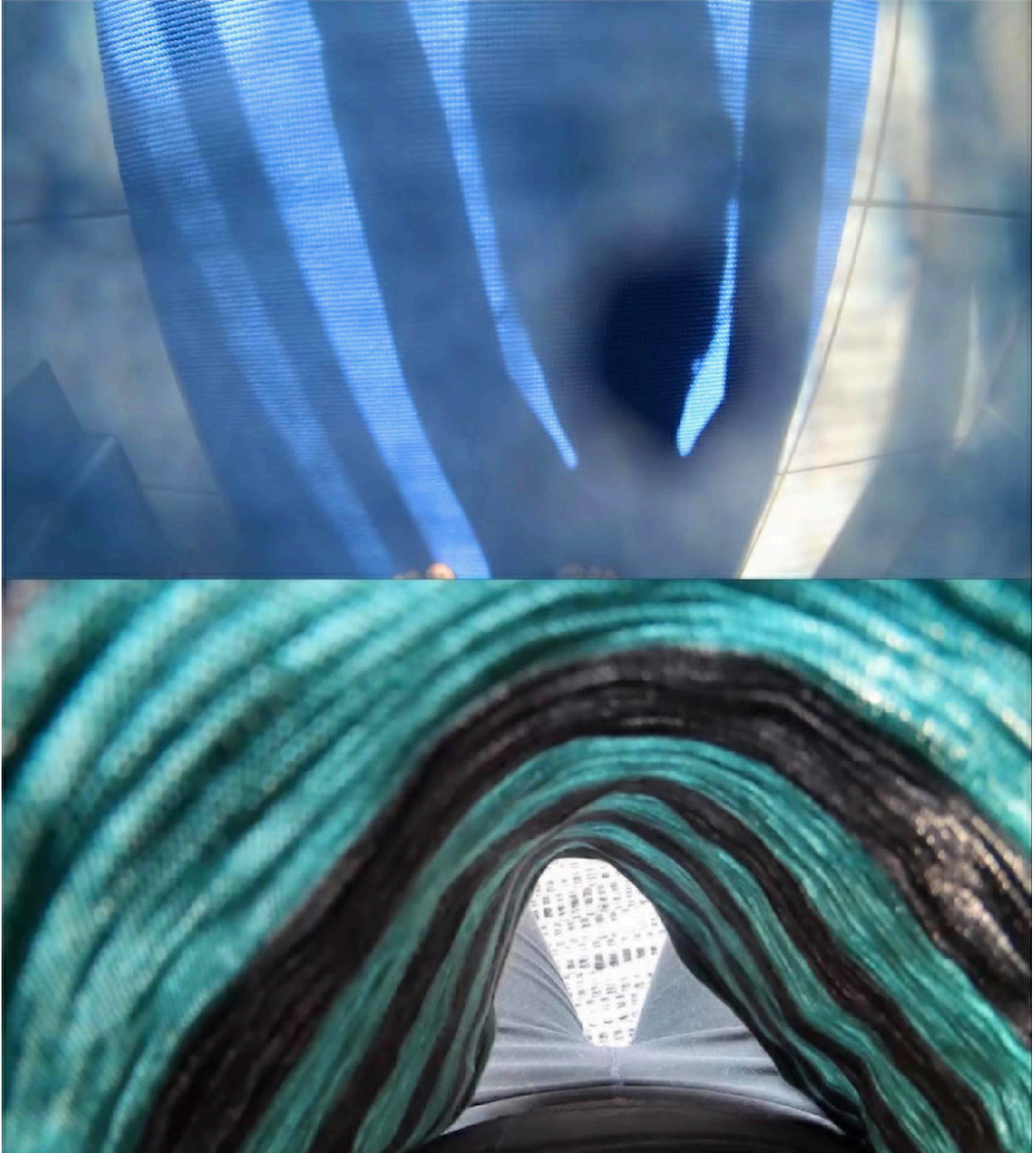
# Kim Coleman



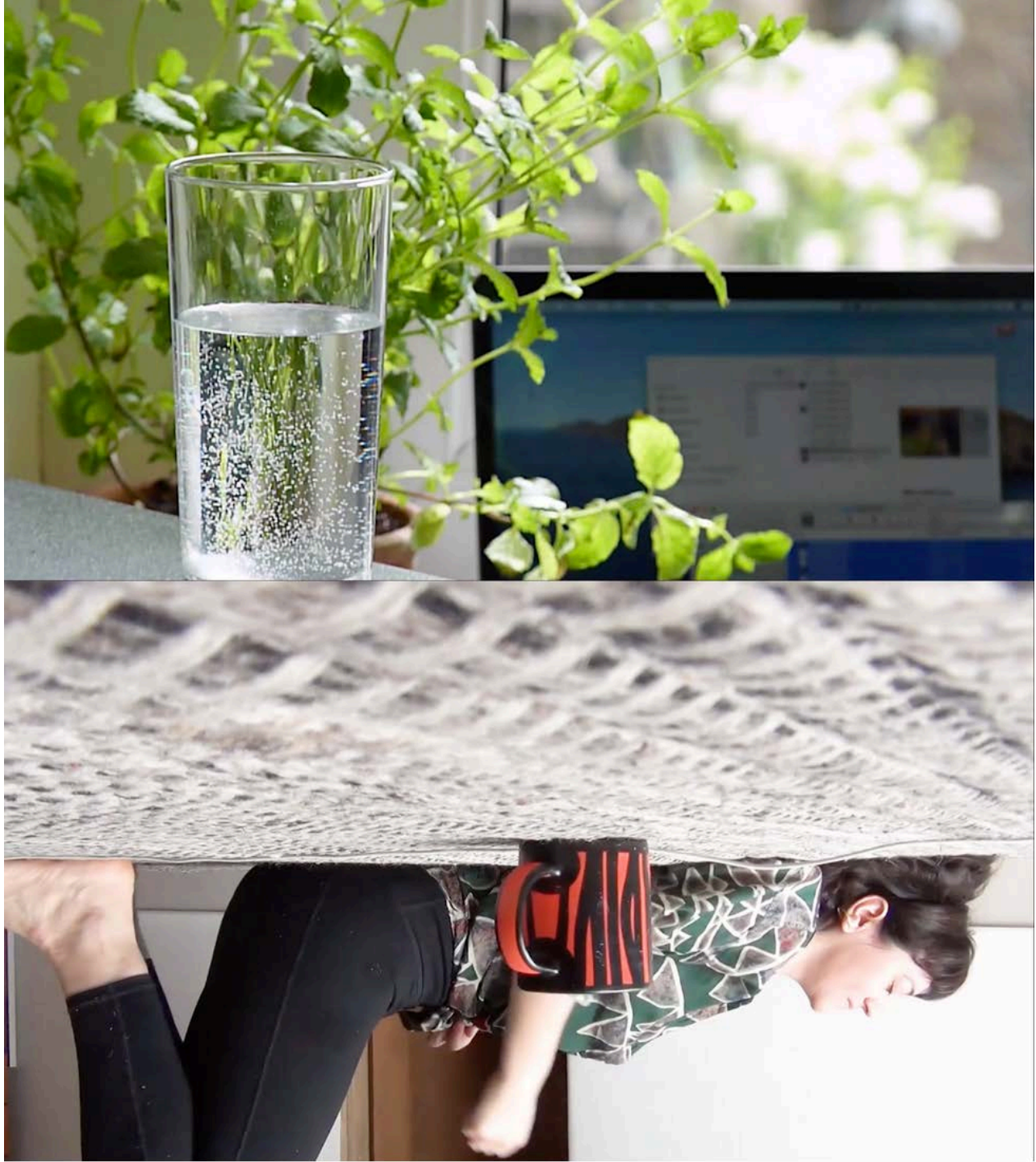
Video still

# The Mechanics of Love, for Axisweb (2021)

The Mechanics of Love is a split screen video in which the two artists - Kim Coleman and Jenny Hogarth - record themselves separately as they rise and prepare for a video call with one-another, each filming themselves on multiple cameras as they move through a series of morning routines. In the work, mobile video devices are employed for their ability to create intimate self portraits - an iPhone camera held in the hand when waking; a GoPro strapped to a chest whilst showering and dressing; a digital camera placed on a bath edge, bed, or bureau. A landscape warped to centre the body. Virtuosity is not the goal - mistakes, interruptions and imperfections are intrinsic.

