



Birgitta Hosea

Holes

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ASIFAKEIL @ Q21

ASIFA Austria

MuseumsQuartier, Vienna, Austria

Artist's statement

A hole is an absence, a lack.

Consequently, this project was intended to be an open work, so that each person who sees it might form an interpretation of their own that fills the gap as an act of collaboration between artist and viewer. But *Holes* was not made in a vacuum. It was made in a very particular context during which I was processing many ideas that find expression in the work.

The project was originally inspired by archival research in the Bill Douglas Cinema Museum's collection of pre-cinematic toys:

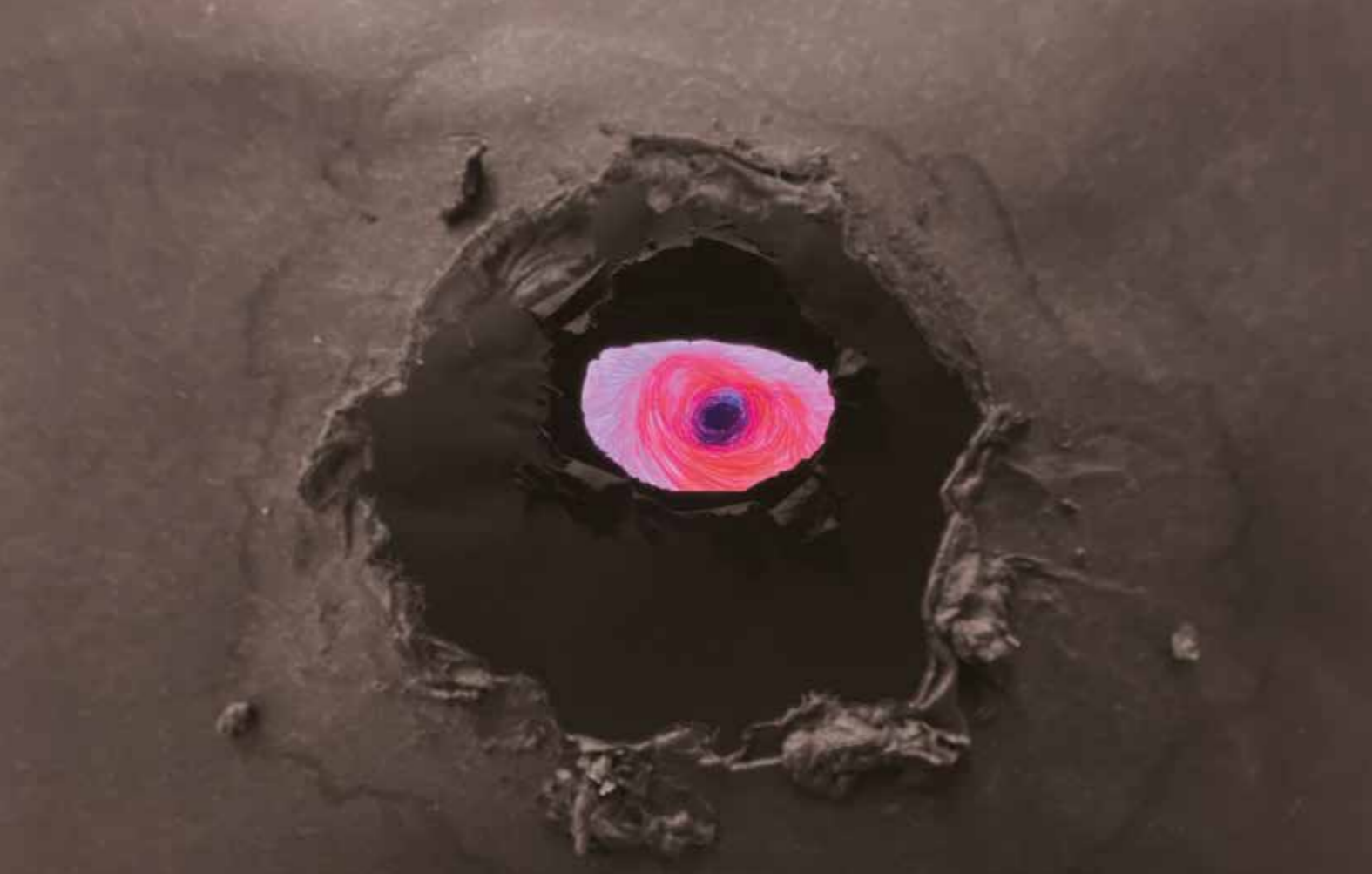
the result of a long-standing interest in moving image devices from before cinema was invented that might herald new ways to display and experiment with moving images in our post-cinematic, digital era of expanded animation. This archival research rekindled an interest in the mechanics of the gaze and its fetishization in the cinematic apparatus as theorized by psychoanalytic film studies. This is the second project exploring voyeurism that I have made in a peepshow. The first was *Out There in the Dark (2008)*, a live performance with projected animation. *Holes* also follows on from a number of different works on paper that I have made with spaces cut out

to represent absence rather than presence, such as in my exhibition *Erasure (2018)*.

