

The logo for Daata Editions, featuring the word "daata" in a bold, lowercase, sans-serif font. The letters are white and set against a solid black rectangular background.The logo for the SUNDAY Art Fair, featuring the word "SUNDAY" in a bold, uppercase, sans-serif font. The text is white and set against a light green rectangular background.

Ambika P3, 35 Marylebone Rd
London, NW1 5LS
5–8 October 2017

Press release
25 September

Daata-Editions.com participates in SUNDAY Art Fair with a new mixtape of latest artists commissions including FlucT, Jeremy Couillard, Lu Yang and Toby Ziegler

Preview: 5th October 2017

6-8th October 2017

Ambika P3, 35 Marylebone Road, London NW1 5LS

Daata Editions is pleased to announce its participation in SUNDAY Art Fair, an annual contemporary art fair held in London which focuses on new and emerging artists and galleries from around the world. This year SUNDAY will showcase 25 international galleries and will be in collaboration with Artsy.

Daata Editions commissions, sells and exhibits artists digital mediums, video, sound, poetry and web. For sale in SUNDAY Art Fair, Daata Editions presents a compilation mix tape featuring digital and video artworks by FlucT, Jacky Connolly, Jeremy Couillard, Sue de Beer, Lu Yang, Toby Ziegler and artists sound works in *A-V* curated by Amanda Schmitt featuring Maria Antelman, Alexandra Drewchin, FlucT and Marina Rosenfeld.

Highlights include:

FlucT premieres their latest video artworks titled *The psychological thriller of Evidence*. The subjects of these short texts feature FlucT. The table of contents is in itself hermetic. In 6 episodes, Monica & Sigrid traverse the psychological thrill within the manipulative isolation of a game. They flaunt evidence in the effective nature of capital as it sings the absurdity of our behavior and our performativity. They include birdcages and bitches; the underlying systems that control us, warrior tactics toward empathy and the pregnancy of their relationship. *The psychological thriller of Evidence* can be considered a guidebook to the incessant questioning of reality that FlucT sees as the task of performance.

Jeremy Couillard presents *Suite for Absynth in D minus USB 1008* curated for Daata Editions by yours mine & ours gallery. Titles and digitally altered music from Bach's *Cello Suite No. 2 in D minor BWV 1008* form the backdrop for each environment where a rat duck man named Uncle Sad Bedroom travels through fantastical video game versions of different moons in our solar system trying to find his place. Through the lens of colourful futuristic and fantastical environments, Couillard's work often exposes the disconnect between the modern lived life and the desire for greater meaning and understanding - be it spiritual or sentimental.

Lu Yang's new commission titled *LuYang Interactive Hearse* links to the artist's recent work *LuYang Delusional Mandala*, referencing the Chinese text within the artwork, derived from Buddha's first teaching: 'like everything high will fall down, everything together will separate, all living things will die'. *LuYang Interactive Hearse* is an artwork of the artists own imagined funeral, a death portrait as a living animation, with the imagined dead artist's face smiling at you on both sides of hearses LED screen, while it moves along its ever-lonely journey.

Toby Ziegler's *The Genesis of Speech* comprises a sequence of still and moving images on two screens generated using Russian search engine *Yandex*, and a score made by the artist in collaboration with Richard Russell. The top screen displays a slowly shifting sequence of eclectic representations of the hand, including Napoleon's sceptre The Hand of Justice, a design for a futuristic prosthetic arm said to outperform the real thing and the dismembered hand from *Evil Dead 2* which is reanimated and attempts to kill its former owner. The bottom screen shows a rapidly accelerating succession of tangential images deemed to be 'visually similar' by a reverse image search, tightly synced to the soundtrack. The result is a sort of visual Chinese whispers in which unexpected visual echoes and poetic possibilities for meaning arise.

