

## PRESS RELEASE

### **Persistence of Vision**

**18 June – 30 August (Private View - 17 June)**

**Galleries 1, 2, Media Lounge and Public Spaces**

**FREE Entry**



*Invisible Film* Melik Ohanian 2005 HD Video Projection 90 minutes  
Courtesy of the artist and Galerie Chantal Crousel, Paris

How does memory influence what we see? What part does technology play in shaping both how we see and what we remember?

Informed by scientific research and inspired by historical developments in media technology, FACT presents a new exhibition exploring the relationship between vision, memory and media.

*Persistence of Vision* brings together the multimedia work of nine contemporary artists that repurposes image technologies, such as cameras, slide projectors, magnifying glasses and mirrors, to playfully review and re-imagine how our memories are stored and revived.

19<sup>th</sup> and 20<sup>th</sup> century inventions, such as photography, film, TV, and the Internet, allowed society to capture, store and recall people, objects, places and events as never before. *Persistence of Vision* examines the role of digital cameras, camera phones and social media in prompting a new global, near-instant and virtually unlimited sharing of visual memories. The exhibition touches upon the ubiquity of certain images and the way governments and media exercise control over which images make up our individual and collective memories.

#### **Exhibition highlights include:**

##### *AVPD – New Commission*

Based on the Danish artist duo's previous work *Stalker*, and evolved through conversations with the Visual Perception Lab at Liverpool University, the commission is a disorientating installation using mirrors and corridors to explore the role of memory in our visual perception and orientation in a given space.

##### *Julian von Bismarck – The Space Beyond Me (2010)*

A highlight at this year's Berlin transmediale festival, von Bismarck's large-scale installation takes the form of a 16mm camera converted into a projector. The device stands on a tripod in the centre of a circular room, rotating and projecting images from old film rolls onto walls

painted with phosphorescent paint. The past is projected into the present as an ephemeral image which fades from view like a fleeting memory.

Mizuki Watanabe – *In-Between Gaze* (2010)

An out of focus image is projected onto the wall. When a viewer uses a magnifying glass to bring the image into focus, live video showing the viewer holding the magnifying glass in the exhibition space appears in the focused part of the projection. Viewers thus not only see themselves, but also see themselves seeing themselves in a chain-like reflection of the self as seer and seen. The installation highlights our awareness of time and presence through a striking fusion of recorded and live images. Mizuki will make a new, site-specific version of *In-Between Gaze* especially for this exhibition.

Lindsay Seers - *It has to be this way Part 1* (2009)

Housed in a structure that mimics the idea of a 'memory theatre', *It has to be this way Part 1* traces the story of Seers' stepsister, Christine Parkes, who loses her memory after a moped accident. Told through the voice of Christine's ex-partner, the story tells of how, in an attempt to reconstruct her identity, she becomes fixated on an archive of family photographs and on the historical character Queen Christina of Sweden. The work draws on historical theories of vision, interweaving personal narratives with science, philosophy and photographic theory to investigate how cinema and photography shape our memories.

Gebhard Sengmüller - *Erasure Coils* (2004)

A photo series showing the large electromagnets which are used in broadcasting companies to instantly erase the content of audio and videotapes. According to Sengmüller, "these machines represent a mechanical/industrial form of "forgetting". The Erasure Coils photo series was produced for the vergessen© project, a collaboration of about 20 artists and art theoreticians working on the topic of forgetting in different ways. The project is an attempt to actively embrace one aspect of life, which is almost entirely ignored by our usual machines of knowledge.

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#### **Notes to editors**

Participating artists: Lindsay Seers (UK), Melik Ohanian (France), Julius von Bismarck (Germany), Julien Maire (France), Mizuki Watanabe (Japan), Gebhard Sengmüller (Austria), Jamie Allen (Canada), Sascha Pohflepp (Germany), AVPD (Denmark)

Exhibition delivered in partnership with Nikolaj Copenhagen Contemporary Art Center, Denmark

Curators: Karen Newman, FACT, and Andreas Brøgger, Nikolaj CCAC

Exhibition Partners: The Visual Perception Lab and School of Vision Sciences, University of Liverpool; The Centre for Memory Studies, Universities of Warwick and Nottingham

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