

Learning and Teaching in the Visual Arts

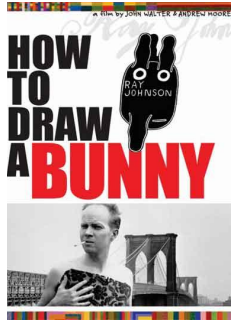
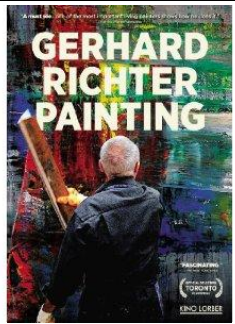
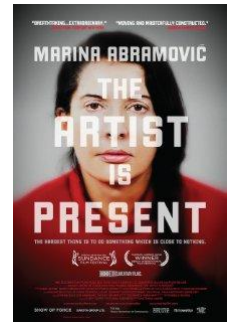

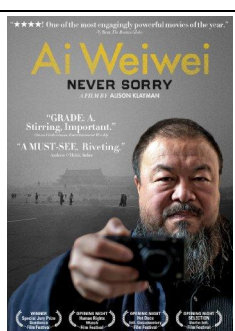
STUDIO PRACTICE FILM FESTIVAL

Arnheim Gallery

25 February - 8 March

Curated by Steve Locke

Looking at the work and practices of 5 contemporary artists through the lens of documentary, this film festival attempts to lay bare the various approaches contemporary artists work in their studios. Alone or with assistants, publicly or privately, and in a range of materials, these films provide a broad view of contemporary artistic production.

	<p><i>How to Draw a Bunny</i> (2002) 90 minutes, John Walter and Andrew Moore (directors) From http://www.rayjohnsonestate.com</p> <p>John Walter and Andrew Moore's critically acclaimed film, <i>How To Draw A Bunny</i>, delves into the ever--eccentric, unquestionably enigmatic world of Ray Johnson. According to Judith Hoffberg of <i>Artscene</i>, the film "conveys how the work of the reclusive Johnson was ahead of its time in terms of both its conceptual approach and challenge to the commercial and critical establishment." Johnson drew together the past and the present, people from all walks of life -- dead and alive -- and synthesized materials from text, to found objects, to textiles, into collages packed densely with subtle humor, rich pop iconography, and endless allusions to his own wider circle as a never--ending riff on contemporary culture.</p>
	<p><i>Gerhard Richter Painting</i> (2012), 98 minutes, Corinna Belz (director) From http://www.gerhardrichterpainting.com</p> <p><i>Gerhard Richter Painting</i>, is exactly that: a thrilling document of Gerhard Richter's creative process, juxtaposed with intimate conversations (with his critics, his collaborators, and his American gallerist Marian Goodman) and rare archive material. From our fly--on--the--wall perspective, we watch the 79--year-- old create a series of large--scale abstract canvasses, using fat brushes and a massive squeegee to apply (and then scrape off) layer after layer of brightly colored paint. This mesmerizing footage, of a highly charged process of creation and destruction, turns Belz's portrait of an artist into a work of art itself.</p>
	<p><i>Marina Abramović The Artist is Present</i> (2012), 106 minutes, Matthew Akers and Jeff Dupre (director and co--director) From http://marinafilm.com</p> <p>The feature--length documentary film <i>Marina Abramović The Artist is Present</i> takes us inside Marina Abramović's world, following her as she prepares for what may be the most important moment of her life: a major retrospective of her work, taking place at the Museum of Modern Art in New York. To be given a retrospective at one of the world's premiere museums is, for any living artist, the most exhilarating sort of milestone. For Marina, it is far more: it is the chance to finally silence the question she has been hearing over and over again for four decades: "but why is this art?"</p>
	<p><i>Over Your Cities Grass Will Grow</i> (2011), 106 minutes, Sophie Fiennes (director) From http://overyourcities.com</p> <p>In 1993 Anselm Kiefer left Buchen, Germany for La Ribaute, a derelict silk factory near Barjac. From 2000 he began constructing a series of elaborate installations there. Like a strange, sprawling village, La Ribaute extends over 35 hectares and is composed of old industrial buildings and working studios that link to a network of underground tunnels dug out by Kiefer, which run underneath pavilions built to house paintings and installations. An underground pool at the cul--de--sac of a tubular iron tunnel is embedded within a crypt which backs onto a 20--meter tiered concrete amphitheatre. There are caves and woods, an open landscape of concrete towers -- assembled like so many card houses -- and secluded, private spaces. Traversing this landscape, the film immerses the audience in the total world and creative process of one of today's most significant and inventive artists.</p>
	<p><i>Ai Weiwei: Never Sorry</i> (2012), 91 minutes, Alison Klayman (director) From: http://aiweiweineversorry.com/</p> <p>This film is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai Weiwei while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures.</p>

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Arnheim Gallery 25 February-8 March 2013

Screening times

25 Feb Monday	26 Feb Tuesday	27 Feb Wednesday	28 Feb Thursday	1 March Friday
9:30 <i>Over Your Cities Grass Will Grow</i>	9:30 <i>Gerhard Richter Painting</i>	9:30 <i>Marina Abramović The Artist is Present</i>	8 <i>Ai Weiwei: Never Sorry</i>	8 <i>Over Your Cities Grass Will Grow</i>
11:30 <i>Marina Abramović The Artist is Present</i>	11:30 <i>How to Draw a Bunny</i>	11:30 <i>Over Your Cities Grass Will Grow</i>	10 <i>Gerhard Richter Painting</i>	10 <i>Marina Abramović The Artist is Present</i>
1:30 <i>Over Your Cities Grass Will Grow</i>	1:30 <i>Ai Weiwei: Never Sorry</i>	1:30 <i>Marina Abramović The Artist is Present</i>	12 <i>How to Draw a Bunny</i>	12 <i>Over Your Cities Grass Will Grow</i>
3:30 <i>Marina Abramović The Artist is Present</i>	3:30 <i>Gerhard Richter Painting</i>	3:30 <i>Over Your Cities Grass Will Grow</i>	2 <i>Ai Weiwei: Never Sorry</i>	
5:30 <i>Over Your Cities Grass Will Grow</i>	5:30 <i>How to Draw a Bunny</i>	5:30 <i>Marina Abramović The Artist is Present</i>	4 <i>Gerhard Richter Painting</i>	
			6 <i>How to Draw a Bunny</i>	

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STUDIO PRACTICE FILM FESTIVAL

Arnhem Gallery 25 February-8 March 2013

Screening times

4 March Monday	5 March Tuesday	6 March Wednesday	7 March Thursday	8 March Friday
9:30 <i>Gerhard Richter Painting</i>	9:30 <i>Over Your Cities Grass Will Grow</i>	9:30 <i>Ai Weiwei: Never Sorry</i>	8 <i>Marina Abramović The Artist is Present</i>	8 <i>How to Draw a Bunny</i>
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