Jacky Connolly turns her filmmaking practice towards a mysterious group home in the virtual American South in *Anhedonia* (2017), a machinima film in six parts. Several avatars live in three small buildings near the town's railroad yard, where their lives are punctuated by hours spent in front of a screen. Images from elsewhere begin to intrude with mounting intensity, as the boundaries of the film are fractured by the characters' visual and auditory hallucinations. These moments of psychosis give insight into the characters' shared histories, as well as the dissociative atmosphere of their cultural landscape.

Sue de Beer

Khary Simon, NYC creative director and publisher, interviews Sue de Beer on her 4 films for Daata Editions:

KS: Are the films intended to be presented in a specific order?

SdB: No. They are separate but connected.

I do watch them in the order of 1, 2, 3, 4. I cut them in the order of 1, 2, 3, 4. The first two naturally connect, and the last two naturally connect. So do 1 and 4. So do 2 and 3.

KS: Is beauty fragile and or dangerous?

SdB: Yes. Fragile.

KS: What about terror can be erotic or beautiful?

SdB: Everything.

KS: Do you cherish objects of girlhood or wish we did?

SdB: Yes.

KS: What is the origin of titles 1 and 2?

SdB:

This poem is me
and it's nothing but
words about you
I hope you like it

It's from a Dennis Cooper poem – one that he contributed to my first catalogue. I think it's beautiful. Shifts around the watcher and the watched.

A-V, an artist sound exhibition curated by Amanda Schmitt features [*sin-taks*] by **Maria Antelman**, *Wark* by **Alexandra Drewchin**, *Main Tool is a Dummy* by **FlucT** and *Room Recording With Two Events, Geese, Notation (Deathstar, Portikus, April 10, 2017)* by **Marina Rosenfeld**. Amanda Schmitt is a curator based in New York City and director of programming and development at Untitled Miami Beach and San Francisco.

NOTES TO EDITORS

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DAATA EDITIONS

Daata Editions is designed specifically to be a native platform to a new generation of artists who work with moving image and sound. Since its inception in 2015, Daata has commissioned over 350 artworks and 65 artists including Jake Chapman, Keren Cytter, Hannah Perry amongst others. Daata Editions has participated in Art Cologne, Frieze London, NADA New York, Art Los Angeles Contemporary, Expo Chicago, Chart Copenhagen, LOOP Barcelona and Independent Brussels art fairs and has presented screenings and events in collaboration with Frieze New York & Frieze London art fairs, Salon 94, Zuecca Projects in Venice, Vanity Projects NYC and Miami, Soho House New York, Toronto International Film Festival & Venice Film Festival, Art Basel in Miami Beach.

Limited edition artworks can be viewed and acquired as digital downloads.

<https://daata-editions.com>

SUNDAY ART FAIR

SUNDAY is an annual contemporary art fair held in London which focuses on new and emerging artists and galleries from around the world. This year SUNDAY will showcase 25 international galleries exhibiting solo projects or curated group presentations.

<http://www.sundayartfair.com>

ARTISTS

Maria Antelman (born 1971, Athens) is a New York-based multimedia artist. Discomfited and fascinated by the way technology has increasingly shaped our existence, Maria Antelman produces coolly elegant videos, photographs, sound pieces, and installations that question the effect of technological advancement on our understanding of the human condition.

Jacky Connolly (born 1990, Lower Hudson Valley, USA) is an artist and filmmaker based in New York. Connolly's film works are indebted to cinematic and literary genre influences, as well as an innovative use of machinima technique for imaginative world-making and storytelling. She recently completed *Hudson Valley Ruins* (2016), a 30-minute machinima film created in a life simulation computer game.

Jeremy Couillard, (born 1980, Livonia, MI) lives and works in New York City. He graduated in 2012 from Columbia University with an MFA in painting. Couillard has exhibited internationally including The Rotterdam Film Festival, Rotterdam, Netherlands; Trafo, Szczecin, Poland; the David Rubenstein Atrium at Lincoln Center with Ben Hall, New York, NY; Art Los Angeles Contemporary, Los Angeles, CA (solo); Zhulong Gallery, Dallas, TX (solo) and Louis B. James, New York, NY (solo). He recently completed a virtual reality video presented by the New Museum and Rhizome and an installation built around his video game *Alien Afterlife* at yours mine & ours gallery in New York, NY.

