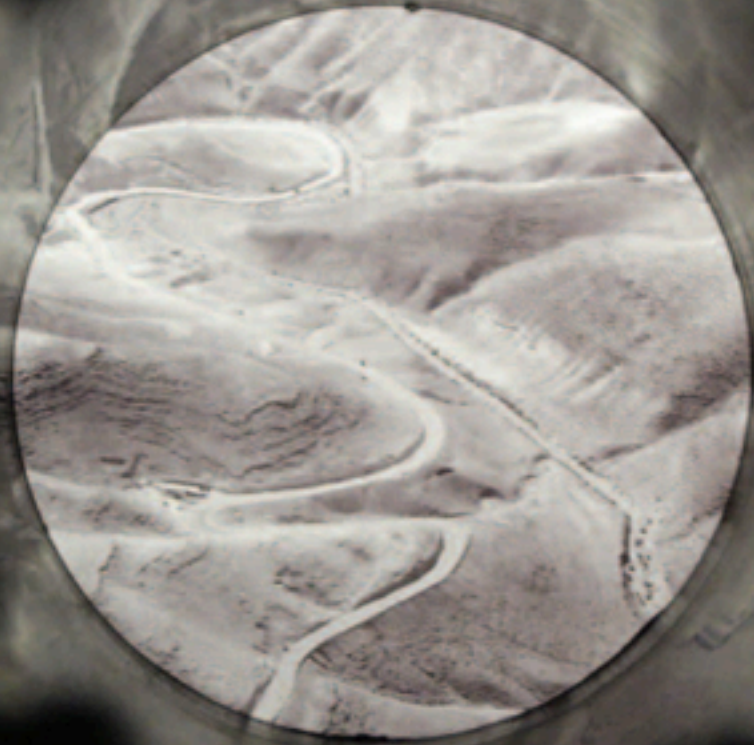


SARAH BEDDINGTON



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BIOGRAPHY

Sarah Beddington is a British artist and filmmaker now based in London whose work investigates the intersection between the historical and the contemporary, often in relation to journeys and migration. Beddington is interested in traces in the landscape, the power of the collective voice and walking as a means of affirming presence. Her works in film and video, as well as in fragile or ephemeral media such as etched glass and silverpoint drawing, present a minutely scrutinised sense of place that offer a poetic reading of the overlap between the historical, the mythical and the everyday, potentially opening up a space to future scenarios.

Sarah Beddington's work has been shown in many museums, galleries and film festivals including: City States, Liverpool Biennale; Les Rencontres Internationales, Centre Pompidou, Paris and Reina Sofia Museum, Madrid; Eastern Standards: Western Artists in China, MASS MoCA, USA; FIDMarseille International Film Festival; LOOP film and video festival, Angels Gallery, Barcelona; Vanishing Point, Wexner Center for the Arts, Columbus, Ohio. She has recently been shortlisted for the Artangel Open Commission and the Paul Hamlyn Foundation award in the UK and received a Bloomberg LP special commission in 2008. She had a research residency in 2014 at the Henry Moore Institute in Leeds and previous artistic residencies include International Studio and Curatorial Program (ISCP, 2002 - 2003) and Cité des Arts in Paris (2009 - 2010).

She is currently working on a feature-length documentary film that uses birds and bird migration to look at stories of human migration in the Middle East and has just completed a NYSCA/Percent for Art commission to create a large-scale permanent public artwork for the lobby of a new school in New York designed by the architects Graves-MMA.

Her work is represented in a number of public and private collections including Arts Council England.



From here to there and on beyond. . .

2014, hand-etched glass, steel panels and ceiling lights

Permanent installation at Geraldine Ferraro Campus, Queens, New York. Collection of the NYC Department of Education



From here to there and on beyond..., detail showing how changes in the light source affects the imagery

'From here to there and on beyond. . .', is a large scale site-specific public artwork commissioned by the NYC Department of Education and NYC School Construction Authority, Public Art for Public Schools Program, in collaboration with the NYC Department of Cultural Affairs, Percent for Art Program. This permanent installation has just opened in the main entrance lobby of a new elementary school in Queens, New York, designed by the architects Michael Graves & Associates.