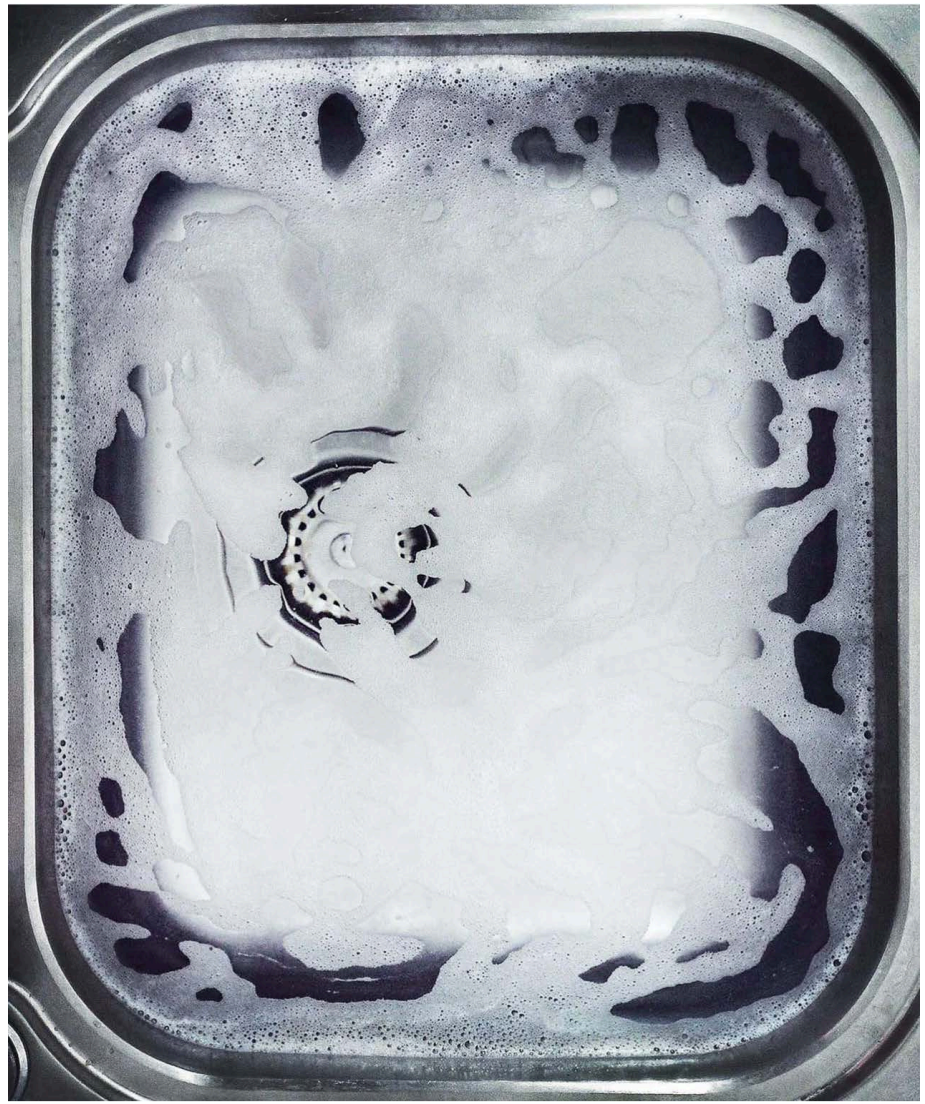
Although a stand-alone work, The Mechanics of Love ends where an older video by the artists begins. If You Can't See My Mirrors I Can't See You (2010) was made in the early days of Skype and used multiple cameras to record a video call about the making of the work. Using a video call as the basis of a work is pertinent in new ways today. They are used create rhythm, structure, and accountability. The two routines portrayed - although separate - intersect, and seem to synchronise and speak to one another, allowing for chance encounters. The video depicts life lived alongside and enabled by technology. A world in which we bring others close to us - and us to them - through multiple devices.