Sue de Beer (born 1973, New York) is a contemporary artist whose practice is located at the intersection between film and installation, sculpture and photography. Solo exhibitions include the Kunst Werke, Berlin, the Whitney Museum of American Art at Altria, the MuHKA Museum in Antwerp, Los Angeles Contemporary Exhibitions in Los Angeles, The Park Avenue Armory, New York, as well as Marianne Boesky Gallery in New York, where she is represented. Her work has been included in group exhibitions in such venues as the New Museum, the Whitney Museum of American Art, PS1/MOMA, the Brooklyn Museum, the Reina Sofia in Madrid, the Kunst Werke, the Zentrum für Kunst und Medientechnologie, Haus der Kunst, and the Kunsthalle Shirn in Germany, the Neue Galerie am Landes Museum Joanneum in Austria, the Deste Foundation in Greece, and the Museum of Modern Art, Busan, in Busan, South Korea.

Alexandra Drewchin (born 1989), who has been composing sound and music under the moniker Eartheater since 2009, has said that she strives to, "push my limits, to discover that my whole body is my instrument — not just my lungs and my voice box and my mouth and my brain." As both a musician and an performance artist, Drewchin has frequented underground and DIY spaces of New York City and around the world.

FlucT (Monica Mirabile b. 1988 x Sigrid Lauren b. 1986) is the collaborative work of two artists addressing issues in the capital obedience of American culture through choreography and performance. Creating original narrative soundscapes linking a manipulated pop music psychosis with violently intimate dance, their composition is a projection driven to expose the psychology of this social paradigm. FlucT's work has been presented at Andrea Rosen Gallery, The Guggenheim, Queens Museum, Maccarone Gallery, MoMa PS1 and recently acquired by the Whitney Museum Permanent Collection. They also direct large scale choreographed productions under the guise FlucT+, collaborate with musicians including Pictureplane, Blood Orange and SOPHIE, as well as run Otion Front Studio, a performance/dance space in Brooklyn, New York.

Marina Rosenfeld (born 1968, New York) is a New York-based artist and composer. She works at the intersection of performance, installation and experimental notation, often occupying monumental sites with live and recorded sound and deploying performers as choirs, orchestras and other hybrid ensembles. Her work has been presented at numerous institutions, festivals, and museums, including the Museum of Modern Art, Guggenheim Museum and the Park Avenue Armory in New York; the Whitney (2002 and 2008), Montreal (2016), Liverpool (2011) and PERFORMA (2009 and 2011) biennials; the Holland Festival, Tate Modern, Stejdlijk Museum, Vienna Secession, Wien Modern, and many others.

Lu Yang (born 1984, Shanghai) is a contemporary artist whose groundbreaking multimedia works explore themes such as neuroscience, mortality and religion. Yang's work *Moving Gods* (2015) was featured in the China Pavilion at the Venice Biennale. Lu Yang is represented by Societe, Berlin.

Toby Ziegler (born 1972) lives and works in London, UK. After completing B.F.A. (Hons) at Central St. Martin's School of Art, London, Ziegler completed a residency at Delfina Studios, London (2004-2006). He has since staged solo exhibitions at Yorkshire Sculpture Park, Wakefield (2007), Simon Lee Gallery, London, UK (2008), Museum of Contemporary Art Kiasma, Helsinki (2012), Galerie Max Hetzler, Berlin, Germany (2013), PKM Gallery, Seoul, Korea (2015), and has worked in group exhibitions across the US, Europe and Asia.

