



EDGING

**LINA BEMBE & MAX DISGRACE / MATT CARTER / RICHARD HEALY / ANNETTE KENNERLEY /
LEN LUKOWSKI / LIZ ROSENFELD / JAMES SWEETBAUM / JOHN WALTER / IAN WOOLDRIDGE**

AT LUX, WATERLOW PARK CENTRE, WATERLOW PARK, LONDON, N19 5JF / SATURDAY 28 APRIL 2018 / 20:00-23:00

PAUSE POURS THROUGH PORES
DROP-OUT
FOR WORDS, FOR YOU
TURN, PLEASE

THIS QUEER LIMBO. LINGERING
IN LIMINAL DUSK
SLOW'S PROGRESS, LATENT. LADEN
EVERYTHING IS HORIZONTAL

TRACED BY HISTORIES
OUTPACED, BY FOOTPRINTS
FOLLOWING IN FOOTSTEPS OF FEEDBACK
LAPPED. CACHED, LOOPED

>||_|<<_

Edging [definition]: Coming nearly close to climax or ejaculation, then purposefully stopping sexual stimulation in order to delay the same...

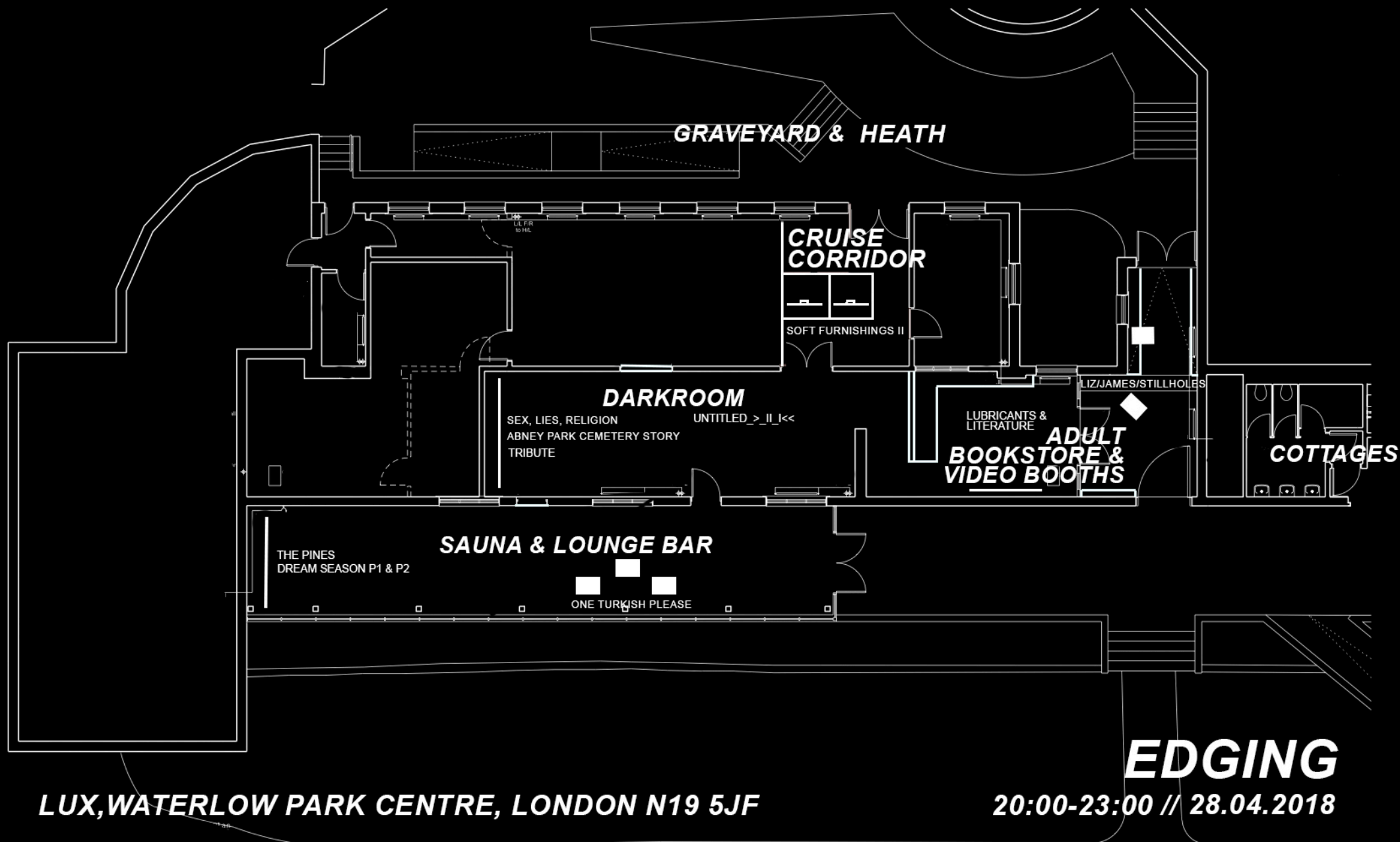
-www.urbandictionary.com

...[cruising] isn't only about the goal of sex... There are many levels of erotic investment and fantasy that exist in the idea of the possible, the potential, but the wholly unrealized encounter."

