



wings of apprehension

Lisa is an artist whose work crosses the disciplines of film, sculpture, installation, photography and digital practices. She is course leader and Senior Lecturer on the Contemporary Arts BA(Hons) degree.

She has undertaken residencies and shown across Europe and in the USA. Her films have been shown in The Athens Video Art Festival (2007), Siberia International Film in London (2007), The Olympolis Project, Greece (2008), Art Tech Media Festivals in Puerto de la Cruz, Tenerife and Cordoba, Spain (2008), and her film *The Emperor of The Moon* (2006) was presented as part of *Purescreen* (2008) at The Castlefield Gallery, Manchester. Stansbie's films were selected in 2009 by The Window, University of Auckland Gallery, for an online exhibition *Hackamore* (2009) curated by Anna Parlane, as part of The Text Festival, Bury UK (2009) and for the group exhibitions *Pan-demonium* (2009) at the AC Institute, New York and *InCounter* (2009) at Campbell Works, London. Her recent solo show (2009) at Vyner Street Gallery London, titled *The Wings*, consisted of a fictional bar described in her earlier narrative film *Apprehension* (2007).

Stansbie has contributed to a number of conferences/symposia and publications including Telling Stories Symposia at Loughborough University, her paper 'Connecting the Unconnected' published as part of *Telling Stories: Countering Narrative in Art, Theory and Film* (2009). The 'Fluid Archives' (2009) paper was given at the *Thinking About Things: Interdisciplinary Futures in Material Culture conference*, University College Dublin. Her work has also been published in three editions of the online contemporary art project www.slashseconds.org.

Stansbie co-founded (2009) and co-edits (with Derek Horton) the online magazine project *Soanyway* (www.soanyway.org.uk).



Lisa's research draws on the notion of *multiplicity* as defined by Italo Calvino (1988) "*Whatever the starting point the matter spreads out and out, encompassing ever vast horizons, and if it were permitted to go on further in every direction, it would end by embracing the entire universe*".

The research investigates the implications and possible uses of multiplicity in devising strategies to generate art works. The work uses the Internet as an unedited and chaotic information source to generate a continuing series of associations constructed into an ever-expanding digital archive (that functions as a web site). The Archive (2005 onwards) is then used as the basis for the creation of new film and material-object based works that stem from individual archive 'entries'. Search engines are also used to generate seemingly random associations between images and text and act in this way as co-authors in the early stages of the production. This results in a hybrid approach to digital (immaterial) and material visual practices.

Her methodology has evolved and focussed on systems of multiplicity for the creation of work, whereby work is created from work, and continually hacked and re-presented in different formats within material (gallery) and digital (online) spaces. Lisa's interest in online practice as a site for presenting work is shown through various recent

digital projects. The research has also required an interrogation of how 'site' can impact upon the fluid relationship of the audience/user/viewer in the reception of the work. This has been tested extensively for example with the film work *Apprehension* (2007) which has been shown in differing sites from online projects, film events and festivals, non-traditional spaces (Olympolis Project 2008 in Greece), gallery settings and exists sited within The Archive itself. The film is also placed as the central link within the later described installation *The Wings* (2009).

In 2009 she co-founded soanyway.org.uk an online magazine project themed around notions of storytelling www.soanyway.org.uk. "*Soanyway is a repository for words, pictures and sound that tell stories. We interpret the idea of a 'story' very openly, in relation to fact and fiction, narration or implication, and structure or a lack of it. And we regard most history, theory and critique as stories about stories*".

Soanyway is published from artist submissions and currently has 73 international artists contributing to the project, many of whom are internationally renowned. The project reflects an ongoing interest in experimental narrative writing systems. The film works *The Emperor of The Moon* (2006), *The Cloud Collector* (2007), *Apprehension* (2007) and *The Messenger* (2008) all draw on precedents in literature, such as

Borges, Calvino, the OuLiPo group, Burroughs and others. These film works are constructed initially from written narratives using a rule based system, which are then developed into film works.

"*Borges' nightmare invocation of the library in his 1962 short story The Library of Babel, where characters live and die in the endless Library, searching in vain for a mythical code which will give meaning to the gibberish in the books, resonates with Stansbie's suggestion that the attempt to find meaning in a cacophony is an intrinsically human gesture. Her repeated reference to written fiction, both as source material and narrative style, alludes to the notion that there is truth to be found within fiction and sense within nonsense. Readers of fiction and viewers of art approach texts with interpretive intent: prepared to decode, decipher, deduce and figure out, they anticipate obliqueness of meaning and underlying truths. Re-curating information, connecting the baffling and senseless, the arbitrary and illogical, Stansbie reveals the human capacity to make sense.*" Anna Parlane (2008).

Lisa's recent solo show (2009) 'The Wings' at Vyner Street Gallery London consisted of the construction of a fictional bar described in her earlier narrative film *Apprehension* (2007). This work is sited somewhere between an installation, a stage set and an elaborate frame within which to view the original film. It marks a significant departure in her work

into a larger-scale manipulation of space and materials as a result of connections from the film works. It also creates a continuing sense of distance from *The Archive* (2005 onwards) through connective threads that enable work to multiply from earlier works.



Lisa Stansbie