a living, while also discussing the lack of control they now have over their personal lives. The film also reveals the cramped conditions in which the workers live, where bunk beds mark the confined space allocated to each person.



Away From Home, Yasmin Jahan Nupur, 2011 (video)

LOCATIONS

THE HOUSE MILL, LONDON 07.07.17–16.07.17

Explore the original interiors of one of the earliest known tidal mills in England. Three video works and an installation are on show throughout the Grade I listed building and new café space. Guided tours (on Saturdays and Sundays only) lead visitors through narrow passageways to a fourth video work in the 'Grain Bins' in the heart of the old mill. *The Miller's House, Three Mill Lane, London, E3 3DU (Closest tube: Bromley-by-Bow)* ▲



ARTWORKS B F G H I

ROUNDOHOUSE, BIRMINGHAM 21.07.17–23.07.17

A unique opportunity to see one of Birmingham's hidden gems before it undergoes restoration. During this three-day staging, rooms on the ground and first floors open temporarily to show installations of photography and video. *Roundhouse, 101 St Vincent Street, Birmingham, West Midlands, B16 8EY* ◆



ARTWORKS A C H

NATIONAL WATERWAYS MUSEUM, ELLESMERE PORT 11.08.17–17.09.17

The National Waterways Museum hosts three video works, projected within the Island Warehouse and on board 'Bigmere', a cargo vessel moored in the Victorian docks. *South Pier Road, Ellesmere Port, Cheshire, CH65 4FW* ▲



ARTWORKS B I K

HASTINGS MUSEUM & ART GALLERY 15.09.17–29.10.17

Hastings Museum & Art Gallery houses a plethora of world art objects collected by Lady Brassey during the 19th century. During CHANGING PLACES the objects sit beside contemporary international art, bringing a new perspective to the history presented by the permanent collection. *John's Place, Bohemia Rd, Hastings, East Sussex, TN34 1ET* ●



ARTWORKS F I

QUARRY BANK, WILMSLOW 23.09.17–19.11.17

Quarry Bank is one of Britain's greatest industrial heritage sites, showing how a complete industrial community lived. It hosts four video works within the Temporary Exhibition Gallery. *Styal, Wilmslow, Cheshire, SK9 4LA* ●



ARTWORKS E G I K

WHALEY BRIDGE TRANSHIPMENT WAREHOUSE 07.10.17

This unused warehouse is temporarily opened to host a large-scale video projection positioned above the water of the Peak Forest Canal, which runs through the building. With the structure now on the brink of several possible futures, this one-night event hosts an artwork that forefronts our attitudes towards preservation, adaptation and change. *Whaley Bridge, High Peak, Derbyshire, SK23 7LX* ▲



ARTWORKS I

CLIFFE CASTLE MUSEUM, KEIGHLEY 21.10.17–19.11.17

Cliffe Castle was originally the home of Victorian millionaire and textile manufacturer, Henry Isaac Butterfield. Completed in the 1880s, the building was funded by the Butterfield family's industrial empire which included a shipping business that took British goods to Europe, America and China. See the Bracewell Smith Hall and Grand Drawing Room in a new light, as they are reanimated by video works, an installation and an immersive soundscape. *Spring Gardens Lane, Keighley, West Yorkshire, BD20 6LH* ●



ARTWORKS D E F J

OSTERLEY PARK AND HOUSE, GREATER LONDON 25.11.17–23.02.18

As the oldest building on the tour, Osterley Park and House has experienced numerous transformations. Its story began as a manor house in the 1570s, but it later fell into disrepair and was acquired by the Child family, who had a longstanding involvement with the East India Company. The Jersey galleries will host three contemporary works. *Jersey Road, Isleworth, Middlesex, TW7 4RB* (Sat nav: TW7 4RD, closest tube: Osterley, 1 mile away) ◆



ARTWORKS A F I

PHOENIX, LEICESTER 18.01.18–11.03.18

Phoenix is a modern building within the old industrial heart of the city—an area that has transitioned through industrialisation from production to consumerism and leisure. Phoenix shows three works within the Cube Gallery and café, with additional cinema screening events throughout the exhibition. *4 Midland St, Leicester, LE1 1TG* ●



ARTWORKS F I K

Please note that some of the exhibition spaces on the tour, particularly within older buildings and those still undergoing restoration, are not fully accessible to wheelchair users and people with mobility impairments. The following key may help you to plan your visits, but if access issues might affect you and you would like further information, please contact FVU or the specific venues directly. ● All areas of the exhibition are fully wheelchair accessible. ▲ Some of the areas used in the exhibition are wheelchair accessible, but others are not. Routes into or through the buildings may also involve gradients or uneven surfaces. The majority of visitors will be able to access at least one of the exhibition areas. ◆ None of the exhibition areas are wheelchair accessible.