In the *Holes* installation, the whole ASIFAKEIL gallery is turned into a giant peepshow. The abstract animation that can be seen through the peepholes was made by hand under strict conditions of lockdown during the global pandemic of 2020/21, when time stood still and the future was momentarily cancelled. Cut off from other humans, longing for physical contact yet terrified of getting infected, I returned to traditional methods of making animation, using oil pastels, milk, ink, lipstick, pomegranates and animating

these different substances under the rostrum camera. Processes included hand drawing, finger painting, After Effects and a microscopic camera. Shut up alone in the studio, I was able to touch and make contact with the paper and materials as I created the images. I imagined going on a journey through a human body. In the finished installation, you, the viewer, are invited to identify with my desire and to follow the journey of my hand drawing, touching, caressing and travelling deep inside a female body.

Birgitta Hosea, November 2021

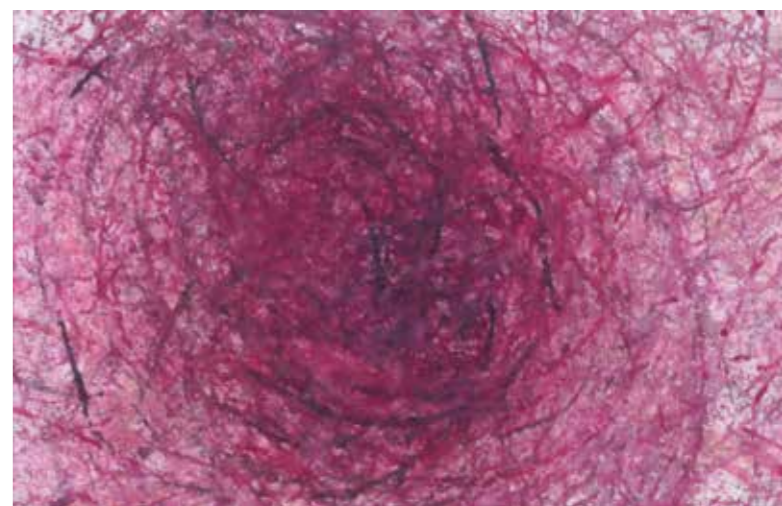
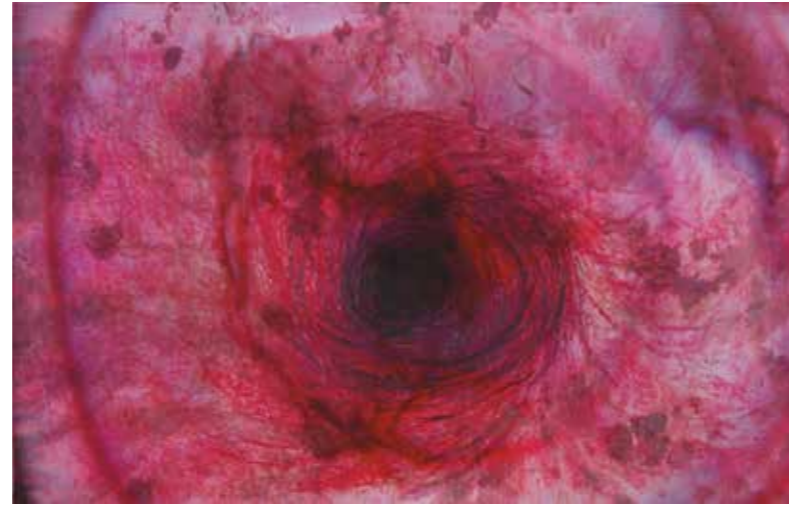
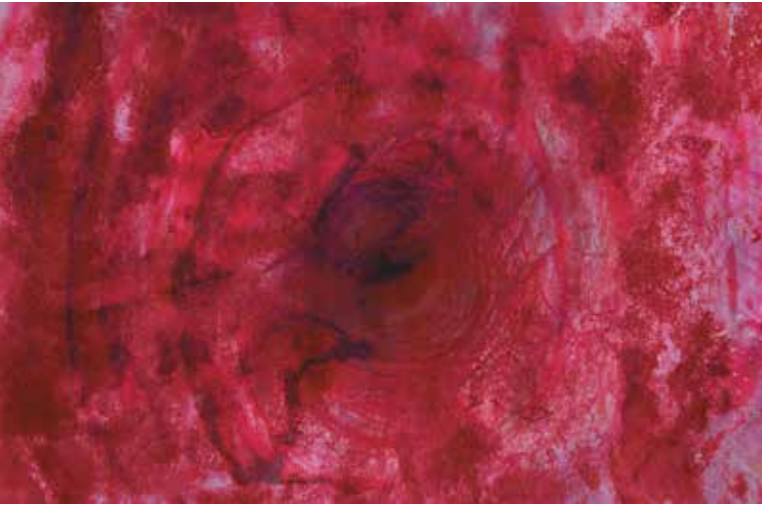
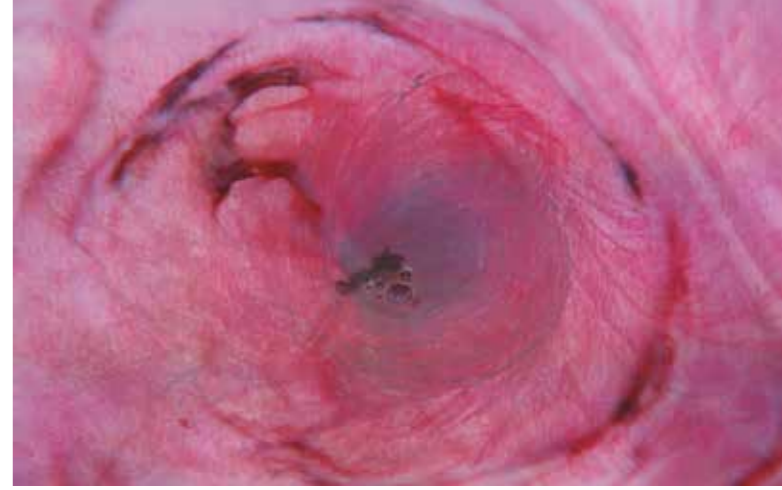
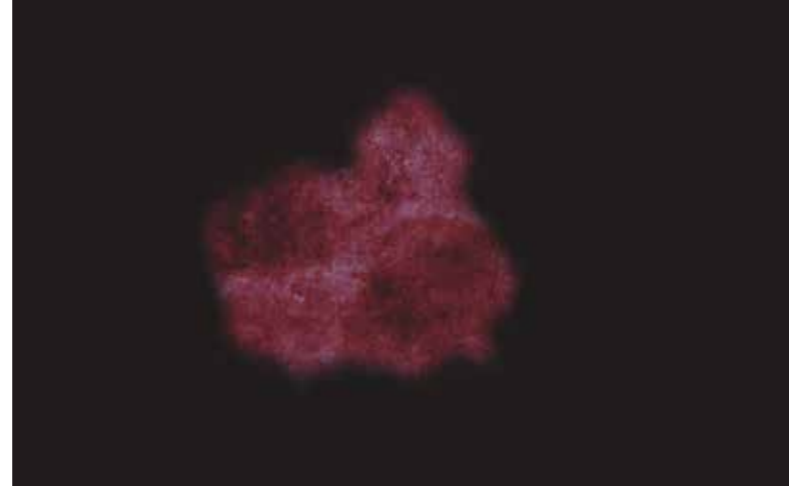
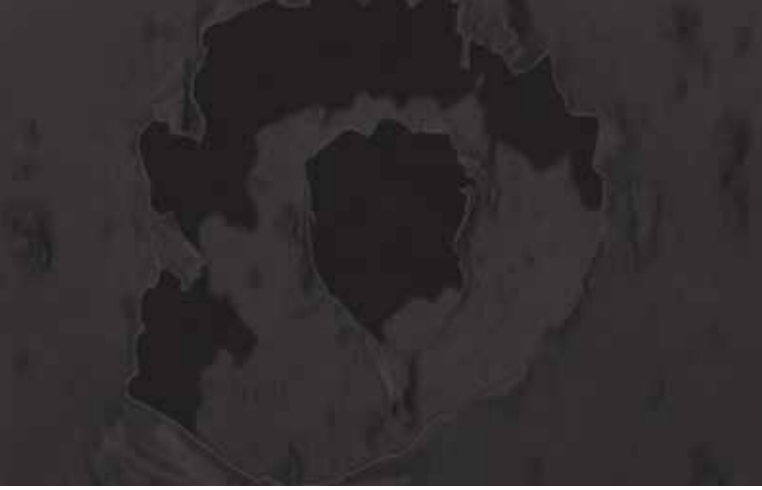


