

TURTLE LIVE PRESS

PRESS FEATURES

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an interview with Michael Shamberg

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Instructions: 1) Cut the mask out. 2) Thread elastic string through the holes. 3) Wear.

"On Your Marks..."

An interview with Michael Shamberg

Live Press: Could you tell us something about the beginnings of TURTLE?

Michael Shamberg: The beginning of turtle was almost the end of me but has become my crawl back to life.

In a way, turtle began before I fell ill. A Christmas 2004 for two weeks I was losing myself in the city of Beirut, looking and shooting for my film. One friend, Ana Corbera, was showing me a sniper's nest near the green line. It was in a destroyed building that was being "saved". The building had a sad beauty that cried its sto-

ry in an ochre color. Ana was walking me around to such locations and told me about the turtle sanctuary near the border with Israel. She knew the women who cared for the turtles and said that they had a bed and breakfast that I should visit and she would join me. So that trip became a special interest to me and I hoped to make the trip before I went to China for the Joy Division documentary, *Enigmatic*, I was developing.

Between that time and when I collapsed in July 2005, I made the short *THE TEMPTATION*

OF VICTORIA and edited enough of my Beirut footage to realize that I had another film to make, something more personal in both content and construction. I was preparing for *Enigmatic* with my partners Carol Morley and Natasha Dack. While I knew I could not make the journey to see the turtle before the trip to Beijing for *Enigmatic's* development, I felt confident that this film would enable me financially to get there and to make my film. I never made it to the turtles but, in a way, the turtles have come to me.



how to make a **TURTLE**
a proposal for future **TURTLES**

to make a **TURTLE** in those beginning stages – gestations – it is ideal that I reside in situ for up to 3 months, this will enable me to become familiar with the place and the people, and with facilities: art galleries, museums, cinemas, cinemathèques, music venues, peoples homes and other potential places for **TURTLE** related installations and events.

PARIS is an obvious step, many people are already involved with **TURTLE** and many have yet to participate.

BEIRUT is a goal, already there are several artists and writers involved, curators, locations and people who will play a part, and, naturally, the **TURTLES** themselves!

BRUXELLES because of the shared spirit and enthusiasm of tania nasielski who will help build **TURTLE** from her home. I have a history with bruxelles through my musical past, and Chris marker has a nice story with the cinemathèque there.

NEW YORK will come. **TURTLE** can happen in large cities and small locations, it is hoped that others can develop **TURTLE** on their own, sharing stores and info. **TURTLE** is a spirit.

TURTLE should always be open to and continue to change and build throughout its exhibition time, and beyond, it will embrace the last minute and unexpected. **TURTLE** should be an environment which is alive and inspiring and unpredictable, the audience for **TURTLE** includes its participants.

locations for exhibiting objects could be someones home, an empty space in transition or waiting to become something, a space in a building under construction as well as established art galleries and spaces.

TURTLE would involve art, music, film, philosophy, literature, science...

an offshoot of **TURTLE** – **KINOTECA** – would be a more permanent space to also deal in an eclectic selection of books, dvds and cds, it would not be a store one would rely upon for anything but discovery, always programmed with the unexpected mixed with the classic – always free.

and all aspects of this **KINOTECA** would be interactive, people will be invited to select their favorite book, film or music and it can be available for a limited time, it can be a new work or of the past, very few, if any, items would be permanently stocked, a history will be built, building is part of the essential spirit of **TURTLE**, everything will have its time, nothing of permanence.

MHS



for further info contact: Michael M Schemberg, skykino@nrcn.com, www.kinoteca.net

LP: How many turtles do you think are out there?

MS: I only hope that there are enough to prosper, be healthy and guide others in their lives.

LP: What is an “anarchic salon”?

MS: An anarchic salon is an inspiration to create and to share without concern of how what one does “fits” in to

anything— it is a language for a communication. It is that area of translation, a between. You see, it defies definition. I can only ponder and discover from day to day and that helps me to wake.

LP:What was your highlight **TURTLE** moment?

MS: There is no one highlight of turtle—

turtle is the highlight of my life now. The highlight will always be in the future and unreachable, though we must pursue “it” (a kind of situationist ideologue, I remember Tony Wilson once saying that about Factory Records when

“I never made it to the turtles but, in a way, the turtles have come to me.”

I first met him). The highlights are the new friends/artists I am meeting and those that turtle is bringing me back in

touch with. There is a lot of sadness in the joy as many of the friends of my past are no longer here. So turtle becomes a celebration of them. For some reason I am still here. Turtle must honor these people and their work and to introduce it, even in a small way, to others.