The concept for the work came out of Sarah Beddington's observation that the school location is directly under a major flight path to and from the city's main airports nearby. The traces of the planes, in the form of vapour trails above, seem to inscribe the site into a much wider universe beyond. These trails are represented in the 22 windows encircling the lobby like a strip of celluloid film, reflecting Beddington's interest in the cinematic. Etched with images that present a procession of flying creatures and machines in a progressively expanding journey through space, the interconnecting series is intended as a possible blueprint for the imagination that can provoke associative thoughts between historical, scientific, fictional and natural worlds. Each window has two panes of glass which have been etched and sandblasted by various hand-applied processes. The recess behind is painted with a blue reminiscent of cyanotypes or blueprints and, depending on the light, the images can turn from negative to positive as if exposed like analogue film.

Working with the architects, Beddington chose to clad the lobby ceiling in stainless steel in order to animate the space by reflecting the shadowy movement of people crossing the lobby below. Like some giant clock there are twelve segments of steel representing astrological time, with the ceiling lights arranged to suggest the solar system.



From here to there and on beyond..., installation view, Geraldine Ferraro Campus, Queens, New York

Manteq al Tayr

The Logic of the Birds

A performance in Wadi al Auja, Jericho, Palestine

In 2012 Sarah Beddington was invited to begin research on the 4th edition of *Cities Exhibition, Jericho: beyond the celestial and terrestrial*, curated by Yazid Anani in conjunction with Birzeit University Museum in Palestine. The project was in three parts: a public intervention, an exhibition and a discussion.

The performance Beddington created revolved around ideas of landscape and freedom, walking and collective gatherings, inspired by early 20th century photographs of religious processions in Palestine. The event took place in Wadi al Auja, next to the Jordan Valley, which is one of the most important areas for bird migration in the world as well as being on a route inscribed by numerous human journeys of pilgrimage, exile and return in both historical and recent times.

Actual and imagined worlds overlapped: using extracts from *Manteq al Tayr*, or 'The Logic of the Birds', a 12th century Sufi poem by Farid ud-Din Attar, poetry and performance became a lens through which the artist and young actors from Ashtar Theatre in Ramallah offered a contemplation of the landscape. The poem describes a spiritual migration of birds setting out on a journey over difficult terrain in search of a leader, only to reach the conclusion that they themselves already embody the necessary collective leadership qualities. The Arabic reading of extracts from the poem, as the actors moved through the desert, activated a narrative thread linking the past to a potential future while also drawing on the history of pilgrimage, procession and open air collective gatherings in Palestine.

A talk, entitled 'A Re-Imagined Landscape', was organised in January 2013 in the Khalil Sakakini Cultural Center in Ramallah between Sarah Beddington and the Palestinian author, lawyer and human rights activist, Raja Shehadeh, in which a public discussion around these ideas was developed further.

The project has now evolved into a film.

Sarah Beddington has been supported by the British Council.



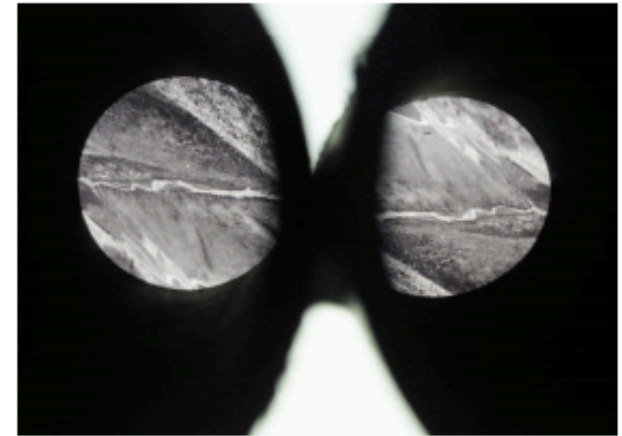


Jericho: beyond the celestial and terrestrial, January - April 2013, curated by Yazid Anani, Birzeit University Museum, Palestine



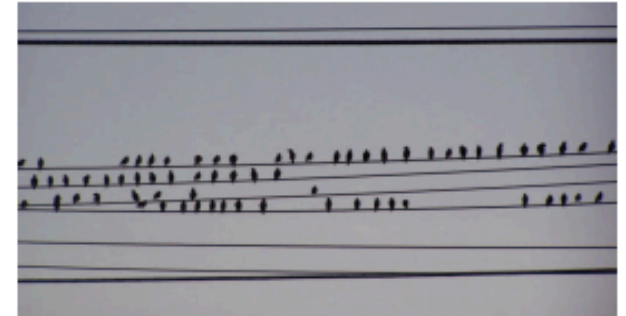
Procession

Props such as the banners and cloaks, made for the performance, were positioned together with a new sculpture that questions how we look at history through a filter of the present. Archival, mostly stereoscopic, photographic images showing processions in Palestine in the early part of the 20th century, have been fitted to discarded sections of plastic drainage tubes from the present. These binocular objects were all situated on a light-box table but could be moved freely and held up by the viewer for a more intimate experience.





