

## **RHEA STORR**

Lives and works in London

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### **SELECTED SCREENINGS**

*Projections 9: A Celebration, A Protest*, Gallery of New South Wales Rhea Storr x Makeda, 2023

Third Horizon Film Festival, Miami, US, 2023, 2022, 2021, 2020

London Short Film Festival, UK, 2023, 2021 and 2020

Alchemy Film and Moving Image Festival, Hawick, Scottish Borders, UK, 2023, 2019

CPH:DOX, Denmark, 2022

Curtas Vila do Conde, Portugal, 2022

Curtocircuito Festival, Spain, 2022

CineMigrante Festival, Argentina, 2022

*In the Black Fantastic*, BFI Southbank, UK, 2022

*The Mountains have Eyes*, Aspen Art Museum, 2022

New Orleans Film Festival, US, 2022

Media City Film Festival (25<sup>th</sup> Anniversary), US, 2022

Prismatic Ground, New York, US, 2022

Anti Matter Festival, Victoria, Canada, 2022, 2019

Canyon Cinema, San Francisco, US, 2022

Open City Documentary Film Festival, London, UK, 2022, 2019

Crossroads Film Festival, San Francisco Museum of Modern Art, USA, 2022, 2018

MUTA International Festival, Lima, Peru, 2022

Athens International Film and Video Festival, Greece, 2022, 2021

Aesthetica Film Festival, York, UK, 2022, 2019, 2018, 2017, 2016

New York Film Festival, US, 2021

New Orleans Film Festival, US, 2021

BlackStar Film Festival, US, 2021

Sheffield Doc/Fest, UK, 2021

Experiments in Cinema, Albuquerque, US, 2021 and 2018

Videonale. 18, Bonn, Germany, 2021

Onion City Film Festival, Chicago, USA, 2021, 2019

*2020: A Year in Review*, Aemi, Ireland, 2021(online)

Norient Film Festival, Lausanne, Switzerland, 2021

BFI London Film Festival, UK 2020

*Between Us We Have Everything We Need*, Club des Femmes, UK, 2020 (online)

*Ifashioned Myself A Mirror*, Archive Acts, US, 2020, (online)

Kassel Documentary Film and Video Festival, Germany, 2020 and 2017

Selected X, Spike Island and online, UK, 2020

Flatpack Film Festival, Birmingham, UK, 2020

Glasgow Film Festival, CCA Glasgow, UK, 2020

*The Carnival Films of Rhea Storr*, Artists Film Weekender, HOME Manchester, UK, 2019

*All That You Can't Leave Behind*, Museum of Contemporary Art, Los Angeles, USA, 2019

Margaret Salmon/Rhea Storr Poster Launch, LUX, London, 2019

Artist's Moving Image Festival, LUX Scotland, Tramway, Glasgow, 2019

*The Cinema and the Wilderness*, Kinamatek Hamburg, Germany, 2019

Chicago Underground Film Festival, Chicago, USA, 2019

Sankofa: Go Back and Get It, Regent St. Cinema, London, UK, 2019

*Rhythm Frequencies*, Central Channel Film Festival x Red Bull Music, Los Angeles, USA, 2019

*Affinities, or The Weight of Cinema*, National Museum of African American History & Culture, Washington DC, USA, 2018

Leeds International Film Festival, UK, 2018

Hamburg International Short Film Festival, Germany, 2018

European Media Art Festival, Osnabrück, Germany, 2018  
22.nd Jihlava International Documentary Film Festival, Czech Republic, 2018  
She Makes Noise Festival, La Casa Encendida, Madrid, Spain, 2018  
International Women's Film Festival, Cologne/Dortmund, Germany, 2018 Mount Florida  
Screenings, CCA, Glasgow, UK, 2018  
Alternative Film and Video Festival, New Belgrade, Serbia, 2017  
Berwick Film and Media Arts Festival, Berwick, UK, 2017  
Women of The Lens Film Festival, women of colour in the UK creative industries, London, UK, 2017  
Moving Body '17, Video and Performance Platform, Varna, Bulgaria, 2017  
Black British Shorts, screening with sorryyoufeeluncomfortable, ICA, London, UK, 2017

## **SELECTED EXHIBITIONS**

*Island*, Northern Gallery of Contemporary Art, UK, 2022  
*see me, don't see me*, A.I.R. Gallery, NY, US, 2022  
*Uncommon Observations: The Ground that Moves Us*, Art on the Underground, UK, 2022  
*Symposium: Moving Images, Institutional Bodies*, ICA, London, UK, 2022  
*Ensemble*, The Polygon Gallery, Canada, 2022  
*The Imagined New: Black Sonic, Heritage as Heresy*, VIAD and Brown University, 2021/2022  
*Through A Shimmering Prism, We Made a Way*, South Kiosk, (solo), London, UK, 2021  
*An Infinity of Traces*, Lisson Gallery, London, UK, 2021  
*Transmediale, For Refusal: For the Record*, Phaniel Antwi and Rhea Storr, Berlin, Germany, 2021  
Videonale 18, Kunstmuseum Bonn, Germany, 2021  
CIRCAxDAZED, UK, 2021  
*Situations/Closure*, Foto Museum Winterthur, Switzerland, 2020  
Artist Film International touring programme including, Whitechapel Gallery, Crawford Art Gallery, Cork, Ireland, Bonniers Konsthall, Sweden, 2020  
Aesthetica Art Prize, York Art Gallery, UK, 2020  
*I Should Be Doing Something Else Right Now*, Gallery 31, Somerset House, UK, 2020  
*Get Up, Stand Up, Now*, Somerset House, London, UK, 2019  
*Resist and Play* (solo commission and screening) Turf Projects and Fungus Press, London, UK 2019  
*Visions in the Nunnery*, curated by Tina Keane, Nunnery Gallery Bow Arts, London, UK, 2018  
*Eyecatcher II*, Focal Point Gallery, Southend, UK, 2017  
Saatchi New Sensations, Victoria House, London, UK, 2013