LP: If you could have a honorary turtle,

who would it be?

MS: The honorary turtle title would have to be shared with all of my friends that pulled me through, and then with those who were responsible for turtle beginning, continuing, and now to you all for a special celebration. And to those in the future of turtle.

LP: What do you wish for **TURTLE** in the future?

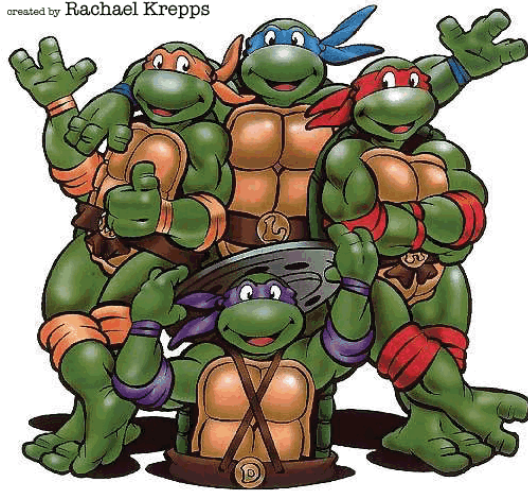
MS: My wish for turtle in the future would be that it inspires people in their work and that some will find a way to make their own turtle wherever they want to and in their own way—that turtle is always redefined—and that there is a resource that anyone can draw upon for materials and information, and that those who make a turtle can add theirs back in to the turtle “pot”, or maybe we should call it a sanctuary. So let’s

build a turtle sanctuary that can nourish people everywhere. I think that a good base has been built.

LP: Finally, have you heard of the Teenage Mutant Ninja Turtles? (We're that generation...)

MS: It is funny that you ask if I have heard of Teenage Mutant Ninja Turtles—of course, I am not that old or damaged—but this morning I received an email with this note and image:

created by Rachael Krepps



erin go bragh & viel gluck! mirandaXX

Coincidence

An area defined by [a painting and] two chairs. A chandelier. Two persons. Silence. Everything happens very slowly.

R. (female) looks upward, where a a loose chandelier droops and dangles.

R: There is the possibility, in which our chandelier crashes through chance.

S: Actually? (*Reading, in thought sunk*)

After short time S. puts the book away and looks to the blanket. [ceiling]

S: Me since longer one into the sense already it came that a certain danger threatens us from above.

R: I concerned myself likewise for quite some time with the question, as occurring such a case in the reality would express oneself.

Break. R. and S. sitting. Thinking. The hands folded in the lap. The chandelier cracks.

R: Not to mention the case, if the cat would be by an unpleasant coincidence under it. We could have for example also guests.

Break. Silence.

R.: *shakes the head.* Not to contrive!

S.: *the head shaking.* Not to contrive!

R.: Granted measures befalls me an uncomfortable feeling in view of this presentation.

S. nods. Silence.

S.: For four weeks it behaves now already in such a way thereby. An unfortunate chance would have been able to enter accidentally.

S. and R. look at eachother. The chandelier dangles. Both look towards the top to the chandelier. S. rises, runs out of the picture, comes back and hangs a brought along, heavy object on the chandelier. Same falls a noticeable piece downward.

S.: I think if a good idea the disproportions was to be allowed to remove. Somebody could be called. Certainly, I have no experience with it, but there are certainly specialists for it.

R.: Only, who has already time itself also still therefore too care?

S.: We are very busy both...

R. nods slowly. Considers and minces with the fingers on his(its) knee. He(it) supports the face in the palm and bends forwards. Break.

The chandelier cracks repeatedly, falls slowly on R.'s head. R. falls down dead. S. looks surprised in his(its) direction.

S.: I would not have considered the actual entrance of such a coincidence possible.



In Lebanon, at the border with Israel, there is a turtle sanctuary. It is the result of being a protected area during the civil war. The almost extinct Mediterranean sea turtle was allowed to flourish. This is something good that came out of the war. This is poetry. I have gone through my own corporeal civil war and TURTLE is my sanctuary and celebration.