Contact VII, 2015, Digital C-type photograph, series of seven photographs, each image 37 X 47.5 cm

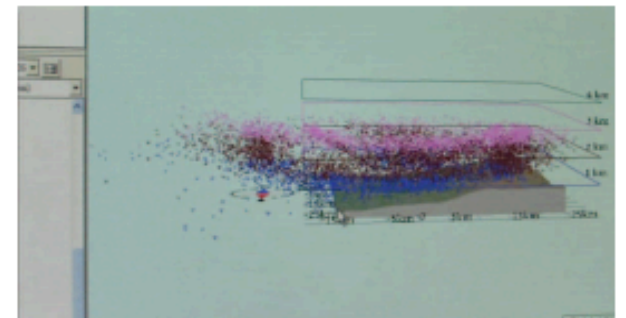


Birds of the Air

A feature length documentary film in development stage

Birds of the Air is a film exploring the subject of return to the divided land of Israel and the Palestinian territories. This region lies on one of the busiest bird migration routes in the world. Over 500 million birds pass over twice a year and are the main cause of danger to Israeli military aircraft. The long-distance airborne trajectories of the birds mirror routes of human exile and migration below, linking places from Africa to the Ukraine and Europe and re-connecting a shattered geography that isolates the Palestinian refugee camps in Jordan, Syria and Lebanon.

The narrative about the birds weaves between human stories on the ground. The birds are not any simple metaphor of freedom - we see Palestinian and Israeli ornithologists tagging migrating birds, a process that echoes the passes and complicated visas necessary for the people of the region. This film will use a number of vantage points to try and open up ways of looking in the hope that something unpredictable may emerge relating to questions pertinent to us all concerning exile and displacement, freedom and compassion, longing and home that extend beyond any particularity of place and people.



Places of Laughter and of Crying

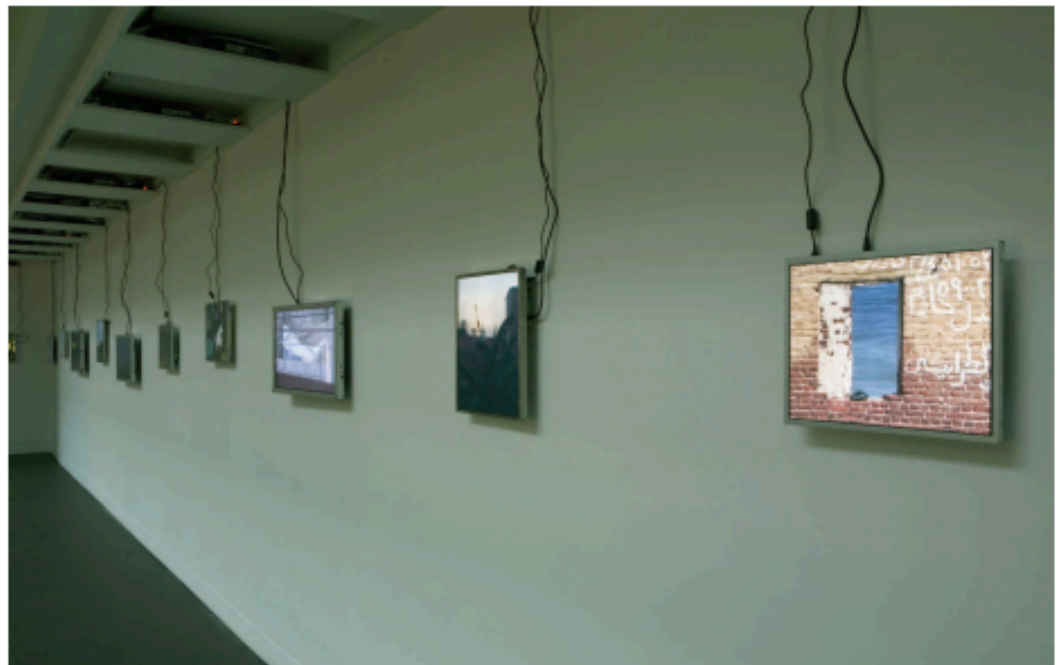
Curated by Sacha Craddock and Graham Gussin

Bloomberg LP Special Commission, 2008

Bloomberg SPACE, 50 Finsbury Square, London EC2A 1HD

Sarah Beddington's solo exhibition at Bloomberg SPACE presented a selection of new film and video works. *Places of Laughter and of Crying*, a large-scale special commission created especially for Bloomberg SPACE, Beddington hung 30 industrial unit LCD screens of differing sizes around the balcony area in a salon style installation. Each one depicts a single uninterrupted stretch of real time observation, up to an hour long, filmed in diverse locations all over the world. Each scene appears loaded with either the memory of a past event or the anticipation of what might happen there.