Holes, studio mock-up, November 2021

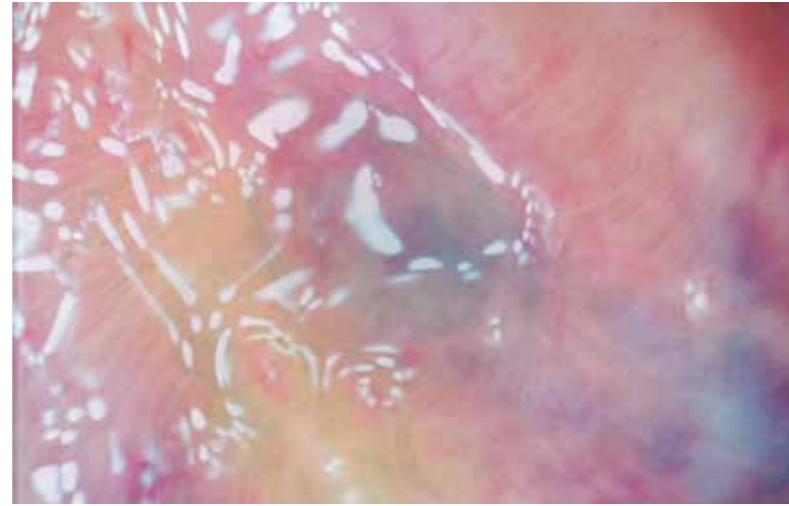
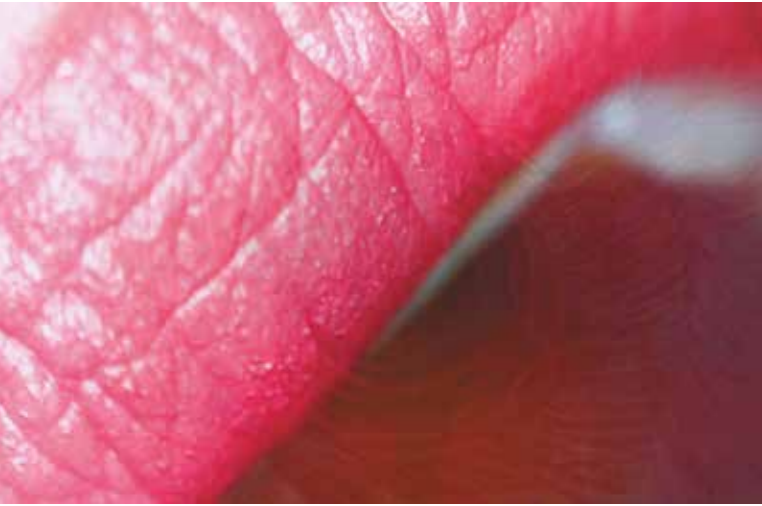
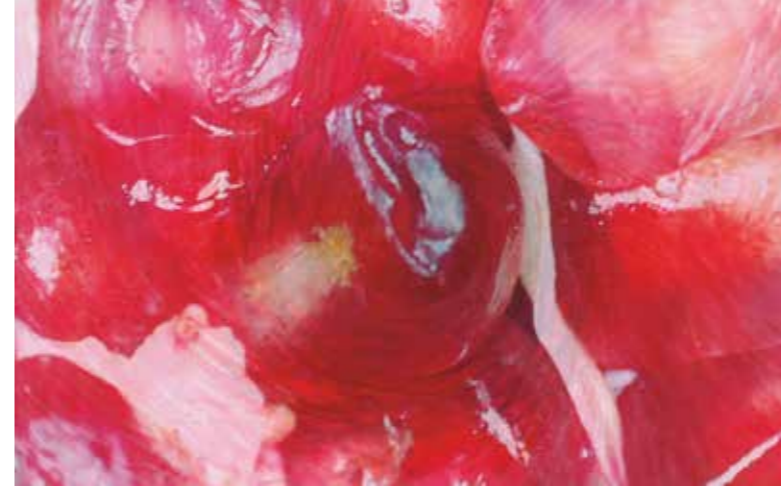




1:10 Model of *Holes* installation in ASIFAKEIL, December 2019



Holes (2021), stills: oil pastels, milk, ink, washing up liquid, lipstick, pomegranates; 05:30 8



Holes (2021), stills: oil pastels, milk, ink, washing up liquid, lipstick, pomegranates; 05:30 10



