



## A Table Reading - in two parts

*The Producerers* is a collaborative venture featuring artists, Anne-Marie Creamer and Zoë Mendelson, with invited guests. Utilising the interval between exhibitions at the Griffin Gallery as a partial set, *The Producerers* will stage the first in a series of public events.

*The Producerers* will actively ponder and create, performing and transforming painting, cinema and theatre - without necessarily directly grounding the work made in the literal materials of each medium. We aim to affect a re-contextualisation of relationships between painting, stage and screen as concurrent, sometimes profound. The borrow and the bleed between media will be subjected to active scrutiny via practice.

Aside from their work with *The Producerers*, Creamer and Mendelson's own practices are multi-disciplinary, connecting with drawing, with technologies, with seated and roving audiences and with duration and temporality. In Creamer's case this manifests via an interest in narrative, representation and presence; in Mendelson's case via an interest in cultural, spectacularised interpretations of disorder.

For the event at the Griffin Gallery *The Producerers* are interested in making work which foregrounds props, sets, production and preparation of works for stage and screen, using the rehearsal as a point of contact between painting and cinema, painting and theatre. We will stage a theatricalised table-reading - often the first dramatised reading of a future drama for stage - using this form to re-imagine theatre and performance played out through the forms of exhibition and lecture.

Using her recent exhibition, *A Diagram of Waiting*, at the Griffin Gallery's Perimeter Space, engaging lighting, sound and image, Anne-Marie Creamer will use her experience of rehearsal with Italian actress Simona Senzacqua to develop a fantastical outline of the doubling of presence that can occur when an actor materializes into a fictional character.

Zoë Mendelson's performance lecture, animation and accompanying objects suggest the cultural construction of disorder - as collagist. A live work emerges, which reflects on the borders of psychopathological attachments to 'stuff'; psychologies inherent to accumulation; and conscious and unconscious spaces occupied by both object and analysis.

**The Griffin** Gallery is a platform for emerging/established artists and space for workshops, seminars and artist talks.

**Web:** <https://griffingallery.co.uk/>

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### **Anne-Marie Creamer**

<http://amcreamer.net>

Anne-Marie works with cinematic and theatrical forms using digital film, fiction, animation, drawing, written films, filmed staged scenarios, and live voice-over. For Anne-Marie narrative is complexly entangled in place - always underpinned by her interest in the relationship between representation and presence. Her work develops from a tenacious attitude towards research, which coupled with chance, she develops into highly scripted narratives featuring occluded histories that are melancholic but wry, corporeal, often intense.

Anne-Marie's work will feature in a forthcoming solo exhibition at the new Foyle Space, Sir John Soane's Museum, London, in 2018. Exhibitions featuring her work include; FRAC Bretagne, France, Exeter Phoenix Galley, Sogn og Fjordane Kunstmuseum Norway, Kunstvereniging Diepenheim, Netherlands. Publications include *The Drawing Book*, edited by Tania Kovats (Black Dog Publishing, 2006), and *The Lost Diagrams* of Walter Benjamin, edited by Sharon Kivland and Helen Clarke, (published by MA BIBLIOTHÈQUE and Anagram Books).

Anne-Marie works at Central Saint Martins College of Art, University of the Arts London, where she works in the Fine Art department.

### **Zoë Mendelson**

[www.zoemendelson.co.uk](http://www.zoemendelson.co.uk)

Zoë Mendelson is an artist and writer with a collagist practice, using collation as a methodological framework for creating networks between psychoanalytic theory, psychotherapeutic practice, spatial theory, fine art and critical practice. Her work includes various forms of writing (fiction and non-fiction), collage, drawing, performance, animation and installation. Zoë's research engages disorder as a culturally produced phenomenon, in parallel to its clinical counterpart, suggesting its value to knowledge production within Fine Art and critical theory.

Zoë has exhibited widely showing works, performing and publishing, nationally and internationally - largely in public spaces (from Fondation Cartier, Paris to Chapter, Cardiff). Her work is also installed permanently (visibly and covertly) in public buildings, such as at Town Hall Hotel, London.

Zoë is Pathway Leader for BA Fine Art, Painting at Wimbledon College of Arts, University of the Arts London. She co-curates the network [paintingresearch](#) with Geraint Evans.

Image (above): Zoë Mendelson, *The Panels of Colette A*, performed at 'Spectacular Evidence', 24 March 2017, Toynbee Hall, London.