

Rachel Garfield

For Sometime Now

Rachel Garfield is an artist and a lecturer in Critical Studies in the Dept. of Art at Goldsmiths, University of London.

She works and lives in London. Her work explores the formation of subjectivity through video and writing.

The Royal College of Art awarded Garfield a PhD in Fine Art in 2004 entitled, "Identity Politics and Performativity: Encounters with Recent Jewish Art".

In her videos, she is interested in the role of narrative in the formation of subjectivity and in assumptions of the subject in relation to power, history and place. Using strategies that reference documentary, Garfield's videos uses clashes of image or narrative to tease out disjunctions and elisions within the representation of the subject.

These particularly involve a sense of out- of -place ness: whether tension between public and private; personal and social or past and present For example, "Maid in Korea", 2002 films the shadows on a door - the silent work of a maid who has to pass through hidden passages - juxtaposed with a visible and vocal male official in a government building – in this space that is both a home and a public site there is a further hidden privacy that is thrown into relief in the film and in "For Some Time Now", 2009 explores the contingencies of montage to force new meanings from incoherence. This video piece puts images from a range of places, both urban and rural together with snippets of memories from three interviews and found sound. This film speaks across

generations. The imagery is of a young family and the sound is from interviews of elderly men thinking back to their childhood in poverty. All is jarring yet creates a new poetry through new connections and meanings across time and place.

Here There Then Now, 2008

10 minutes

Rachel Garfield and Stephen Dwoskin

This video work is about the psychology of space at the intersection of lived experience. Rachel Garfield and Stephen Dwoskin engage in a conversation about the role of the artist in their generation and as each film the other in their own personal space(s) at home. The resulting video is a fragmented composite of these different elements. The piece is conceived as a four screen video projection installation: each projection constituting a notional wall of a room. The four screens play simultaneously and un-synchronised, thus creating new meanings through comparison, conflation and juxtaposition as the images and narrative shift and slide in a collision of subjective viewpoints.

Deep England, 2007

10 minutes

Deep England is an essayistic rumination on place, and the role of nostalgia in the desire for belonging. The film uses a bricolage of imagery that destabilizes through compositional awkwardness, camera shake and a merging of site and season through montage. It is set in the West Midlands and quotes from sources as wide ranging as a sonnet from William Shakespeare, the sociologist Zygmunt Bauman and the

film maker Jonas Mekas to explore exile, the rural and urban alienation through the symbol of a synagogue that is now closed and unused but owned by a Christian group.

***You're Joking, Aren't You?*, 2005/6**

4x2 minutes

A series of vignettes, where the actor recalls everyday racist incidences in different modes of address: he is acting his own experiences. These narratives that he has told and retold are edited together to reveal the processes of becoming and establish new meanings into the narration, thus calling into question notions of authenticity and hierarchies of victim-hood. This video installation is also in dialogue with Shirley Clarke's 'Portrait of Jason'.

***Unmade up*, 2002**

8 minutes

This video explores the contradictions of sexual attraction and the pressures of minority groups to marry within 'their' community in this case, specifically the Jewish community. The viewer alternately watches a woman listening to multi-layered dialogue of voices talking candidly about attraction to the opposite sex, and the same woman flirting with the camera. The dialogue is made up of snatches of conversations taken from a wide range of contributors. The video is multi-layered, poignant and often funny. The piece is shown with headphones which encourages an intimate relationship with the subject on screen, also wearing headphones and complicity with the effect of listening in to a secret conversation.

***So You Think You Can Tell* , 2000**

20 minutes

A video telling a story through the testimony of two women's lives in five chapters: - Background; Stepping in/stepping out; Men; The Children; Final Word. The video is of two interviews of women who have moved between two communities. Their journeys mirror each other and challenges assumptions regarding cultural purity and life choices. As the interviews develop, the women reveal attitudes that subvert expectation and orthodoxy more and more.

In *For Sometime Now* Garfield exhibits five video works from the last decade that form a developmental body of work exploring issues of community and the documentary form in art. The installation piece *Here There Then Now* (2008), is a collaboration with Stephen Dwoskin, an experimental film maker, born in New York, also living and working in the the UK .