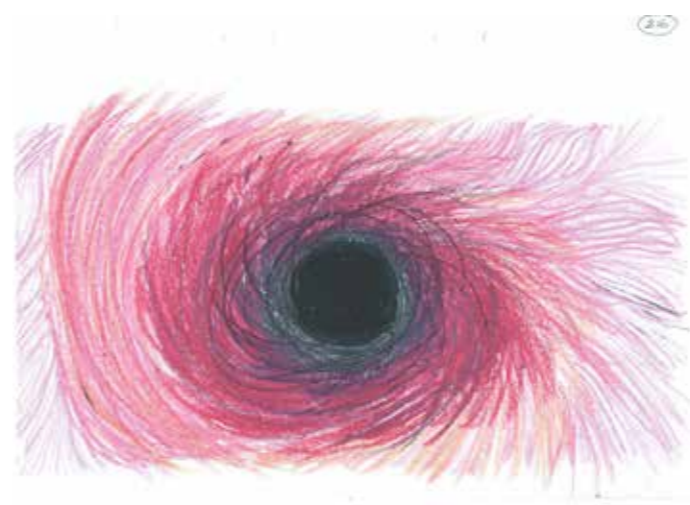
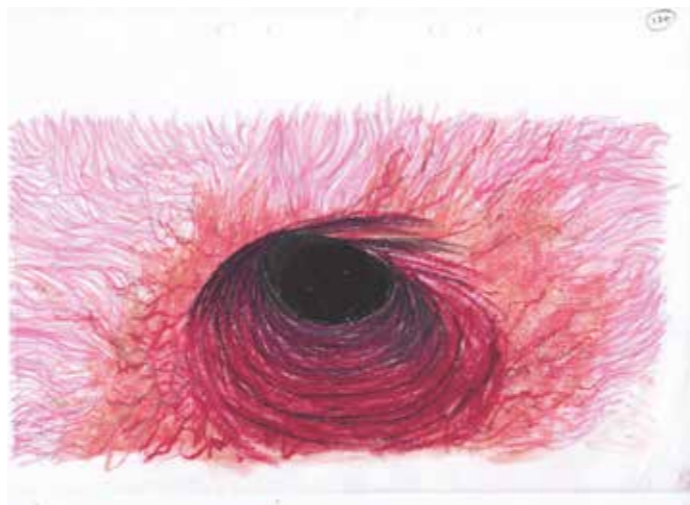
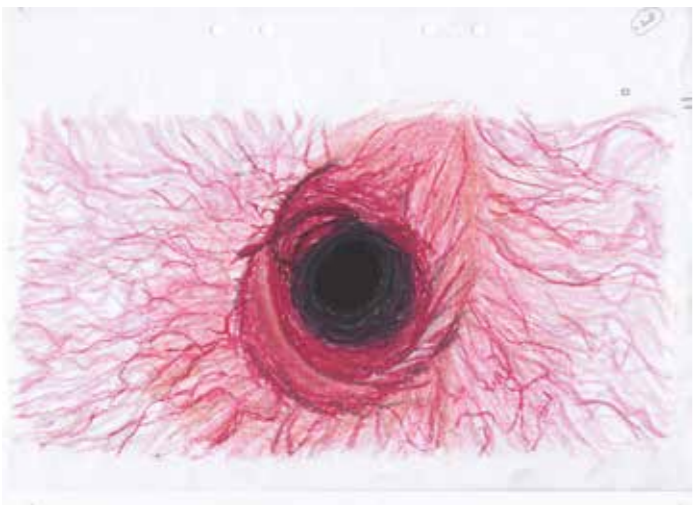
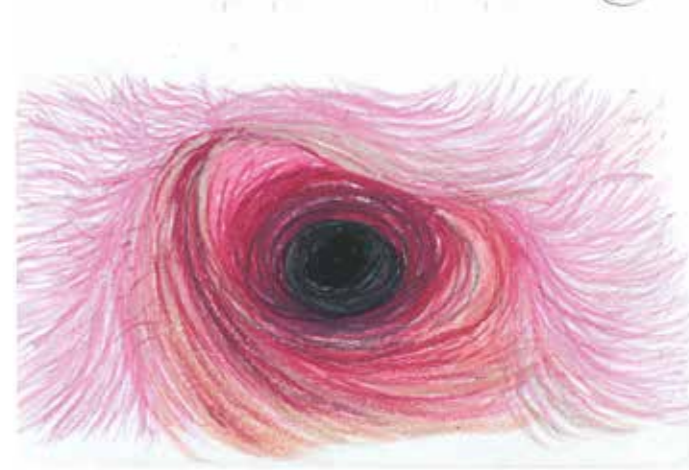
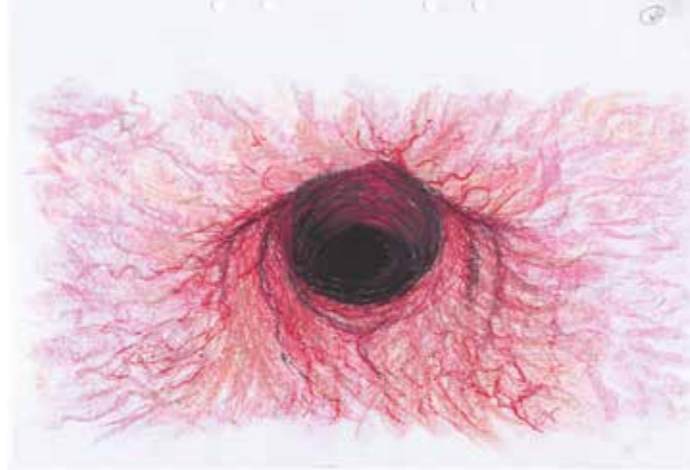
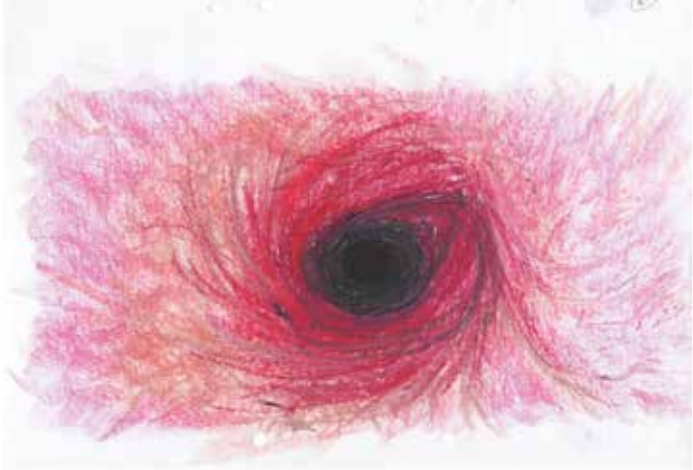
Fingered Rose (2021), production drawing: oil pastel; 420 × 297mm