-Mark Turner, *Backward Glances*, 2003, pg 61

Relax your eyelids; focus on the darkness. This is your time to relax. You don't need to think about anything except being right here, right in this moment, with me.

-Cosmin TRG, *In Your Body (original mix)*, 2017



WORKS

Lina Bembe & Max Disgrace, *Tribute* (2018), HD video, black & white, stereo, 7'30 / courtesy the artists

Tribute re-imagines the idea of a lesbian cruising ground in London, in direct response to Annette Kennerley's *Sex, Lies, Religion* (1993). Kennerley's film, which portrays the brazen cruising culture of London's lesbian scene in the 90s, was the spontaneous, unscripted result of a chance meeting at London's Clit Club (a weekly women-only SM night) and explores the often complex and disturbing issues of power between women.

Coincidentally, *Tribute* was also made possible by the chance meeting of performer Lina Bembe and director Max Disgrace, both intent on invoking the queer past to re-imagine a queer future, and who were destined to become co-conspirators. At a time when physical spaces for dykes to freely express their sexuality in London is scarce, *Tribute* is a materialisation of this fantasy space in film form, enacted in the same historic cruising ground - Abney Park Cemetery in Stoke Newington - where Kennerley shot her film decades before.

Matt Carter, *UNTITLED_>_II_I<<* (2018), durational AV installation / courtesy the artist

Developed as part of the ongoing research project **CRUISING GROUND**, *UNTITLED_>_II_I<<* is a durational A/V installation and shifting lighting state combining video, audio and text from research sources, found footage and a bank of clips recorded by the artist. Exploring the complex interaction between environment, duration and behaviour within cruising sites, the work engages with the often overlooked state of 'in-between' found in everyday occurrences such as twilight, urban landscaping, club corridors and video drop-out.

Richard Healy, *The Pines* (2014), HD video, colour, stereo, 4'50 / courtesy the artist

The Pines, a single channel video work comprising of a digital animation and audio soundtrack, centres around the work of American architect Horace Gifford. Gifford's work, largely forgotten today, accrued much acclaim in the 1960s and 1970s when he designed and built luxury beach houses for a rota of gay bachelors on Fire Island Pines, in New York.

Richard Healy, *Lubricants & Literature* (2016), HD video, colour, stereo, 7'50 / courtesy the artist

Lubricants & Literature is taken from the first solo exhibition at Tenderpixel of represented artist Richard Healy. Including a series of new sculptures and a video installation accompanied by a limited edition publication, the show explores a moment of true magic in the tension between stasis and transformation.

The exhibition refers to a peculiar anecdote in the history of Cecil Court in London, in which the famous occultist and writer Aleister Crowley performed an incantation in Watkins Books, opposite where Tenderpixel now stands. In this private performance for John Watkins in 1929, Crowley made all the books in the store disappear, whilst simultaneously making them reappear. Side stepping whether to consider this tale a joke, a bravura performance or pure trickery, the exhibition instead focuses on the moment before the books reappear – an instant that is both mutable and static. Spread throughout both floors of the gallery, the numerous, and almost contrasting physical elements revisit the tale in different ways.

Healy's work and displays often revolve around a video piece, which tells fragmented yet intriguing stories of unusual characters through the materialisation of incredible and visually speculative places. In the

exhibition *Lubricants & Literature*, the video piece expands the original ideas and references embodied by the sculptures displayed on the ground floor. The entirely digitally rendered video simultaneously exploits and unravels the presence of the books, augmenting their contents to create a hyper narrative. Taking the form of a memory palace, the video shows a succession of interconnected architectural spaces, whilst following the path of a fictional narrator – half architect, half shaman – who explores his self-erected environment through a series of sexual encounters.

-Narration by Walles Hamonde / Soundtrack by Paul Purgas

Annette Kennerley, *Sex, Lies, Religion*, (1993), 16mm, B&W, sound, 6'30 / courtesy the artist and Cinenova

'Then you lit a cigarette and carefully put the tip of it to the corner of the photograph and watch it smoulder and curl...' *Sex Lies and Religion* is a sexy dyke film made the day after two women met at the Clit Club.

Len Lukowski, *Abney Park Cemetery Story*, text, performance / courtesy the artist

James Sweetbaum, *One Turkish Please* (2001), SD video, colour, stereo, 11'40 / courtesy the artist

One Turkish Please explores the exclusively male space of a Victorian Turkish bath. Men can be heard discussing their anxieties about masculinity and what it means to them to 'be a man.'