—*Michael H Shamberg*



The Slade Audio Club Press Release

FOR IMMEDIATE RELEASE

March 16th, 2007
The Slade Audio Club to Release First Two of a Series of Limited-Edition Artist Audio Works

On March 22nd, The Slade Audio Club will release two albums featuring the audio works of four Slade artists: Ben Barwise, Kieran Drury, Anwen Handmer, and Luke McCreadie. The albums will be available for listening and purchase at the TURTLE event March 22nd and 23rd at Woburn Studios (Woburn Place, WC1)

The Slade Audio Club was started by artists Richard Bevan and Andrew Ranville with aid of a project grant awarded by The Slade School of Fine Art. The main role of the Audio Club is to function as a record label, but not simply for music. The label has scheduled a "season" of limited-edition releases which celebrate many different types of audio works from selected Slade artists. Each release comes with special packaging designed by the artist(s) featured. Currently each release is limited to an edition of 50.

Information About Release TSAC001 - *I Look Up You Look Down*

The first release from The Slade Audio Club features artists Mr. Clack (Ben Barwise) and Luke Presley (Luke McCreadie). Both Barwise and McCreadie explore the intimacy of pop music through various bedroom recordings, but hasten to imbibe their warm sounds with a cool electronic sheen, leaving the listener charmed by their accessibility while remaining intact a secret feeling of exclusivity. *I Look Up You Look Down* will be available for purchase at the TURTLE event at Woburn Studios, March 22nd and 23rd. Barwise and McCreadie will be also performing live at the TURTLE event on Thursday evening, March 22nd.

Information About Release TSAC002 - *The Less Room*

The second release from The Slade Audio Club features artists Kieran Drury and Anwen Handmer. Drury's lo-fi recordings contain a hushed immediacy that slowly gives way to an overall sense of timelessness. Handmer's sublime documentary recordings blend beautifully with Drury's songs, which together seem to create a surreal, dreamlike conversation that one could only wish to experience in their waking life. *The Less Room* will be available for purchase at the TURTLE event at Woburn Studios, March 22nd and 23rd. A "listening-post" installation featuring the album and the artists artwork will also be at the event.

For more information please contact Richard Bevan and Andrew Ranville at:
info@thesladeaudioclub.com

www.thesladeaudioclub.com

PRESS THIS



Michael Shamberg's "floor"





Anita's coffee table





Mermaid

Head in the sea,
the sun is too black beneath the moon,
the eclipse scares the amazonite seashells,
one blue eye lash, one blue hair, one foot in the seabed
“Seedling,” she said, “We call this a sun feather.
Water does not fall in this weather.”

—Ana Cavic



Ana and Renée’s press desk

A personal deliberation

I watch on as my heart pounds,
Yet all that resonates is my ache that sounds.
Sounds like the beat of a drum,
The beat that disturbs my fears,
The drum constraining my country to war.
Please remind me, who is all this for?
Despite our hindered past, we carry on
In a place I love and know as my Lebanon.

We are so easily swayed by what they say.
Stop. Look up and pray
Embrace the unfathomable sky
And ask, Why God why?

