

# JARMAN AWARD

Film London Jarman Award 2020



Artists' Moving  
Image Network

## Film London Jarman Award 2020 Shortlisted Artists

Michelle Williams Gamaker  
Hannah Quinlan & Rosie Hastings  
Jenn Nkiru  
Project Art Works  
Larissa Sansour  
Andrea Luka Zimmerman

### Jury

Iwona Blazwick OBE  
Director, Whitechapel Gallery

Shaminder Nahal  
Commissioning Editor (Arts and  
Factual), Channel 4

Heta Patel, Artist, winner of  
Jarman Award 2019

Tyrone Walker-Hebborn  
Director, Genesis Cinema

Andrea Lissoni  
Artistic Director, Haus der Kunst  
and Film London Board Member

Chaired by Film London Artists'  
Moving Image Network (FLAMIN)

### About the Jarman Award

The Film London Jarman Award recognises and supports artists working with moving image and celebrates the spirit of experimentation, imagination and innovation in the work of UK-based artist filmmakers. The Award is inspired by visionary filmmaker Derek Jarman, and is presented in partnership with the Whitechapel Gallery and Genesis Cinema.

The previous Jarman Award winners are: Luke Fowler (2008), Lindsay Seers (2009), Emily Wardill (2010), Anja Kirschner & David Panos (2011), James Richards (2012), John Smith (2013), Ursula Mayer (2014), Seamus Harahan (2015), Heather Phillipson (2016), Oreet Ashery (2017), Daria Martin (2018) and Heta Patel (2019).

## Welcome

With the impact of COVID-19 being felt so deeply by artists and exhibitors, we are more proud than ever to present this year's Jarman Award shortlist and to champion this important body of original work, that questions and articulates the world around us. We would like to congratulate all the shortlisted artists and thank our funders, Arts Council England, as well as returning partners Whitechapel Gallery and Genesis Cinema for all their vital support.

Given the current climate, it is important to raise artists' profiles, to stress the cultural and economic importance of the art form and to focus attention on the fantastic, ground-breaking work being made. We are thrilled to have the Patrons on board to champion the Film London Jarman Award. Their knowledge and experience will undoubtedly help to sustain both Jarman's legacy, and the legacy of artist filmmaking.



**Adrian Wootton OBE**

Chief Executive of Film London  
& the British Film Commission

## Film London Jarman Award Patrons

This year we are delighted to announce an esteemed group of artists, actors, screenwriters and musicians as the new Film London Jarman Award Patrons.



**John Akomfrah**

Artist and  
Jarman Award  
shortlisted 2014



**Terence Davies**

Screenwriter,  
director, novelist  
and actor



**Rupert Everett**

Actor, writer and  
director



**Dexter Fletcher**

Director and  
actor



**Hetain Patel**

Artist and  
Jarman Award  
winner 2019



**Tony Peake**

Novelist and  
biographer



**Tilda Swinton**

Actor



**Toyah Willcox**

Musician, actor  
and author

Each with a personal or professional connection to Derek Jarman, the Patrons' work and support will be crucial in the development and success of the Award, helping to introduce artist filmmaking to a wider audience.

## Michelle Williams Gamaker

Michelle Williams Gamaker works with moving image, performance and installation. Her practice is often in dialogue with film history, particularly Hollywood and British studio films. By restaging scenes to reveal their politically problematic, imperialist roots, her work enacts a form of 'fictional activism', which recasts characters originally played by white actors with people of colour. She combines scriptwriting, workshopping with actors, revisiting analogue VFX and producing props to create intricately staged films.

*House of Women* (2017)

16mm transferred to HDV, 14 mins

Part of Williams Gamaker's *Dissolution* trilogy, *House of Women* revisits the audition for the character Kanchi, the Indian dancer in Powell and Pressburger's *Black Narcissus*. The role went to the white English actor Jean Simmons who wore a racist make-up technique. The film restages the audition with actors who come face to face with the violence of the process. Auditioning only Indian ex-pat or first-generation British Asian women and non-binary individuals, the film re-casts a Kanchi for the 21st Century.



Michelle Williams Gamaker,  
*House of Women* (2017), film still

Courtesy of the artist; Tintype,  
London and Arts Council Collection

## Hannah Quinlan & Rosie Hastings

Hannah Quinlan and Rosie Hastings are an artist duo working in film, drawing, installation and performance. Their work examines the behaviours, history, politics and artefacts of LGBTQ culture in the western context, exploring how this culture is reflective of broader societal structures. Their collaborative practice uses film as part archive and research, and part cinematic experience with an expert use of sound, colour, and camerawork.

*In my Room* (2020)  
HD video, 17 mins

*In My Room* is shot primarily in Birmingham's gay village, once dominated by male-only-venues, now undergoing rapid gentrification. The film features a series of dance performances, and takes a critical look at male-only social and sex spaces. As the closure of gay venues exposes gay male culture to new challenges, the film is intended both as a provocation and a document of LGBTQ culture at a tumultuous time.



Hannah Quinlan & Rosie Hastings,  
*In My Room* (2020), video still

Courtesy of the artists; Arcadia  
Missa, London and Galerie Isabella  
Bortolozzi, Berlin

## Jenn Nkiru

Jenn Nkiru is an artist and filmmaker. Pushed through an Afro-surrealist lens, her practice is grounded in the history of Black music and the aesthetics of experimental film and international art cinema. Her work draws on the Black arts movement and the rich and variegated tradition of cinemas of the Black diaspora and their distinct experimentation with the politics of form. Her work blends elements of history, identity, politics, music, documentary and dance.

