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For immediate release

John  
Hansard  
Gallery

UNIVERSITY OF  
Southampton

# Esther Teichmann and Monster Chetwynd Fantasie Photostudio II

John Hansard Gallery  
16 February – 23 May 2019

**#JHGfantastiephotostudio**

John Hansard Gallery, part of the University of Southampton, is pleased to present a new collaborative film by Esther Teichmann and Monster Chetwynd, *Fantasie Photostudio II* (2018), from 16 February to 23 May 2019.

*Phantasie Fotostudio II* is the most recent work made as part of the ongoing collaboration between artists Esther Teichmann and Monster Chetwynd. Since having first met at the Royal College of Art during their MA studies in 2004, the pair have been struck by the parallels in reference materials that their very distinct practices draw upon. Their practices also overlap in their adoption of tableaux vivantes and their use of theatrical backdrops and sets. Thus begun a dialogue and close friendship that has taken the form of making a joint body of work once a decade.

Their previous collaboration *Phantasie Fotostudio, The Esthacus Teichwynd Photos* (fusing Spartacus Chetwynd and Esther Teichmann), was made and shown in Berlin in 2007. Utilising photography and collage, these works playfully draw on diverse references, from Walter Benjamin's essay *Art in the Age of Mechanical Reproduction*, Man Ray and Lee Miller's solarisations, to Brigitte Bardot as Roger Vadim's muse, Brook Shields in *Blue Lagoon* (1980, dir. Randal Kleiser), Leni Riefenstahl, David Lynch, and *Walkabout* (1971, dir. Nicholas Roeg). The subjects within these works recall imagined icons, at once beautiful and grotesque, a Frankenstein of moments in modern cinema and culture, each work unique and distinctly archival in quality, as though found on the kind of cutting-room floor you might encounter in a dream. All the protagonists are part of the artists' circle of friends, artists, curators, musicians in their own right, with the inclusion of family.

*Phantasie Fotostudio II* brings many of the same protagonists together again along with new collaborators in this Warholesque film montage of extended portraits. Punctuated by the repetition of a crying figure, the film becomes a narrative of gazes, dramatized further by the original string quartet score by Benji Jeffrey, artist, musician and composer, who is also one of the protagonists within the film. Directed by Esther Teichmann, all the subjects selected costumes from Monster Chetwynd's extraordinary wardrobe, under her careful guidance, with contributions by artist and make-up enthusiast Paul Kindersley. This most recent collaboration features not only a new generation of artist protagonists alongside Teichmann's and Chetwynd's peers, but also their own children, both in front of and behind the camera.

## Biographies

### Esther Teichmann

Esther Teichmann (b.1980, Karlsruhe, Germany) is a London based artist working with the photographic across still and moving image installations. Her practice looks at the relationships between loss, desire and the imaginary, slipping between autobiography and fiction. Recent solo museum shows include *Heavy the Sea*, Transformer Station, Cleveland and *Mondschwimmen*, Reiss-Engelhorn Museum, Mannheim. In collaboration with artist Christopher Stewart she curated and edited the exhibition and book *Staging Disorder* (2015) that included work by An-My Lê, Sarah Pickering, Richard Mosse and Broomberg & Chanarin. Teichmann received an MA (2005) and PhD (2011) in Fine Art from the Royal College of Art (RCA) and is Head of Programme of Master of Research, and Coordinator for Critical and Historical Studies at the RCA. Esther is currently working on a monograph of visual works and essays, *On Sleeping and Drowning*, forthcoming by Stanley/Barker.