The LCD screens are detached from their branded casing, presenting the viewer with fragments of disembodied parallel realities to the world economic markets being studied in the other floors of the building. These observed fragments, filmed over a four year period in locations as diverse as the artist's living room to the inside of a Palestinian refugee camp, had the feeling of live camera feeds - switching on and off interdependently from one another.





Shanghai Moon, 2008, 29 min, four-channel digital video, colour with sound

Shanghai Moon was installed in the main gallery at Bloomberg SPACE and developed from an initial commission from Susie Allen of Artwise Curators. Working entirely on her own, Beddington found small, always unstaged, human incidents taking place amidst the surreal scale of the architecture and public statues. The use of four screens creates a sense of parallel moments that are being played out during the cycle of the full moon. The individual is juxtaposed against the abstraction of vast moving crowds, showing isolated moments glimpsed at the periphery of a rapidly changing environment.



Close to You, 2008, 16mm film, 4:40 min, colour and black and white, no sound

Shot in an abandoned 19th century military complex in New Jersey, the work circles a lookout tower seen initially through the mist. The film is both an architectural journey as well as an apparent search for someone or something in or beyond the empty spaces.

Crossing

Curated by Tania Duvergne
DAC, Brooklyn, New York

The three-channel video is inspired by 'The Experiment', the second ship to make a direct crossing to China from the newly independent United States in 1785. Over two hundred years later, *Crossing* presents an array of fragments woven backwards and forwards through time and space, interposing suggested details of the historic voyage with current global realities including trade, cultural exchange and migration. Mixing colour and black-and-white footage, digital video, stills and Super 8mm film, the piece undermines any clear distinction between past and present and becomes a contemplation on the idea of 'journey' both actual and psychological. A feeling of the continuous motion of a ship is juxtaposed with an evocation of the lonely, inner world of those on board which, emphasised by the sound design of Anton Esteban and Alex Posen, gives the work a haunting, dream-like quality.

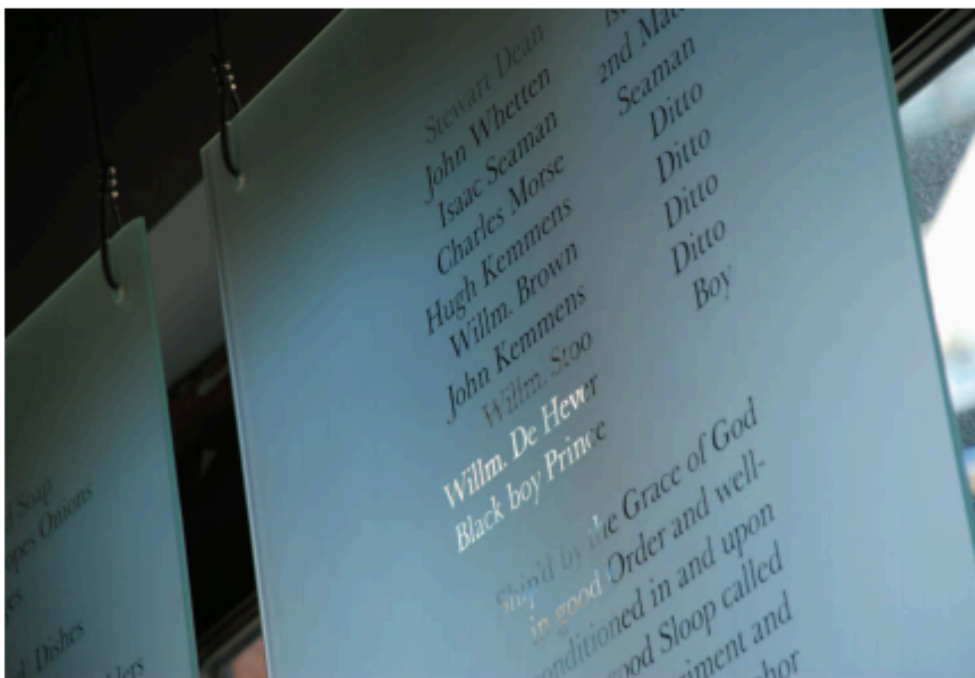
Sarah Beddington's 2008 installation, *Crossing*, takes the entrepreneurial 18th century trading voyage of Captain Dean and his nine-man crew, who sailed from New York harbour to Canton (Guangzhou) in a small Hudson River sloop, as an initial point of departure for creating a site-specific environment that moves seamlessly between the historical and the contemporary, east and west, dreams and reality. The core of the exhibition is a three-channel video installation while other elements in the show - six sandblasted glass panels and an intricate twenty foot drawing in silverpoint depicting an aerial view of the Hudson River leading from Albany, where 'The Experiment' was built, to New York and the open sea - build up a fragmentary narrative that offers a sense of parallel realities in which the timeline is blurred and the destination left open.