**PRICELIST:
Video/Digital artworks**



- FlucT, *The psychological thriller of Evidence* (2017)
1. Systemic. 27 Editions from \$100 – \$5,000
 2. Building structures on my little girl. 27 Editions from \$100 – \$5,000
 3. two story Window. 27 Editions from \$100 – \$5,000
 4. Show me how They build. 27 Editions from \$100 – \$5,000
 5. So You Think You Can Roam? 27 Editions from \$100 – \$5,000
 6. We give birth to anything, the system's beneath her. 27 Editions from \$100 – \$5,000
 7. The psychological thriller of Evidence (The composite video of all 6 artworks) 22 Editions from \$600 – \$3,000



- Jeremy Couillard, *Suite for Absynth in D minus USB 1008* (2017)
1. Prelude. 27 Editions from \$100 – \$5,000
 2. Allemande. 27 Editions from \$100 – \$5,000
 3. Courtante. 27 Editions from \$100 – \$5,000
 4. Sarabande. 27 Editions from \$100 – \$5,000
 5. Menuet. 27 Editions from \$100 – \$5,000
 6. Gigue. 27 Editions from \$100 – \$5,000
 7. Suite for Absynth in D minus USB 1008 (The composite video of all 6 artworks) 22 Editions from \$600 – \$3,000



Toby Ziegler, *The Genesis of Speech* (2017)
Available as a free download.



Lu Yang, *LuYang Interactive Hearse* (2017)
Available as a free download.



- Sue de Beer (2017)
- #1 This poem is me and it's nothing but words about you I hope you like it (1) 26 Editions from \$200 – \$6,000
 - #2 This poem is me and it's nothing but words about you I hope you like it (2) 26 Editions from \$200 – \$6,000
 - #3 Make up / sound test for a were-wolf film (1) 26 Editions from \$200 – \$6,000
 - #4 Make up / sound test for a were-wolf film (2) 26 Editions from \$200 – \$6,000



- Jacky Connolly, *Anhedonia* (2017)
1. Anhedonia. 26 Editions from \$200 – \$6,000
 2. Anemia. 26 Editions from \$200 – \$6,000
 3. Alexithymia. 26 Editions from \$200 – \$6,000
 4. Amygdala. 26 Editions from \$200 – \$6,000
 5. Anorexia. 26 Editions from \$200 – \$6,000
 6. Amnesia. 26 Editions from \$200 – \$6,000
 7. Anhedonia (The composite video of all 6 artworks) 21 Editions from \$1,200 – \$6,000

PRICELIST:
Sound artworks



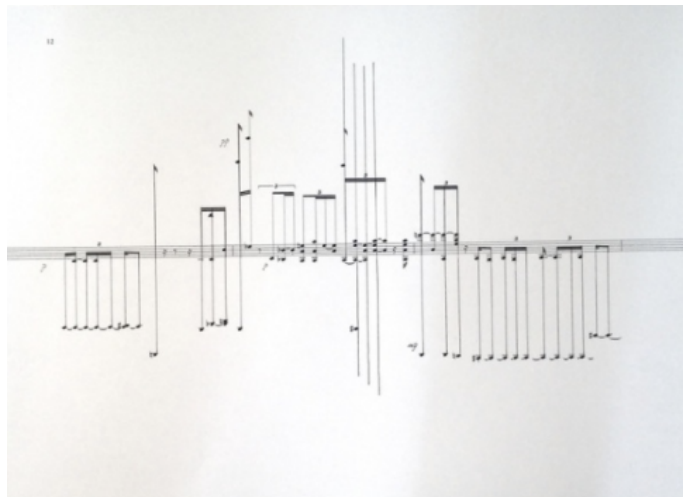
Maria Antelman, *[sin-taks]* (2017)
27 Editions from \$100 – \$5,000



FlucT, *Main Tool is a Dummy* (2017)
27 Editions from \$100 – \$5,000



Alexandra Drewchin, *Wark* (2017)
27 Editions from \$100 – \$5,000



Marina Rosenfeld, *Room Recording With Two Events, Geese, Notation (Deathstar, Portikus, April 10, 2017)* (2017)
27 Editions from \$100 – \$5,000