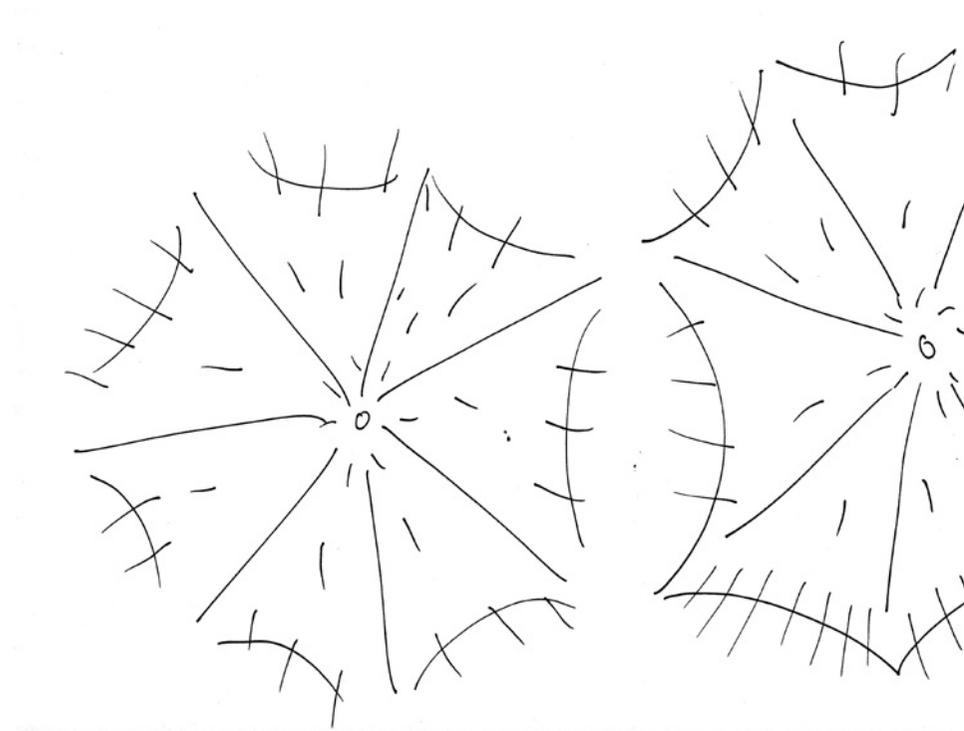


Jessica Warboys works between London and Berlin

Recent solo presentations include Spike Island, Bristol; Kunsthalle Bielefeld, Germany; Cell Project Space, London. Recent group exhibitions include Essex Street, New York; Konrad Fischer Galerie, Dusseldorf; Glasgow Sculpture Studios; and dOCUMENTA (13), Kassel. Warboys was selected for Artists' Film International 2013, Whitechapel Gallery and the Jarman Award 2013. Selected upcoming projects include Tate St Ives, Cornwall; De La Warr Pavillion, Bexhill; and AV Festival, Newcastle.

JESSICA WARBOYS

FILMS



November 15th, 2013 - January 18th, 2014

Gaudel de Stampa

3, rue de Vaucouleurs 75011 Paris \ T +33 1 40 21 37 38 \ www.gaudeldestampa.com

Six short films - Jessica Warboys

Using a succession of almost still sequences that record slow actions versus their contrary within rigorous compositions, Warboys' films can be considered as an ensemble of filmic tableaux, which attempt to represent something indiscernible and ineffable through the immensity of nature and the role given to her enigmatic object-actors and performers.

Anne-Sophie Dinant

Stone Throat

2011

16mm film transfer to digital

4:45 min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabasinskaite

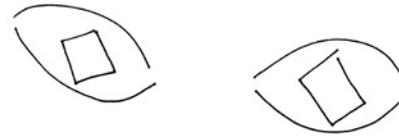
Filmed on the volcanic island Stromboli, *Stone Throat* refers to the legend, that Strombolicchio a basalt sea stack is the top of Stromboli, thrown into the middle of the sea during a violent eruption.