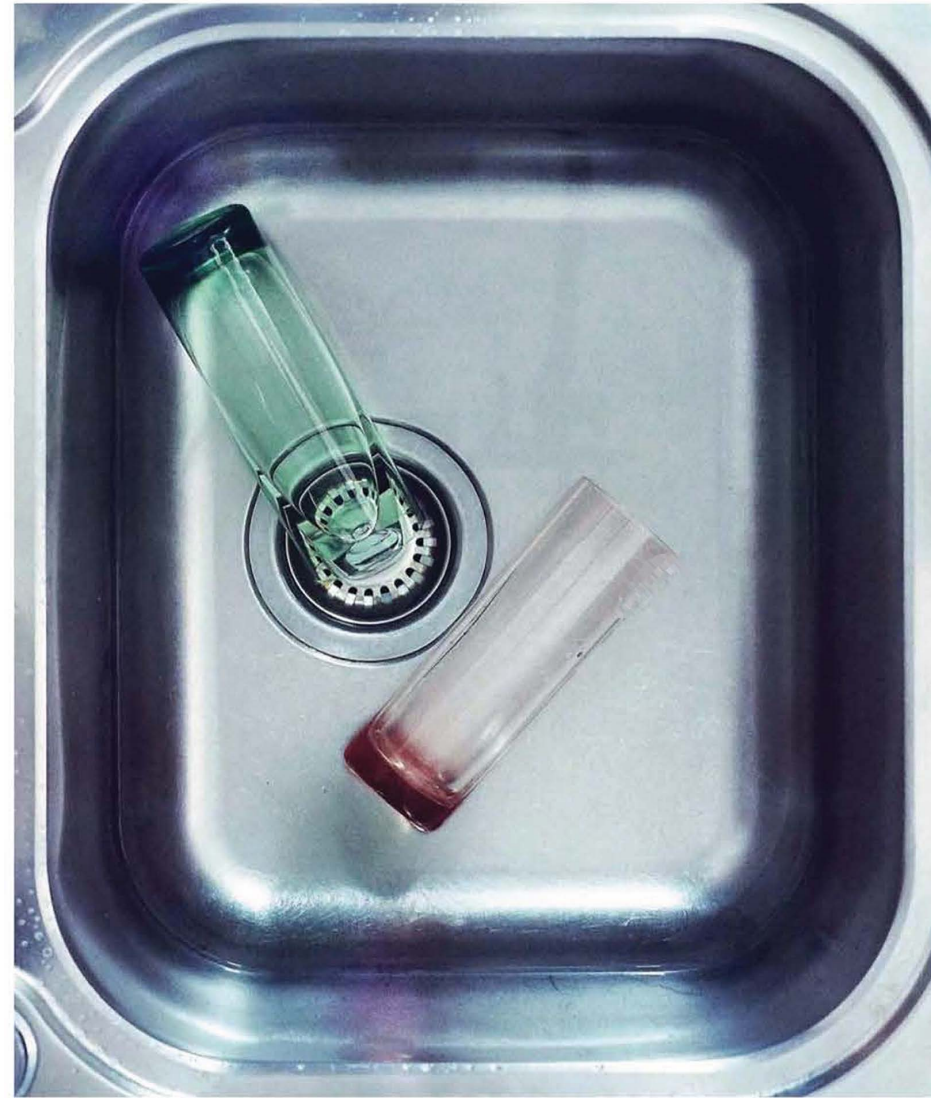
The Mechanics of Love was supported by LUX, Elephant Trust, Talbot Rice, and an AXIS web digital residency.



## Everything - Between the Earth and the Sky (2021)

A selection from a series of numerous medium format photographs taken of my sink on different days.  Creating The Mechanics of Love' during the pandemic involved attaching a Go Pro camera to my body to film the intimacies of my morning routine. I came to see my domestic environment in new ways.  I saw compositions as I looked down into the sink bowl, as if into cup of tea leaves. Initially, juxtapostions between objects seemed to speak of human relationships, abstract painting, changing psychological states, weather and seasons. Later the bubbles floating on the water appeared as clouds, as if the space between the bottom of the bowl and these clouds depicted the seemingly vast and sublime space most are unable to control in this fast changing ecosystem.





# Work on Paper (2019-21)

My work on paper index and expand upon their time-based counterparts.

Series such as *The Body Says Yes - The Body Says No* (2021) and *After Paule Vezelay* (2020) depict glass objects - vases, drinking glasses, candle holders, sex toys - which refract and reflect light that passes though them. These objects stand in for the body or bodies and articulate experiences and feelings within and between them.