12



13

Fingered Rose (2021), production drawing: oil pastel; 420 × 297mm



Holes (2021), production drawings: oil pastel on paper; 297 x 210mm

Holes (2021), production drawings: oil pastel on paper; 297 x 210mm



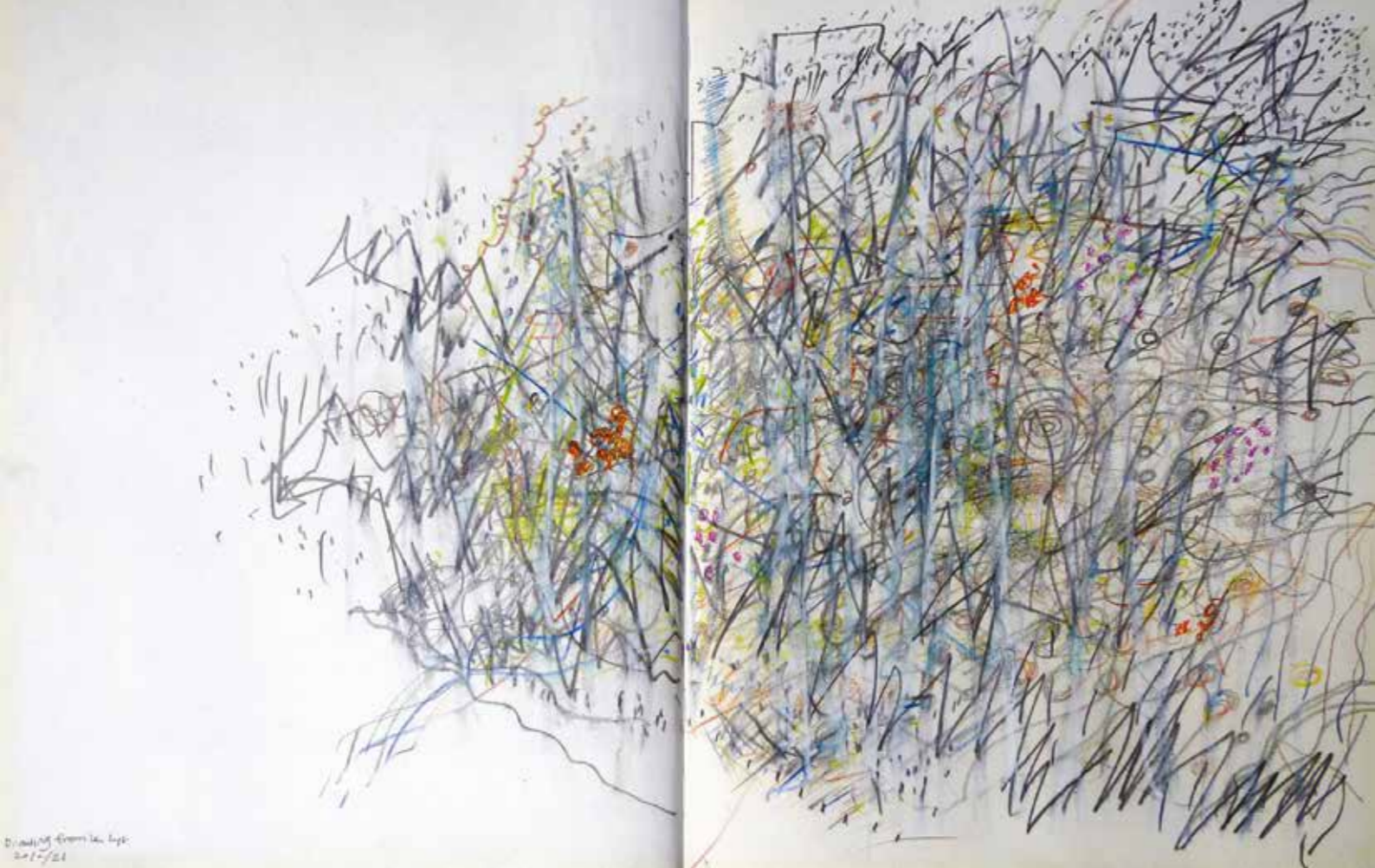
After Jordan Belson (2021), research drawing: oil pastel on paper; 420 x 297mm