Stone Throat loops back onto itself, translating the idea of re-starting something. This circularity highlights the film's materiality: the shape of the film reel and the unrolling of the film's plane surface in front of the viewer's eyes. Likewise, it introduces one of the cyclical aspects of Warboys' work. The recurrent presence of the circular motif, incarnated by the round stone, the stained glass hoop, the two pieces of jewellery and the moon, equally alludes to the repetition of an action, from beginning to end. As the night is only bored intermittently by the moon, the lightning and the lava, its darkness also acts as a black screen and accentuates the feeling of mystery. In the words of writer Georges Bataille '[...] it is an impenetrable obscurity that has the elementary virtue of an enigma'.

(The Tears of Eros)

Anne-Sophie Dinant

With support from FRAC Aquitaine, and the Fiorucci Art Trust



Thunderclap

2012

16mm film transfer to digital

4:00 min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabaskaite
performers: Henna Vainio and Elina Vainio

Thunderclap a filmed recreation of the eponymous performance, performed in the Auepark, Kassel on the occasion of dOCUMENTA (13), 2012. Is in part inspired by the aforementioned dancer and artist H el ene Vanel.

Ab Ovo

2013

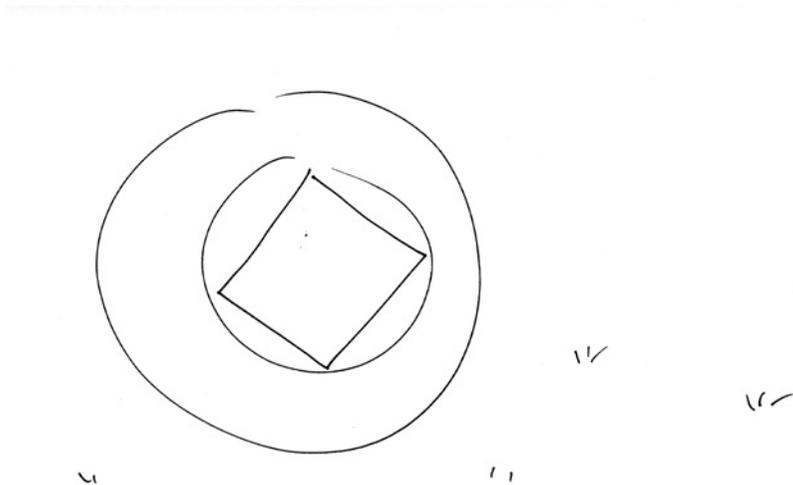
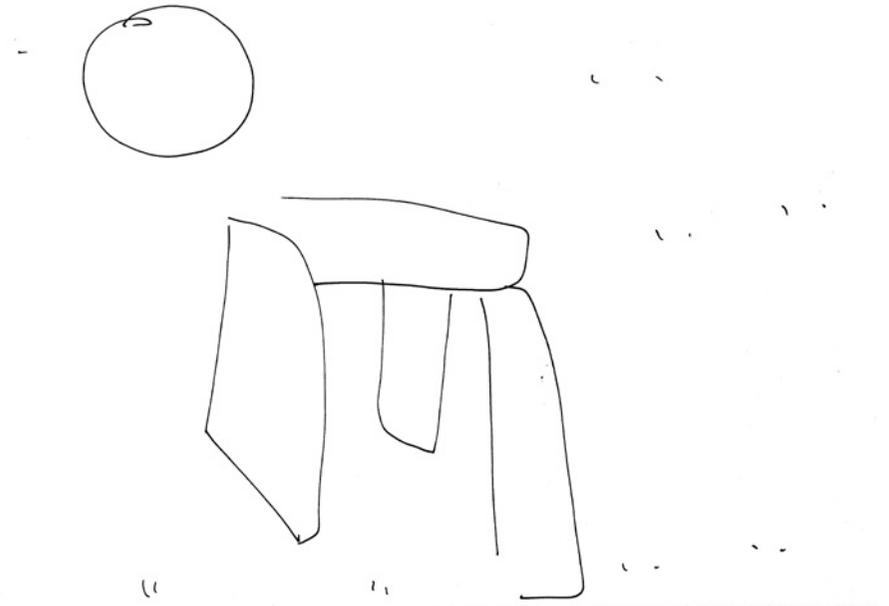
16mm film transfer to digital