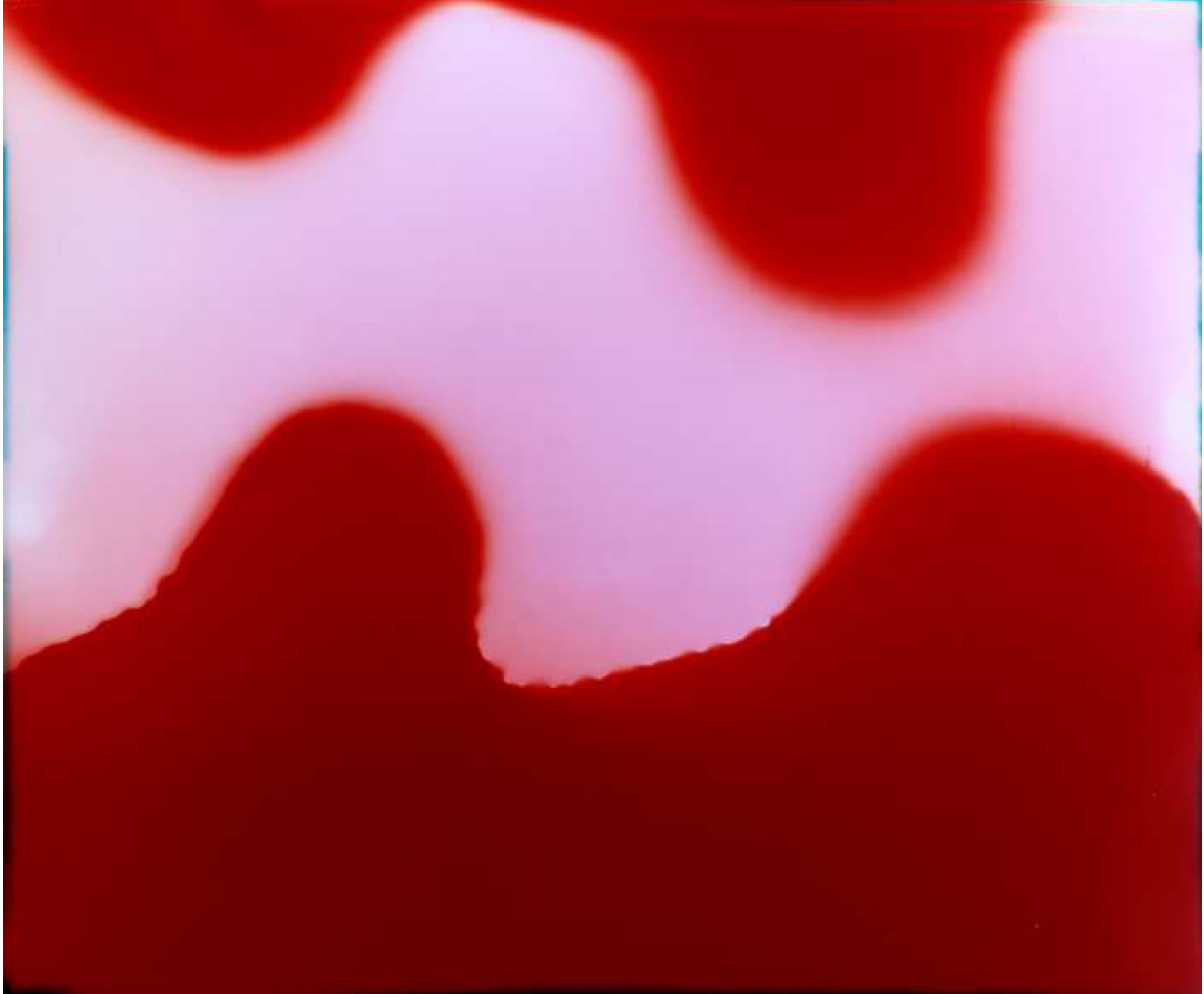
*Light Bleeds* (2019) were made on location at The Bauhaus, Dessau by holding photographic paper up to the architecture. The works create an alternative portrait of the school which examines structures and biases, especially gender-based power dynamics, through using light and fabric, understanding these materials as having the power to affect architectural spaces, seeming to alter or morph them.