*BLACK TO TECHNO* (2019)  
HD video, 20 mins

*BLACK TO TECHNO* follows the history of Techno music and asserts it not just as a musical gesture but as a philosophical, sonic and anthropological one: a model for the overcoming of alienation, the undoing of oppositions between the individual and the means of production. As Nkiru calls it, the film is a 'cosmic archaeology' which deeply explores and excavates the layers bound within this unique sound.



## Project Art Works

Project Art Works' collaborations, projects, events and studio actions challenge societal definitions of care, creative intent, value, communication and identity. Their programmes evolve through studio practice and radiate out to the cultural and care sectors. Work is made visible through projects, collaborations, exhibitions, co-commissions, films, publications and digital platforms, increasing neurodiverse representation in programming, and deepening understanding and visibility.

Personalised and holistic studio environments are recreated wherever a project takes place. The studio is a place of level hierarchy where events and happenings unfold revealing the lived experience and qualities of all those involved. Artists and makers work together in purposeful collaboration using total communication that utilises gesture, sound, signing and empathy and as such is an expansive rather than reductive form of connection.

### *Illuminating the Wilderness* (2019)

16mm film transferred to HD video, 38 mins

*Illuminating the Wilderness* is a collaborative project that follows neurodivergent artists and makers, and their families and support teams, investigating a Scottish glen. The film reveals the fluidity of roles and interactions between this unique and itinerant community away from the barriers they face in their everyday lives.



Project Art Works, *Illuminating the Wilderness* (2019), video still

Courtesy of the artists

## Larissa Sansour

Larissa Sansour works mainly with film, and also produces installations, photos and sculptures. Central to her work is the dialectics between myth and historical narrative. Born in East Jerusalem, Palestine, her recent work uses science fiction to address social and political issues.

*In Vitro* (2019)  
4K video, 28 mins

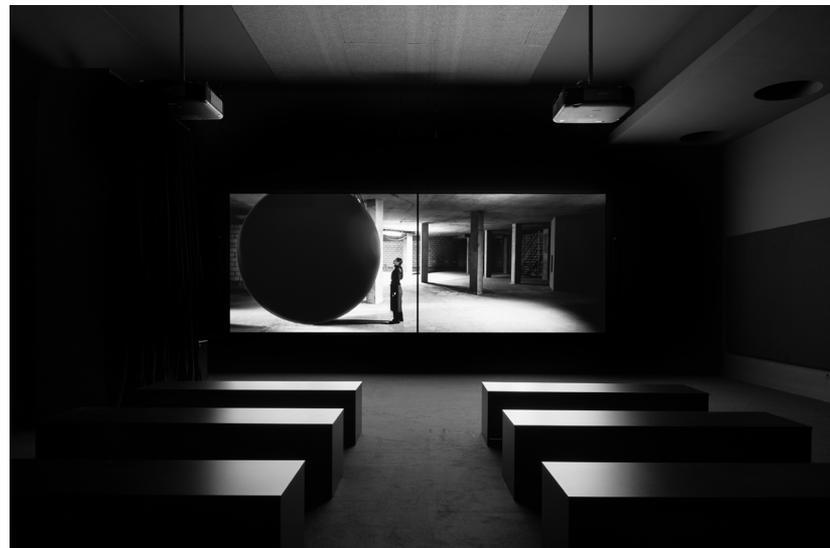
*In Vitro* is a 2-channel black and white sci-fi film set in the aftermath of an eco-disaster. An abandoned nuclear reactor under Bethlehem has been converted into an enormous orchard. In the hospital wing of the underground compound, the orchard's ailing founder, Dunia, is lying in her deathbed as 30-year-old Alia comes to visit her. The talk between the two soon evolves into an intimate dialogue about memory, exile and nostalgia.

*In Vitro* was made on the occasion of 'Heirloom' by Larissa Sansour, an exhibition for the Danish Pavilion at La Biennale di Venezia 2019.

Curator: Nat Muller

Commissioner: Danish Arts Foundation: Lisette Vind Ebbesen (chair), Peter Land, Charlotte Fogh, Jane Jin Kaisen and Søren Assenholt

Supporters: Beckett-Fonden, The Obel Family Foundation, Knud Højgaard's Fond, Otto Mønsted's Fond, 15. Juni Fonden, Arab Fund for Arts and Culture, Barjeel Art Foundation Art Jameel



Larissa Sansour, *In Vitro* (2019),  
installation view at the Danish  
Pavilion, Venice Biennale 2019

Courtesy of the artist  
Photo by Ugo Carmeni

## Andrea Luka Zimmerman

Andrea Luka Zimmerman is an artist, filmmaker and cultural activist whose engaged practice focuses on marginalised individuals, communities and experience. It employs imaginative hybridity and narrative re-framing, alongside reverie and informed waywardness. Creative approaches include long-term observation, intervention, re-enactment and the use of found / archive materials, grounded in an honouring of lived realities. Alert to sources of radical hope, this work prioritises an enduring and equitable co-existence.

*Civil Rites* (2017)  
HD video, 28 mins

*Civil Rites* is a cine-poem which takes Martin Luther King's 1967 speech, given on receipt of his honorary doctorate from the University of Newcastle, as a starting point. It explores how the core themes of poverty, racism and war continue to haunt our lives. Newcastle residents offer their responses to these themes. Their voices act in dialogue with sites of resistance from across the Tyneside region. It seeks to learn what has changed (or not) in the lives of people in Newcastle today.



## Graphic Design, Regular Practice

[filmlondon.org.uk/flamin](http://filmlondon.org.uk/flamin)  
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