### Monster Chetwynd

Monster Chetwynd (b. 1973, London, UK) lives in Glasgow, UK. Chetwynd's practice intertwines performance, sculpture, painting, installation and video. Her work incorporates elements of folk plays, street spectacles, popular culture and Surrealist cinema. Her performances and videos often employ troupes of performers – friends and relatives of the artist – and feature handmade costumes and props. She has performed and exhibited internationally, and was shortlisted for the Turner Prize in 2012. Solo exhibitions and performances include those at Foundation Sandretto Re Rebaudengo, Torino, Italy (2018); Sadie Coles HQ London (2018); CCA Glasgow (2016); Bergen Assembly, Bergen Kunsthall, Norway (2016); Bonner Kunstverein, Bonn, Germany (2016); Arts Council Collection Commission (2016); Nottingham Contemporary (2014); Studio Voltaire, London (2014); Massimo de Carlo, Milan, Italy (2014); Sadie Coles HQ, London (2014); and the New Museum, New York (2011–12). She has been involved in numerous group exhibitions, most recently: Arp Museum Bahnhof Rolandseck, Remagen, Germany (2016); Migros Museum für Gegenwartskunst, Zürich, Switzerland (2016); Liverpool Biennial (2016); Glasgow International (2016); Edinburgh ArtFestival (2015); the Göteborg International Biennial for Contemporary Art, Sweden (2013); and 'Performance Now: The First Decade of the New Century', various venues, USA (2012–14).

## **Benji Jeffrey**

Benji Jeffrey (b. 1988, Halifax) is a London based artist, musician and composer, working primarily in moving image and live performance to create works that interrogate and play with notions of theatricality, performativity, identity and authenticity, friendship, enthusiasm and joy. Music and collaboration are central to Jeffrey's practice, which includes curatorial projects and drag. Benji received an MA from the Royal College of Art in Moving Image in 2017 and a BA in Fine Art from Chelsea College of Art in 2011.

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## **Notes to Editors**

### **John Hansard Gallery**

John Hansard Gallery is a locally engaged and internationally recognised contemporary art gallery in Southampton. Being part of the University of Southampton, the Gallery aims to change the world for the better through great art. To realise this the Gallery creates innovative and critically acclaimed contemporary art exhibitions, events, engagement and research projects that excite, challenge, represent and reach the widest possible public audience. Since being established in 1979 the Gallery has been located on the University's Highfield Campus. In 2018 the Gallery relocated to the new purpose-built arts complex Studio 144 in Southampton's city centre, significantly increasing the space available for exhibitions, events and integrated programming. Learning and engagement are at the heart of the Gallery and underpin all its activities. The innovative education and public programme is accompanied by special community-focused projects, including activities for all ages and levels of experience. John Hansard Gallery is supported using public funding as a National Portfolio Organisation by Arts Council England.  
**[www.jhg.art](http://www.jhg.art)**

### **University of Southampton**

The University of Southampton is one of the UK's leading teaching and research institutions, with a global reputation for research and scholarship across a wide range of subjects. The University combines academic excellence with an innovative and entrepreneurial approach to research, supporting a culture that engages and challenges students and staff in their pursuit of learning.  
**[www.southampton.ac.uk](http://www.southampton.ac.uk)**

### **Arts at University of Southampton:**

#### **Inspiring arts and culture for everyone**

Arts at University of Southampton offers a wealth of inspiring cultural experiences and opportunities, showcasing emerging talent and renowned international artists. From visual arts, music and literature, to theatre and film, there's something for everyone.

The University of Southampton has rich heritage and long-standing commitment to arts and culture as an essential part of university life. The University is proud of its unique relationship with three Arts Council England National Portfolio

Organisations. The Nuffield Theatre opened at its Highfield Campus in 1964 and was joined by the University's concert hall Turner Sims and John Hansard Gallery in the 1970s.

Sculpture by leading UK and international artists is displayed at Highfield and Boldrewood Campuses and exhibitions takes place at the Hartley Library's Special Collections Gallery. The University's Arts and Humanities departments present regular free public activity at its campuses and across Southampton and Winchester. The University is committed to fostering new talent and the University's Students' Union SUSU supports over 40 performing arts societies which host regular public events.

The relocation of the John Hansard Gallery to its new purpose-built home in the heart of the city's Cultural Quarter increases the University of Southampton's presence in that area, close to its Mayflower Halls and administrative offices in Guildhall Square. The opening of Studio 144 symbolises an extraordinary moment for Southampton and the University will be working closely with John Hansard Gallery, City Eye and NST to deepen public engagement, to share its research and present inspiring and accessible cultural opportunities for all.

[www.southampton.ac.uk/arts](http://www.southampton.ac.uk/arts)