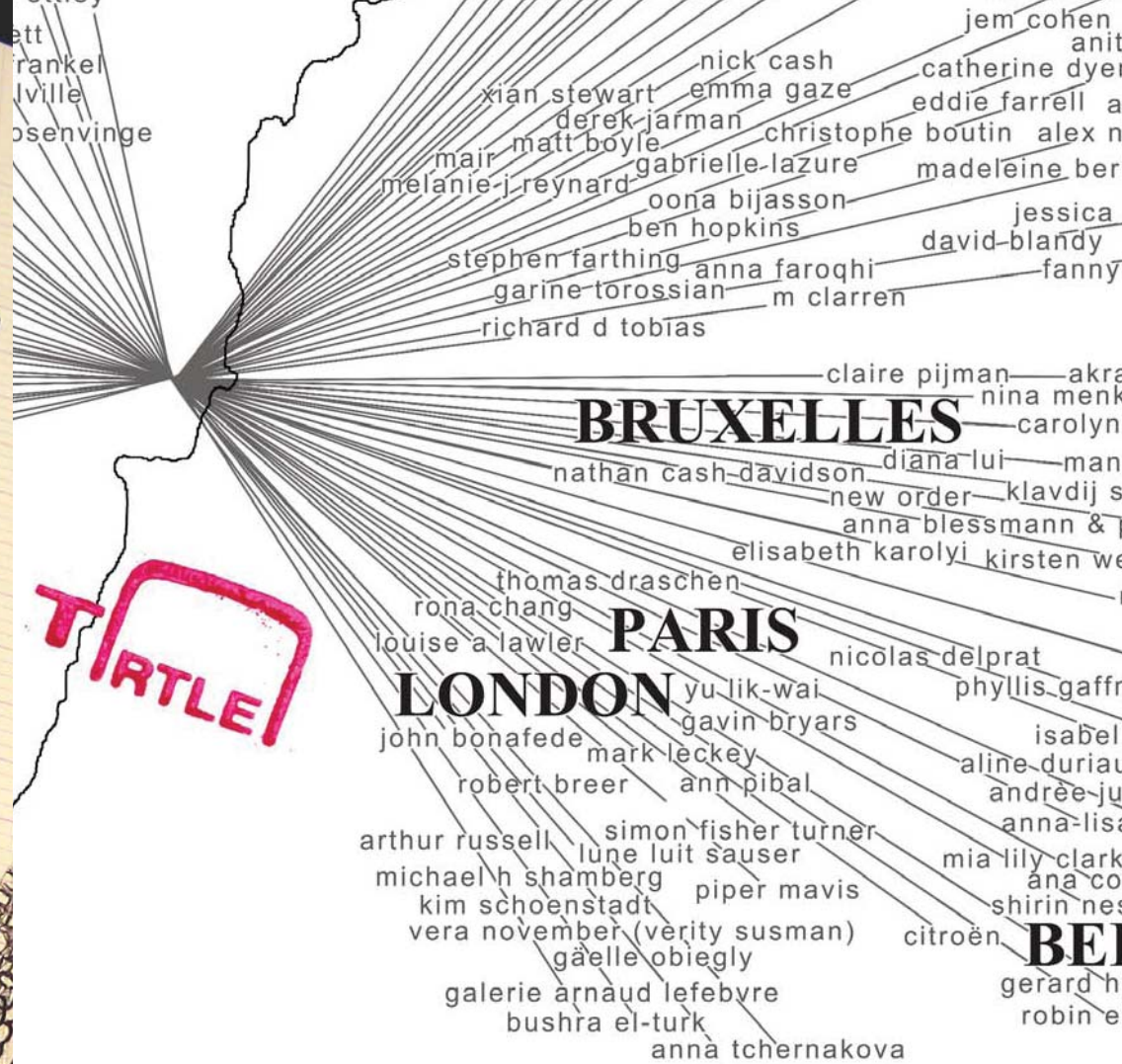
All they want is to be safe
So they pray and pray, but what good is faith?

The hope of tomorrow, out there at play.
I dare you to force them to hide away
I dare you to confiscate that little child's rock
In fear of its use as ammunition for his next slingshot.
Our resistance against the guns being fired.
Enough is enough. I'm tired!

Walls close in and souls go out,
The building collapses like a broken heart.
They all fall like leaves off a tree,
What I would give for them to be evergreen.
They try to find their escape, their freedom amidst this inflicted atrocity,
Which mutilates my beloved country.

Freedom finds me between pen and paper—
Yet there are no words.

Aya Haidar



philippe decourie stephen hau
 sara zandieh jean-paul goude samuel becke
 malgorzata szumonska rita mcbride joshua f
 elaine larkell hercules bel
 regina möller wynn dan christina r
 fabrice millon
 amelia cruse jules-zingg
 bette isard eugène green
 ana de silva victoria bergsman
 adrian shaw jonathan-cott

 rayon (markus acher)
 mark hudson
 leah singer—liam gillick
 kevin cummins
 richard heslop
 solex (e l eeeelink)
 ketuta alexi meskhishicli

This project is *shit*: can't imagine the sore fingers of millions of stenographers who lost all their strength in their right forefinger (or whatever digit they used to insert the letter U so painstakingly) for fear of being fired from their jobs... **They ain't got a clue**

like in the Board room of Company's top five shareholders

No, the reason there's starving children is that the citizens are too scared to raise up **against their extraordinarily large salad.**

You have to be a **moron** to make a mistake.

Avoid excessively cutesy, and deliberately inaccessible cleverness.

YOU can be the message.

American Queer™

sets itself up for being lampooned either which way you spell Humor. A brilliant design solution, as I keep insisting.

The text was assembled together from a "quicksand of useless ver-bage" exchanged between Visual Communication students from the School of the Art Institute, Chicago and Renée O'Drobinak.





Kindness is what matters, all along, at any age—
 kindness, the ruling principle of nowhere!
 —Jan Morris

sang

sang sang

sang sang sang

sang sang sang sang

sang sang sang sang sang

sang sang sang sang sang sang

sang sang sang sang sang sang

sang sang sang sang

sang sang sang

sang sang

sang