16



After Jordan Belson (2021), research drawing: oil pastel on paper; 420 x 297mm

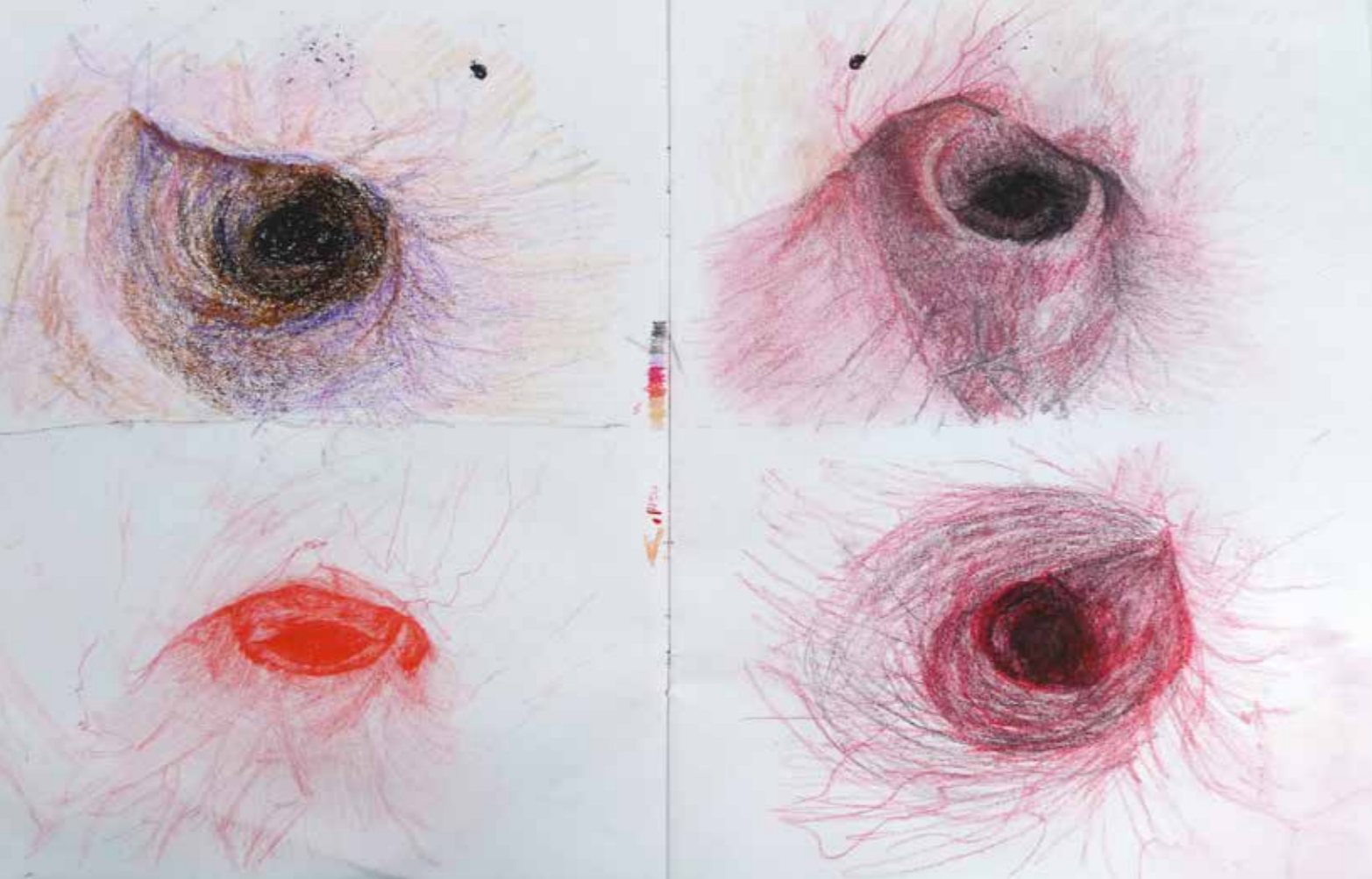
17



Drawing from Len Lye (Feb 2021), research drawing: Conté pencil, oil pastel; across 2 x A3 ¹⁸



¹⁹ *Drawing from Len Lye (Feb 2021), research drawing: oil pastel; 297 x 420mm*



Endoscopy (March 2020), style tests: Conté pencil, wax crayon; across 2 A4 pages

20



Endoscopy (March 2020), style test: oil pastel; 210 x 205mm

21



Studies of rocks (2020/21), research drawings: ink, water soluble pencil; across 2 A4 pages ²²



23

Studies of rocks (2020), research drawings: ink, graphite; across 2 A4 pages

Birgitta Hosea

Born 1965, Edinburgh, Scotland.

Nationality: British/Swedish.

Based in London, UK.

Before doing her practice-based PhD in animation as a form of performance at Central Saint Martins, UAL, Birgitta Hosea studied drama, film and theatre design at Glasgow School of Art and Glasgow University followed by computer animation at London Guildhall University. Her work has been collected for the Tate Britain and Centre d'Arte Contemporain archives and received an Adobe Impact Award, a MAMA Award for Holographic Arts and an honorary fellowship of the Royal Society of the Arts. Currently Professor of Moving Image and Director of the Animation Research Centre at the University for the Creative Arts, Farnham,

Hosea was previously Head of Animation at the Royal College of Art and prior to that at Central Saint Martins. She has written a number of publications on experimental animation and drawing.

Her practice seeks to imagine ways to expand animation both conceptually – through deconstructing conventional ideas about animation and digital technology – and in practice – by expanding animation out of the screen and into the present moment through durational images, live performances, immersive installations and short films. In seeking to expand animation, she has

conducted extensive research into media archeology and pre-cinematic devices. As it does not often take the conventional form of an animated film but rather applies what she calls 'animation thinking' to a mixture of other disciplines in a post-medium context, she has coined the terms 'post-animation' and 'para-animation' to describe her practice. Combining experimental drawing, projection technologies, spatial construction and performance art, Hosea's practice explores animism: the vital spark of movement that brings the still and lifeless into motion.

Hosea is also interested in how human movement - gestures and actions - lead to the construction of identity: in particular the performance of gender identity (cf Judith Butler). Her work questions how embodied experience can be represented and, in particular, the lived experience of having a female identity. Themes include sexuality: *Hot Pussy* (1993); performing 'femme' identity: *Dog Betty* (2007); confronting the voyeuristic male gaze: *Out There in the Dark* (2008); feminism and the spirit world: *Medium* (2012); visualising domestic labour: *Erasure* (2018); reclaiming the night: *dotdot dash* (2018) and desire: *Holes* (2021).

