

Vilma Gold

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HANNAH SAWTELL: *RE* PETITIONER IN ZERO TIME

16 OCTOBER – 16 NOVEMBER 2013

Private view 15 October 6:30 - 8:30pm

***RE* PETITIONER IN ZERO TIME**

desert becoming stratified surplus

a glowing rave of labour matter

austerity pigeon drone

fuel has run out

investment moved

a zone as proposition

no bouncers and no dress code

this psychoacoustic generating vessel is part built

global grey viral

towards deceleration

For Hannah Sawtell's first solo show at Vilma Gold, she has designed a space that employs what she describes as "bespoke psychoacoustic apparatus" and a projected HD video animation.

For '*RE* PETITIONER IN ZERO TIME' the viewer is posited between bespoke transmitters and a video screen, which also functions acoustically. Sawtell makes industrially produced locally made objects that are designed after a period of working with the manufacturer. The digital sound, made by Sawtell with handheld devices, rebounds toward the viewer via the acoustic screen engendering an aural image and creating a rhythmic spatial environment with a density of social-noise, what Sawtell describes as "Global Grey Viral".

The video employs an aesthetic influenced by record covers, war games and 'Fly like a bird', a game that takes a bird's eye view of an all but abandoned scenario. Sawtell's video uses a computer generated single shot, which is then conjoined with a video of architectural images edited by accessible social media tools.

Sawtell harnesses and utilises moving imagery with a rhythmic looped materiality and a repetitive deceleration, a concrete statement of dialectical noise. Her videos and installations make recordings of the labour held within objects so that the digital and the material transmit together.

The Daily Worker Offices and Printing Press in Clerkenwell was designed by Erno Goldfinger in 1946. In the 1980's the newspaper, by then called the Morning Star, sold the building and moved to Old Street. Consequently developers demolished William Rust House in 1988. For this show Sawtell rebuilds Goldfinger's home for the Socialist daily paper. Using the original architectural drawings, she moulds contemporary virtual space.

All facets of '*RE* PETITIONER IN ZERO TIME' have been made during Sawtell's ongoing work with animators, industrial manufacturers, musicians, designers and writers. This exhibition balances research, the object and space as proposition, digital sound-work and autobiography.

Sawtell will also publish Broadsheet Number 4, '*RE* PETITIONER'. Her Broadsheet series is a free itinerant print project.

Broadsheet Number 4 is printed by the Mirror Trinity and co-designed by Michal Boncza. Boncza is a former member of the editorial board of Artery Magazine. His design work includes posters for Latin America solidarity, global union federations and he currently works for the Morning Star daily newspaper.

Broadsheet Number 4, '*RE* PETITIONER', consists of texts written by various artists and writers. All of these co-workers have shaped the outcome of this publication.

'*RE* PETITIONER' is funded by Sawtell's imprint FOUNDLING COURT.

Hannah Sawtell was born in London where she also lives and works. Her solo shows include 2012 at the ICA, London; and ICA at Bloomberg SPACE, for these linked exhibitions she published Broadsheets 1-3, which were printed and distributed with Business Week magazine and produced 'Sonic Lumps' a performance in collaboration with Factory Floor. In 2010 she presented "Entroludes 1-6" at Serpentine Cinema, London. She has been included in group shows; 2013 'SoundSpill', Zabłudowicz Collection, New York; in 2012 in 'With the Tip of a Hat', The Artist's Institute, New York and in; in 2011 in 'Novel' screening for 'Time Again' hosted by SculptureCenter, New York, 'Outrageous Fortune: artists remake the tarot', (Hayward Touring), Focal Point Gallery, Southend and in 'The Great White Way Goes Black', Vilma Gold, London. Her work has been shown by Dependance, Brussels and included in 'Display With Sound', International Project Space, Bournville and she is currently shortlisted for the Jarman Award and is included in 'Assembly: A Survey of Recent Artists' Film and Video in Britain 2008-2013' at Tate Britain in December 2013.

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