My works on paper have been exhibited worldwide, in the United States, Spain, and UK, most recently in Nottingham Contemporary's Grace Before Jones, Artsy's Womens Reproductive Rights Auction, and Pang Projects' Enter Chorus, Barcelona. The works are held in various collections including Tom of Finland collection  at the Tom of Finland House, Los Angeles.

The Body Says Yes - The Body Says No: Ca-Ra- Rah (2021)

The Body Says Yes - The Body Says No: Mum (2021)

Light Bleeds - The Bauhaus: Hall



Light Bleeds - The Bauhaus: Curtains

# If they Be Two (2018).

Two-channel video installation funded by A.C.E. and Elephant Trust.

The work has been shown at Palais de Tokyo, Tate St. Ives, and FRAC Champagne Ardenne.

*If They be Two* addresses a time in two artists' lives as they pause to reflect on their experiences with and without lovers, and their relationship as friends. The work's title is taken from John Donne's A Valediction: Forbidding Mourning (1612) which re-imagines relationships between bodies in romantic love. However this is a co-authorship with a friend, fellow artist Susie Green, an attempt to capture intimate aspects of the artists' friendship and its role in their individual searches to fulfill sexual and romantic desire. The work  is designed to be shown in an expanded form, presented as two overlapping projected images, allowing encounters between bodies, colours and forms.

Installation view. Photo: Lucy Levene

# OHMMG (2019)

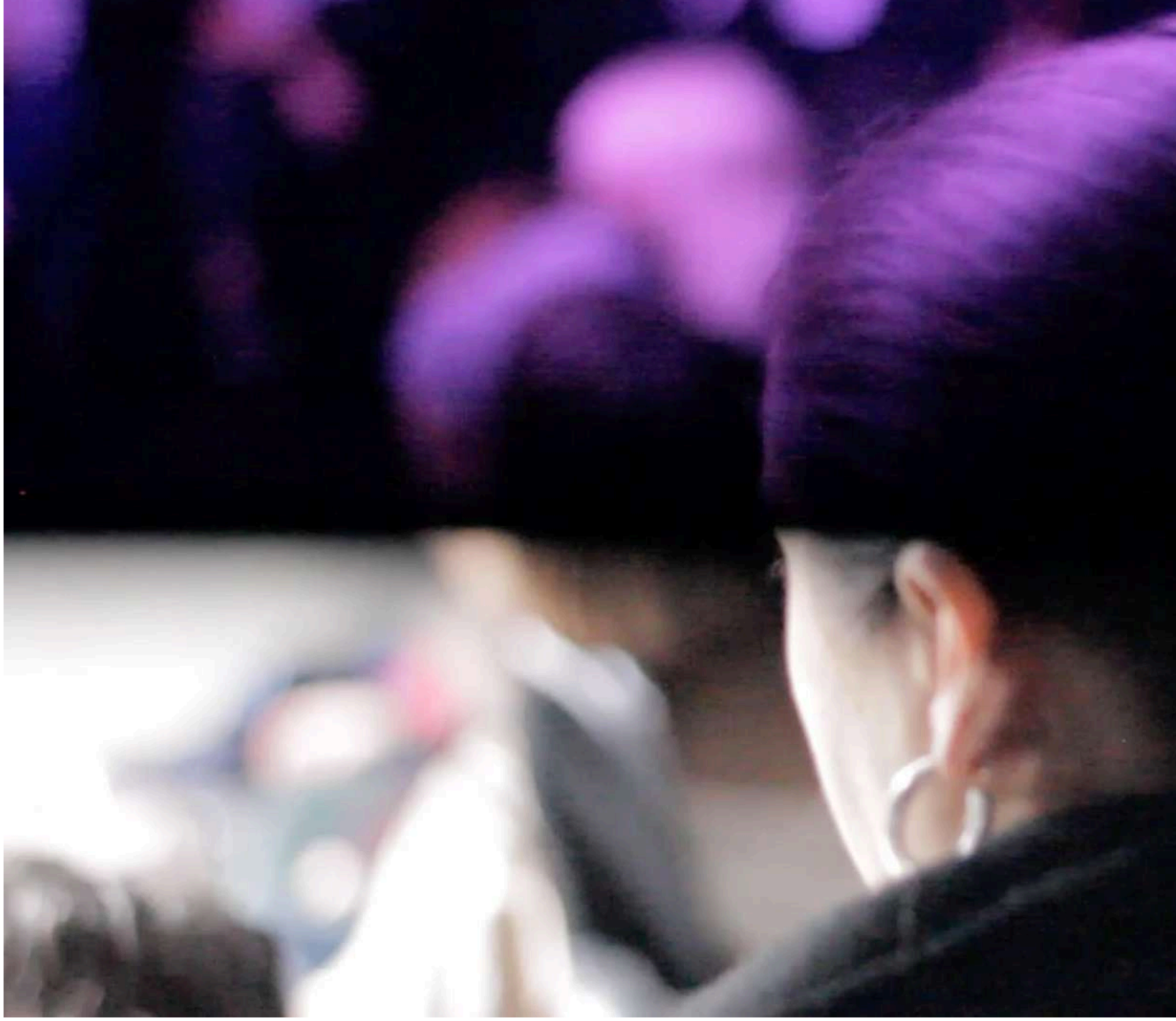
Performance commissioned by CIRCA Projects for *Festival of the Not.*

