

## Imogen Stidworthy - *Sacha* - January 19 - February 16

Attachment Space: Andrei Roiter



*Sacha*, 2011-2012, 5'00 HD video with 3-channel soundtrack, projection.

**Imogen Stidworthy (1963, London) works with the voice and language, which she approaches as physical and spatial material. She is interested in the borders of language; much of her work is concerned with how we are positioned and how we locate ourselves physically and culturally, through the voice. For her second exhibition at AKINCI, Imogen Stidworthy presents the installation *Sacha*.**

*Sacha* reconfigures elements from Stidworthy's larger installation, (.) (Matts Gallery 2011). *Sacha* focuses on the figure of Sacha van Loo, whose job of listening to and transcribing wiretap recordings places the voice within the legal framework of auditory surveillance. Having been blind since birth, for him the world is understood mainly through sound; fluent in seven languages, he recognises many different accents and dialects. The intensity with which he listens connects him to others with unusual sensitivity, while in his job as a wiretap analyst for Antwerp Police, this power becomes part of a bureaucratic process of determining guilt or innocence. He reads into the voice to seek out hidden codes and intentions and identify suspects, blurring the borders between private and public space.

In the installation *Sacha van Loo* is seen working on a voice recording, apparently in Russian. A splinter of fiction enters the scenario through a passage from Solzhenitsin's novel 'In the First Circle'. In this story, a group of imprisoned Soviet scientists and linguists are commanded by Stalin to develop a voice scrambler to protect Stalin's personal telephone line, and a voice-printing machine which will enable the KGB to identify people through wiretap recordings of their voices; one machine to undo sense and one to construct it.

3D laser scan sequences show glimpses of a back-alley and city trees. The technology behind the images is based on sonar and a principle closer to hearing than to vision, in effect not so much an optical representation as an infinitely detailed mapping of the terrain.

Stidworthy's work has been exhibited in large-scale exhibitions such as Busan Biennale (2012), October Salon (2011), Thessaloniki Biennial and Documenta 12 (Kassel, DE), (2007), and solo shows at Matts Gallery London: (2011, 2003), The Arnolfini, Bristol, AKINCI, Amsterdam and Kunstpavillon, Innsbruck (2010-11). Stidworthy has curated two major exhibitions: 'In the First Circle', in collaboration with Paul Domela, at Fundació Antoni Tàpies, Barcelona (2011-12), and 'Die Lucky Bush' at MuKHA, Antwerp (2008). She has been shortlisted for several awards including the Jarman Award 2011, Becks Futures 2004 and The Northern Art Prize 2008: in 2008 she won the Liverpool Art Prize and in 1996, the Dutch Prix de Rome for Film and Video. Her work is in public and private collections, among others Centre Georges Pompidou, Paris; FRAC Bourgogne, Dijon, MuKHA, Antwerp and Fries Museum, Leeuwarden. Stidworthy is represented by Matts Gallery, London and AKINCI Amsterdam.

Credits:

With Sacha van Loo

Camera, sound and video editing: Imogen Stidworthy

3D laser-scanning: SEP Engineering, UK

**In the attachment space, we present an installation by Andrei Roiter (Moscow, 1960). The works in this presentation, titled *Dream Factory* and *Old Optimism*, refer ambiguously to past visions of the future, a theme the Russian artist returns to frequently in his oeuvre.**

Andrei Roiter (Moscow, 1960) studied at the Institute of Architecture in Moscow. In early 1990, Roiter relocated, dividing his time between Amsterdam and New York. Among the more notable exhibitions were Basel Kunsthalle, San Francisco Museum of Modern Art, Ludwig Forum in Aachen and Kunsthalle Recklinghausen, Germany. His recent solo exhibitions include: Gisele Linder Gallery, Basel (2013), Jack Hanley Gallery, New York (2012), Solothurn Art Museum, Switzerland (2011), Regina Gallery, Moscow (2011), Stedelijk Museum, Schiedam (2010), Stedelijk Museum, 's Hertogenbosch (2010). Upcoming: "12+12 Project", Van Abbemuseum, Eindhoven, Netherlands.