Exhibitions

Selected Solo Exhibitions

- 2018 *Erasure*, Hanmi Gallery, Seoul, Korea
 2016 *Erased*, Whelkboy Gallery, Folkestone
 2010 *Chatter*, Cinematic Arts Gallery, USC, Los Angeles, USA
 2004 *Visitation*, St Pancras Church, London.
 1996 *Virus*, World AIDS Day Exhibition, Globe Centre, London
 1993 *Hot Pussy*, The Edge Gallery, London.

Selected Group Exhibitions and Festivals

- 2021 *Performance Drawing 2021*, Centre for Recent Drawing, London
Pareidolie Salon international du dessin contemporain, Marseilles
Temporal Drawing, Drawing Research Network, Loughborough University
 2020 *Gender*uck*, National Gallery X
The Epic of the Trails, Pavillion of the Arsenal, Paris
Milieu and Moment Dimension, Zhejiang University School of Art and Design, China

- The Trojan Donkey*, Facebook Live performance art event
Beg, Steal, Borrow, Bermondsey Project Space, London
 2019 *Metamorphosis*, Red Square Museum, Shenzhen, China
In The Dark, Cello Factory, London
 2017-9 *Empire II: Age of Anxiety/After Extinction/VOID*, UK Collateral at 57th and 58th Venice Biennales; Art Brussels; Unit 1 Gallery, London; SPEKTRUM, Berlin; Haus Gallery, Estonia; Oaxaca Museum of Contemporary Art, Mexico
 2018 *Inspirallondon*, Night Walking North Kent Festival and London as Park City festivals
 2017-8 *Longitude and Latitude*, Chengdu Museum of Contemporary Art, China
 2017 *Karachi Biennale*, Theosophy Society, Karachi, Pakistan
 Screenings: Holland Animated Film festival, Utrecht; Canterbury AniFest, UK; AnimFest, Athens; Mzansi Women's Film Festival, South Africa; Libo International Animation Festival, China; Les Femmes Underground Film Festival, LA, USA; Eye Myth Festival, Vancouver; AntiMatter, Victoria, Canada; Locomocion, Mexico;

- Visionaria, Italy.
 2016 *51% Remember Her*, Tower Gallery, London
Beyond Noumenon. New Media Arts Centre, Sichuan Fine Arts Institute, China,
Markings, House of Illustration, London (with Foá, Grisewood & McCall)
 2015 *The Fall of the Rebel Angels*, 56th Venice Biennale
Mysterious Objects at Noon, Objectifs Centre for Photography and Film, Singapore; Art Lacuna, London (with Lynn Lu)
 2014 *Dans Ma Cellule une Silhouette*, Centre d'Art Contemporain, Paris, France (with Foá)
Over Time, Steve Lawrence Gallery; Thames Festival; National Maritime Museum, London
Drawology, Lanchester Gallery, Coventry (with Foá)
Seefar, Folkestone Triennial Fringe; Deptford X, London
Shadow Voices, Natavan Gallery, Baku, Azerbaijan
 2013 *Draw to Perform*,]Performance Space[, London (with Foá)
Living Film, no.w.here, London
 2012 *Exploding Cinema*, Goldsmiths, London
gHost IV, St John Church, London
Ghost Station, Bletchley Park (with Foá)

- 2011 *D R A F T*, Parasol Unit, London (with MK Palomar)
Brixton Calling, 198 Gallery, London
Papay Nights Festival, Orkney (with Foá, Grisewood & McCall)
 2010 *Mix 23 Queer Experimental Film Festival*, New York, USA
Animation Deviation, UWE, Bristol
Holographic Serendipity, Shunt, London
I Can't Even Draw Straight, BFI, London
Kinetica, P3, London
 2009 *Act Art 7*, Hidden, London
 UpStage 090909 Festival
line process echo repeat², Centre for Drawing, Wimbledon (with Foá, Grisewood & McCall)
 2007-4 Screenings: 1era Bienal Internacional de Performance, Santiago de Chile; Cosmic Zoom festival, Denmark; IBC, Amsterdam; Adobe Live, South Africa; Northern Exposure, Newcastle; Northern Exposure, Newcastle
 2003 San Diego Experimental Film Festival
 99-01 Screenings: Raya, Athens; Keigo Arts, Japan; LoveBytes, Sheffield; The Ikon Gallery, Birmingham; Chicago Underground Film Festival, USA; Raindance Festival, London; 291 Gallery, London

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ASIFA AUSTRIA
Association Internationale du Film d'Animation



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Blog: expandedanimation.net

Exhibition duration: 02/12/21 - 07/01/22

Opening reception: 01/12/21

Artist's talk at Under_the_Radar: 02/12/21

ASIFAKEIL @ Q21

ASIFA Austria

MuseumsQuartier, Vienna, Austria

www.asifa.at

ASIFAKEIL is ASIFA Austria's showroom at MuseumsQuartier Vienna since 2007.

Interfacing animation and fine arts more than 100 Austrian and international installations connected to animation have been presented in this unusual wedge-shaped booth located in the public corridor of Q21, a focal point of independent art at the MQ.

ASIFA Austria, a platform of innovative animation organises festivals, conferences, exhibitions, workshops, publications and more. It is the autonomic, national chapter of ASIFA, the Association Internationale du Film d'Animation.