Liz Rosenfeld & James Sweetbaum, *liz/james/stillholes* (2005/2017), SD video, colour, stereo, 8'12 / courtesy the artists

An exploration of cruising glory holes, feminism, and general queer frustration. Cruiser: Liz Rosenfeld / Camera: James Sweetbaum / Editor: Liz Rosenfeld

John Walter, *Dream Season Part One* (2016), HD video, colour, stereo, 6'19 / courtesy the artist

Dream Season, Part One (2016) was inspired by Russia Dock Woodland, a public park in Rotherhithe in the London Borough of Southwark, which is relatively unknown. The park has been formed out of a former dock basin and is unusual for the forest-like planting it contains, which gives it an atmosphere of being in the countryside despite its proximity to the City of London on one side and Canary Wharf on the other.

The work explores this spatial paradox in episodes that move the two main characters through the range of spaces provided by the park and the housing that border it. The work is filmed on an iPhone, bringing to mind films such as *Tangerine* (2015) by Sean S. Baker and highlighting the role that smartphones play in how we relate to the city through experiences such as cruising. The effects of these developments are to shift the relationship between the figure and the landscape in Walter's fiction and to emphasise the opulence of the costumes that his character's wear as signifiers of melancholy.

Commissioned by UP Projects as part of *This Is Public Space*

John Walter, *Dream Season Part Two* (2016), HD video, colour, stereo, 5'00 / courtesy the artist

John Walter's film *Dream Season Part 2* takes David Lynch's 2001 film *Mulholland Drive* as its inspiration. It focuses on the relationship between two characters who are doppelgangers. Costume changes and narrative ellipses create an open-ended and non-linear story that hints at dark goings on in *Essex Road*.

Commissioned by Tintype Gallery as part of *Essex Road III*

Ian Wooldridge, *Soft Furnishings II* (2018), two-screen, HD video, colour, silent, 28min loop / courtesy the artist

Soft Furnishings produces a powerful queering of space not only in its narrative content but also through a subtle blurring of the distinction between image and material support un xing the lm from the screen to produce an immersive environment that references not only the history of screen media but also the, sometimes terrifying, erotic charge of an increasingly mediated everyday. Wooldridge's artistic practice in video, photography and installation bears the mark of his scholarly expertise in the eld of experimental lm and media history whilst inhabiting a seductive physicality that evokes his long running interest in queer narrative. -Dr. Rory Rowan

EDGING

Exploring the complex interaction between environment, duration and behaviour within cruising sites, ***EDGING*** reworks the space that LUX occupies in Waterlow Park for one evening, bringing together a range of contemporary perspectives and experiences of cruising through moving image, sound and performance throughout the building and garden. ***EDGING*** explores the methodologies of cruising beyond the site of sexual encounter, proposing a state of queer limbo and destabilised liminality as ways to enable connection, interaction, chance and shared resistance.

THANKS

With thanks to Mark Turner, author *Backward Glances: Cruising the Queer Streets of New York and London* (Reaktion Books, 2003), all of the participating artists, Cinenova, Judith Carlton/CGP London

NOTES

CRUISING GROUND II (CGII)

CGII is a public programme of exhibition, writing, workshop, performance and screenings at LUX April-May 2018, engaging with some of the of the different ideas explored in the ongoing research project **CRUISING GROUND**.

First initiated at LUX in Summer 2017 in response to the organisation's relocation to Waterlow Park, Highgate in North London, **CRUISING GROUND** takes the the ponds and cruising areas of neighbouring Hampstead Heath as a departure point for exploring the methodologies of cruising as a strategy for permanent institutional destabilisation and for queering cultural mediation and production within the arts.

CRUISING GROUND and **CGII** have been developed and curated by Matt Carter in collaboration with ***Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Sexual Cultures (CRUSEV)***, a three-year pan-Europe research project exploring LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) social and sexual cultures of the 1970s and their significance for LGBTQ people across Europe now and in the future.

CRUSEV

Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Sexual Cultures (CRUSEV) explores LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) social and sexual cultures of the 1970s, and their significance for LGBTQ people across Europe now and in the future. CRUSEV reconstructs aspects of LGBTQ cultures and interactions from the 1970s, the decade before HIV/AIDS, to consider what this knowledge can contribute to queer politics and identity in Europe's present and future. The three-year research project is financed by the European funding agency HERA, under HERA's 'Uses of the Past' theme.

www.crusev.ed.ac.uk // [@cruisingthe70s](https://twitter.com/cruisingthe70s)

LUX

LUX is an international arts agency that supports and promotes artists' moving image practices and the ideas that surround them. Founded in 2002 as a charity and not-for-profit limited company, the organisation builds on a long lineage of predecessors (The London Film-Makers' Co-operative, London Video Arts and The Lux Centre) which stretch back to the 1960s.

The only organisation of its kind in the UK, LUX represents the country's only significant collection of artists' film and video, and is the largest distributor of such work in Europe. LUX works with a large number of major institutions including museums, galleries, festivals and educational establishments, as well as directly with the public and artists. The organisation's main activities are distribution, exhibition, publishing, education, research, and professional development support for artists and arts professionals.

www.lux.org.uk

