

PRESS INFORMATION

Atrium

Juliette Blightman / Ellie Epp

holding one's own in an unfinished system

10 July–6 September 2015

Press preview: Wednesday, 8 July, 11 am

Opening: Thursday, 9 July, 7 pm

*holding one's own in an unfinished system
it simply stresses the multiples at play*

This exhibition takes its name from a 1987 text by Canadian artist Ellie Epp. The unfinished systems in which Epp and British artist Juliette Blightman hold their own are multiple: from the commitments of the artists' daily lives, to the context of the societies they occupy, to the art institutions which provide one possible frame for their work. Both Blightman and Epp accumulate text and images across journals, drawings, film, paintings and photographs, amassing personal archives without the need to always establish an audience. Although largely absent from the exhibition as medium or material, the temporality and the subjective eye of the moving image anchors the practices of Juliette Blightman and Ellie Epp who both began making 16mm films early on before later developing work in video as well.

Encountered at the outset of the exhibition, Blightman's *Untitled (Lucy Lippard, I See/You Mean)* (2014) reframes as photograph a single paragraph from the 1979 novel by the lauded American critic, curator and feminist. Lippard's novel traces the relationships between two men and two women through the written descriptions of fictional photographs produced by the characters, and from image to text, here Blightman returns the text to an image. Audible throughout the atrium when it plays approximately every half an hour, is Blightman's *typing time* (2014), the repetition of the four letters that make up the latter word reveal the act of writing itself as both making and marking time.

The work of Blightman and Epp carry the residue of recorded moments throughout the Lichthof. For Blightman, a single photograph can also be the study for one painting, and then another, with the two of them sharing both a year of production (2015), and also a title: *Come inside, bitte*. Not only is Blightman's daughter the subject of these two paintings but so are the conditions of its production, with the lower of the two works featuring not only the details of the same image, but also the shadows that were thrown onto the canvas in the studio.

Beside the two paintings by Blightman on a monitor is Ellie Epp's 16mm film *current* (1986) transferred to video. Although not completed until the addition of beginning and end credits in the mid-1980s, she initially shot *current* as a single-take hundred-foot roll of film in 1977 while in Vancouver. In this film, Epp photographed vertical venetian blinds as they cover a window, the streaks of blue daylight the result of tungsten stock and the rolling waves of lines put into motion by the air conditioner at work beneath them.

The fifteen photographs by Ellie Epp that occupy the left cabinet appear in this format for the first time. These prints were produced from scans of 35mm slides that were originally combined along with 16mm film, recorded sound, and a recited text to compose her performance *notes in origin* (1977-1983). Selected from a large body of images, Epp produced these between 1978 and 1981 when she returned to the rural environment of her childhood in the north of the Canadian province of Alberta. Often living alone in the landscape and shooting

within the limits of natural light, Epp's images act as a record of everyday life, not measured by consumption or relationships but instead by the minutiae of light and texture.

Returning to Vancouver, Epp assembled the episodic text *winter interference* during December of 1983. A collage culled from both her writing as well as reportage, *winter interference* is composed of not only her words but also those of family, friends and predecessors identified by the artist, including pioneering writer Dorothy Richardson. At times Epp's composition refers directly to a landscape and at other times that landscape turns inwards.

In the right cabinet, the intimate scale and delicate line of Juliette Blightman's series of drawings map both the solitude of domestic spaces and act as a record of the places she's been and the people she's known. From this series, the toilet drawings such as *Badstr. 66* (2013) or *Gregorio Magnani, London* (2013) act as portraits of others, but with the body of the subject removed. This is in stark contrast to Blightman's large format painting *still life #6* (2015). The two disembodied male nudes here are stripped bare.

Is to hold one's own in an unfinished system to withdraw? Both Epp and Blightman establish an enmeshed relationship between the public and the private. Perhaps withdrawal can be acknowledged as a means for the artist to oscillate in and out of sight, a strategy that allows both for an available exit, but also an entrance to return – a porous position both in and out of the system, interior and exterior.

The unfinished system is the self.

Curated by Jacob Korczynski

Juliette Blightman (b. 1980 in London, UK) lives and works in Berlin. Her latest solo exhibitions were on display at Pied-à-terre, San Francisco (2015); Karma International, Los Angeles (2015); Galerie Isabella Bortolozzi, Berlin (2015); Kunsthaus Bregenz (2014); International Project Space, Birmingham (2011); Kunstverein Arnsberg (2010); Künstlerhaus Stuttgart (2010); Irish Museum of Modern Art, Dublin (2010); Whitechapel Project Space, London (2007). Her works and performances have also been shown in the following exhibition spaces: Cubitt, London; Astrup Fearnley Museet, Oslo; Artists Space, New York; Parc Saint Léger Centre d'art Contemporain Pougues-Les-Eaux; Staatliche Kunsthalle, Baden-Baden; Tramway, Glasgow, among others.

Ellie Epp (b. 1945 in Northern Alberta, Canada) lives and works in the Okanagan Valley of British Columbia, Canada. Her B.A. in Philosophy, Psychology and English was followed by a post-graduate diploma in film studies at the Slade School of Fine Art, University College London. Best known as an experimental filmmaker, in her 50s Epp went back to philosophy, looking for an artist's approach to the epistemology of perception and representation. Her Ph.D. in Neurophilosophy – based on a web monograph entitled "Being about: perceiving, imagining, representing, and thinking" – was completed in 2002. Recent showings of her 16mm films include: *If I Can't Dance, I Don't Want To Be Part of Your Revolution*, Amsterdam (2014) and the *Cortisane Festival*, Ghent (2012).

Opening hours of the exhibition: Tues. to Fri. 11 am to 7 pm, Sat., Sun., holidays 11 am to 5 pm
Address: Badischer Kunstverein, Waldstraße 3, 76133 Karlsruhe, Germany, www.badischer-kunstverein.de

For further information, press images, or to arrange an individual appointment for a guided tour through the exhibition, please contact:

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