4:00min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabasinskaite

Ab Ovo is Latin for 'from the egg' or 'the beginning', equally chosen for its pictorial and aural qualities - the rhythmic title could recall the English 'above' and 'over', suggesting movement - central to Warboys' practice. Shot in rapidly shifting sand dunes it opens with the a sunrise reflected in a window, and so doubled. Procedures of repetition and reversal run through the works in a wider sense as do references to the egg, snake, rock and sun. These slip and slide in an open and intuitive game of association.

With the support from Arts Council,UK



Pageant Roll

2012

16mm film transfer to digital

9:10min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabasinskaite

Pageant Roll can both allude to early British Modernism's preoccupation with the power of landscape and mysticism or to a subtle feline presence, the cumulative tale or tail of a cat. Geometric assembled objects such as hula hoops bent into ellipses and squares in the form of monochrome paintings, are placed in the landscape whilst shots of Neolithic and Bronze age Cornish standing stones are collaged with painted eggs floating in milk.

With the support from dOCUMENTA (13)

Hinge bow

2013

16mm film transfer to digital

4:30 min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabasinskaite

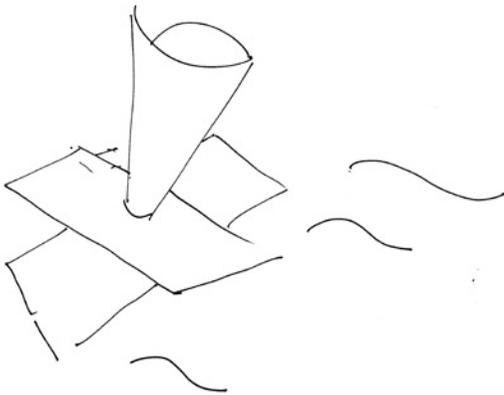
Hinge Bow, explores relationships between bodily movement and the cultural unfolding of materials that are drawn, literally or figuratively, from natural environments. Loose visual relations between body joints and box hinges, to pigments and bows – music making and hunting are proposed.

The work was filmed in São Paulo, Brazil, guided by a search for the few Pau-Brasil trees in existence in parks.

Considered as noble as well as mythical, this timber tree was one of the first natural resources to be exported in Brazil by the Portuguese during the sixteenth century.

The tree lends its name to this country, and was originally exported for its red-dye, the wood itself was also used for making musical instruments in Europe.

With support from Bienal do Mercosul, Brazil



A l'étage

2011

Super 16mm film transfer to digital

4:45min / colour / sound

camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Ieva Kabasiskaite

Excerpt from a conversation between Raimundas Malašauskas and Jessica Warboys.
RM: You rhyme and it rhymes?

JW: As words rhyme, narratives and forms can rhyme in space and time. As one line follows the previous one, or is equally born from it, a succession of actions, images or rhythms can be defined - similar to how I approach making short films.

RM: How did you arrive at the beginning of your film?

JW: So far the beginning is limited to the location and a character. The location: the Smith-Lesouëf Library, Nogent-sur-Marne, founded in the early 20th century (1913-1916) by the sisters Madeleine Smith-Champion and Jeanne Smith which no longer functions as a public or private space, has in a sense already assumed the status of a set.

The character: takes its departure from Hélène Vanel, whose portrait I discovered whilst taking photographs in the library - as I held a feathery hat – incidentally as a mask, it was then Vanel's image caught my eye.

Hélène Vanel figures in art history by dint of her brief connection to the Surrealists, in particular with her performance, *L'Acte manqué*, performed on the opening evening of the *Exposition Internationale du Surréalisme*, 1938.

Today, the home and library of Madeleine Smith-Champion and Jeanne Smith is divided between a public exhibition space and a retirement home for elderly artists and writers.

With support from Maison d'Art Bernard Anthonioz, Nogent-sur Marne and Jeu de Paume, Paris