Performance using intelligent and other light fixtures, contact microphones, speakers.

The use of light - from a lamp or lighting fixture in other works - here functions as an analogy for affective relationships. In this work lights are used for their affective qualities and can be understood similarly to projected moving image but made abstract.

***Kim Coleman's performance OHMMG opened the festival. A lone computer-controlled stage lamp rotated slowly, lighthouse-like, a greenish light casting a narrow beam across the space and illuminating one portion of the audience – seated in a circle – at a time. Faces, many familiar, some not, appeared briefly: eyes blinded and shut, heads inclined; or else a confrontation, lids narrowed into the light; preparing a face to meet the faces that you meet, as TS Eliot had it. Here was a masquerade; a reflexive introduction which set up an exchange between viewer and apparatus, revelation and obscuration, framing its audience not as observers but as protagonists – and indeed as it played out, the lamps themselves as agents; lonely dancing robots high on digital affect. And in many ways, though the [festival] was rich and nourishing, it never transcended this moment which depended as much on its position in the programme as on a certain brilliance in Coleman's schema.***

Art Monthly Feb 2019.



Still from live performance. Photo: Giles Bailey

# Aphelion Slip for Block Universe (2017)

Kim Coleman, Zoë Poluch and Cara Tolmie

*Aphelion Slip* is a performance in which the audience is invited to witness a shared practice created by three collaborators each working within their respective lexicon of light, sound or movement.

The work functions as a testing of visibilities, audibilities and compatibilities between flesh and electric bodies. Within the micro-climate of the performance, stage lights become performing bodies in their own right, with sensual, slight, awkward and stammering personalities and temperaments –not the spectacular, smooth and commanding roles they commonly have within large-scale concerts and performances. The bodies of Zoë and Cara concurrently undertake a perpetual back and forth practice. Sometimes the flesh bodies are stroked by the light emitting from the electric bodies, other times the performers' hands physically caress, touch and support the light bodies. However, neither body exist for the sake or promotion of the other and - as a result - each move in and out of visibility and attention over the duration of the work. Within the landscape of *Aphelion Slip,* visibility is de-centered as the priority.

Live work commissioned by Block Universe festival, London. Funded by The Embassy of Sweden and Block Universe.

Production still: Arron D

# Players at Frieze Projects, Frieze London (2009)

Players was a portrait of Frieze London in the form of a panoramic installation in the round, created live throughout the duration of the fair. Controllable CCTV cameras were positioned across the site, feeding into a hexagonal viewing booth. The projected video bounced off an array of coloured mirrors, leaving visitors saturated in aestheticised views of the exposition, transforming it into a mise-en-scene incorporating artworks, unwitting fair goers, gallerists, artists, and staff. The spectacle was manipulated by the artists from a backstage location, who mixed between feeds, and zoomed in and out. The fair appeared as if seen through a digital camera obscura crossed with a Claude Glass. This inverted view toyed with the strange and complex carnival of the art fair which became subject to and of the work - allowing for consideration of this already otherworldly environment and meditation on what or who is to be scrutinised and what is not. Players was a work coauthord with  Jenny Hogarth.

Photo: Polly Braden