Stills from *Crossing*, 2008, 7:10 min, three-channel digital video
colour and black and white with sound





Crossing, 2008, three-channel video, installation view, DAC, Brooklyn, New York



The Experiment

2008, six sandblasted glass panels
234 x 76 cm (92 x 30 inches each)

Installation view - part of a solo exhibition at DAC, Brooklyn, New York.
Curated by Tania Duvergne, September - November 2008

The only surviving documentation of the voyage of the sloop 'The Experiment' in 1785 exists mostly in the form of receipts. The etched glass panels suspended in front of the windows tell a broken narrative of the voyage to and from Canton, (Guangzhou) China, through seemingly random lists of objects both for export and import and those needed by the crew to survive a 6 month journey at sea. Depending on the time of day, the light projects parts of the words into the surrounding space.



Journey 1:13, 2008, installation view DAC, Brooklyn, New York



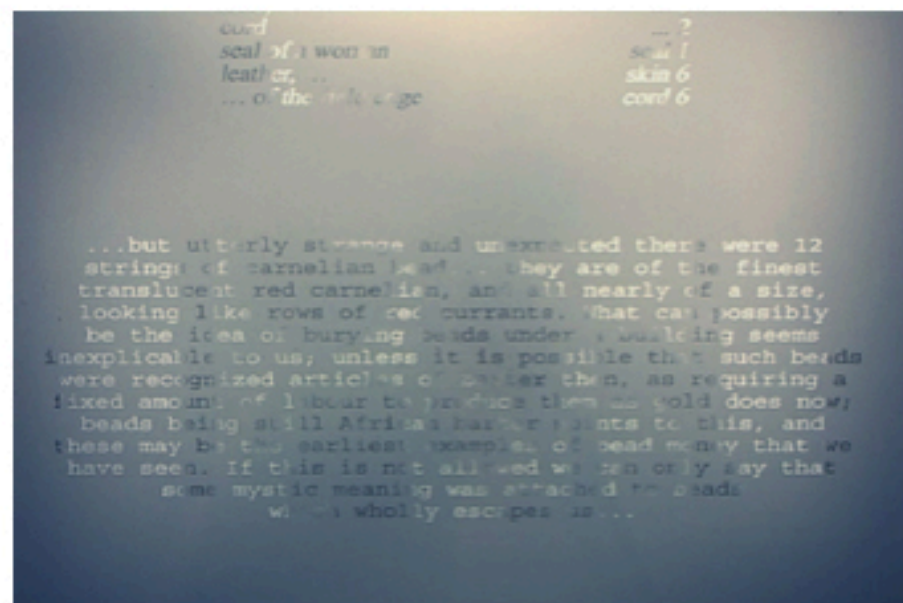
Journey 1:13

Silverpoint on paper in glass and wood vitrine lined with linen, drawing size 76 x 610 cm (30 x 240 inches)

The 1:13 proportions of the work reference the 13 shots fired from 'The Experiment' on her safe return to New York Harbour a year and a half after departure in 1785. The drawing, whose form and proportions make reference to a Chinese scroll, charts the 150 mile length of the Hudson River from Albany, where the ship was built, to New York City as seen from a contemporary aerial perspective of the river. Particular attention has been made to places of industry and transportation - all the roads and towns along its shores are included as are all the many streets in Brooklyn and Manhattan. The use of silverpoint alludes to one of the main exports on board the ship being Spanish silver dollars.



Panoptiscope, 2005 - 2006, site-specific installation for the Petrie Museum of Egyptian Archaeology in the main lobby of University College London. 5 LCD screens, 9 light-boxes, 16 glass panels sandblasted with text and 2 paintings in mirrored boxes; kiosk size approximately 274 x 183 x 183 cm



Panoptiscope, 2005 - 2006, details showing light-box image of papyrus fragments behind etched glass



Panoptiscope, 2005 - 2006, detail of paintings in mirrored boxes that created the illusion of an inner wall of eyes

SARAH BEDDINGTON - CV

Biography

Born in Winchester, U.K.

Education

1994-96 MA Fine Art, Central St Martin's College of Art and Design
1990-93 City and Guilds of London Art School

Solo Exhibitions

2014 *'From here to there and on beyond. . .'* permanent installation in lobby of new school, New York
2008 *Places of Laughter and of Crying*, curated by Sacha Craddock and Graham Gussin, Bloomberg SPACE, London
Crossing, curated by Tania Duvergne, Dumbo Arts Center (DAC), New York
2005-2006 *Panoptiscope*, curated by James Putnam, Petrie Museum, University College London
2005 *Parallel Lines and Other Stories*, curated by Alena Williams, Bootlab, Berlin
2004 Momenta Art, New York
2003 *where would you rather be...*, FLAT, ArtBasel, Paradeisos Center, Miami
2003 *Double Trouble*, curated by Felicity Hogan, FLAT, New York
2001 *Forty Nights*, Hales Gallery, London
1999 Galleri Wallner, Malmö, Sweden
1999 *Sarah Beddington*, Hales Gallery, London

Selected Group Exhibitions and Film Screenings

2015 FIDMarseille International Film Festival
2013 *Jericho: beyond the celestial and terrestrial*, Birzeit University Museum, Birzeit , West Bank of Palestine
2012 *the near and the elsewhere*, PM Gallery, London
Sheffield Fringe, Sheffield Documentary Film Festival
2011 *Les Rencontres Internationales*, Centre Pompidou, Paris and Haus de Kulturen de Welt, Berlin
FIDLab, FIDMarseille, Marseille
2010 *City States*, Liverpool Biennale
A travers un cercle de regards, Cité Internationale des Arts, Paris
2009 *Les Rencontres Internationales*, Reina Sofia Museum, Madrid
The Other Shadow of the City, al Hoash Gallery, Jerusalem
Sarah Beddington, General Public, Berlin
RIWAQ Biennale, Ramallah, West Bank
Eastern Standards: Western Artists in China, curated by Susan Cross, MASS MoCA, USA

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| 2008 | <i>Les Rencontres Internationales</i> , Beaux-arts de Paris, Paris
<i>The Animal Gaze</i> , London Metropolitan University, London
<i>Re-Construction</i> , curated by Ami Barak, YAB Bucharest Biennale, Bucharest
<i>Map Games</i> , Today Museum, Beijing, China; Birmingham City Art Museum, UK
<i>AMBULANTE, Injerto</i> , Gira de Documentales, Mexico City and touring |
| 2007 | <i>RIWAK</i> Biennale, curated by Charles Esche and Art School Palestine, Ramallah
<i>About Time</i> , Nordjyllands Kunstmuseum, Denmark
Nordic Video Festival, Sweden |
| 2006 | <i>Panoramica</i> , The Rufino Tamayo Museum, Mexico City
<i>The Experiment</i> , Peekskill Project, Peekskill, New York |
| 2005 | <i>Vanishing Point</i> , curated by Claudine Isé, Wexner Center for the Arts, Columbus, Ohio
LOOP Video Festival, Galeria del Angels, Barcelona |

Collections

Arts Council England and other public and private collections in the UK, Europe and the USA

Awards and Residencies

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|-----------|--|
| 2014 | Research residency Henry Moore Institute |
| 2012-2014 | Commissioned by Percent for Art to make permanent public art work in New York
British Council funding to make the film 'Logic of the Birds' |
| 2009-2010 | Artist Residency - Cité Internationale des Arts, Paris |
| 2009 | Artist Residency - ArtSchool Palestine, Jerusalem |
| 2008 | Bloomberg LP Special Commission |
| 2006 | Nominated for Paul Hamlyn Award London |
| 2005 | Arts Council England funded 'Panoptiscope' project for Petrie Museum, University College, London |
| 2004 | Artwise Curators London commission |

Sarah Beddington's work is included in multiple articles and publications.