## **EDUCATION**

PhD, Media and Communications, practice based, CHASE funded, Goldsmiths, 2019-  
MA, Contemporary Art Practice, (Moving Image), Royal College of Art, 2015-2017  
BFA (First Class), The Ruskin School of Drawing and Fine Art, University of Oxford, 2010-2013

## **PRIZES**

Sarah Jacobson Film Grant, 2020  
Aesthetica Art Prize 2020, Winner  
Best Artist Film, Aesthetica Short Film Festival, 2019  
The Louis Le Prince Experimental Film Prize 2018  
Winner Jerwood Visual Arts Artist Bursary 2018  
Longlisted for Chiara Williams Contemporary Art Solo Award 2018  
Shortlisted for Channel 4 and Saatchi Gallery New Sensations Art Prize 2013  
Shortlisted for The Red Mansion Art Prize 2013 and 2016  
Shortlisted for The Slingsby Prize for Funnel Vision 2012

## **PROJECTS**

Alchemy Film and Moving Image Festival, programmer, 2020-22  
Not Nowhere, artist worker's cooperative, co-director, 2018-2022  
Somerset House Studios Resident, 2019-  
Hospitalfield Autumn Residency, UK, 2019

Sounding In, Sounding Out 2.0, workshop with Network 11, 2017  
BFI London Film Festival Experimenta Pitch participant, 2017  
Films distributed by LUX

## **VISITING LECTURER**

Baruch College, City University New York, 2023  
Goldsmiths University, Media and Communications, 2021  
Royal College of Art, Visual Communication, 2021  
University of the Arts London, Camberwell College of Art, 2021  
Oxford Brookes University, Fine Art, 2021  
Manchester Metropolitan University, School of Art Media Talks, 2020  
Bath Spa University, Bath School of Art, 2020  
Nottingham Trent University, School of Art, 2020

## **COLLECTIONS**

Leeds College of Art  
Arts Council Collection

## **TALKS/PUBLICATIONS**

FotoMuseum Winterthur, Still searching... Black Aesthetic Strategy: Images that Move, 2021  
Tromsø Kunstforening, AFI Talks: Rhea Storr, 2021  
1-54 Contemporary African Art Fair, Representation Beyond Representation, panel, 2020  
London Short Film Festival, The Politics of Production, panel, 2020  
Within The Sounds of Notting Hill Carnival- Stories, Histories & Resistance, NTS Radio, 2020  
Photofusion, Critical Contemplations, Artist talk, London, 2019  
BECTU Radical Film: community and collective film-making - working methods, funding and distribution, seminar panel, London, 2019  
Alchemy Film and Moving Image Festival Symposium, Bodies on film: 16mm as a Radical Aesthetic, Artist Talk, Hawick, 2019  
Aesthetica Future Now Symposium 2019,  
Artist Film- Storytelling and Concept, panel, 2019  
Get Up, Stand Up Now, Masquerade with Zak Ové, Zoe Bedeaux and Margaret Busby, podcast, Somerset House, London, 2019  
Women Cinemakers, special edition publication, 2018

## **PUBLICITY MATERIAL**

### **Mubi Notebook: State of the Festival: Prismatic Ground 2022 – Illuminating the Emptiness**

‘Wave 6, “touch me don’t touch me,” takes its name from Rhea Storr’s Madness Remixed. The film is a well-composed combination of what appears to be single frame abstraction, glitches, and photographs. A few key moments of spoken audio connect what we are seeing, including the film’s images of Josephine Baker, to the issue of cultural appropriation and exploitation of Black bodies in labor and images. The message echoes a slogan seen on signs in various forms during the George Floyd uprising: you love Black culture but not Black people. It’s an impressive mix of formalism and explicit political meaning.’

<https://mubi.com/notebook/posts/state-of-the-festival-prismatic-ground-2022-illuminating-the-emptiness>

### **The Racialized Gaze on Landscapes by Chandra Frank**

In most films, the English countryside is hailed as an idyllic place. Yet its colonial history is often overlooked. In her essay inspired by the film A Protest, A Celebration, A Mixed Message, on West Indian carnival in Leeds, Chandra Frank investigates how the countryside produces Otherness – and why debates about removing colonial monuments are essential in creating new images of belonging. [www.norient.com/chandra-frank/racialized-gaze-landscapes?topic=166](http://www.norient.com/chandra-frank/racialized-gaze-landscapes?topic=166)

### **Home Artist Film Weekender 2019**

Screened on the second day of the weekend, Rhea Storr’s immersive films explore the rich cultural history and significance of Junkanoo, a carnival of the Bahamas. Examining carnival’s relationship to questions of identity,

belonging, appropriation and spectacle, her work is also anchored in a close attentiveness to detail, and to the craft of creating costumes for Junkanoo. In the opening film, 'Junkanoo Talk' (2017) scenes shift like microscopic slides as the method of cutting crepe paper to create costumes is focused in on. Seams, creases and folds are filmed close-up, the images seemingly accelerated by the fast-paced soundtrack of Rake 'n' Scrape, a music specific to the Bahamas. Storr's three films are interwoven together by a quivering blue screen and a narrator ruminating on ideas of Afro-futurism. (In the Q&A later, the artist speaks of her growing interest in Afro-futurism as a space of radicalism, of play). Evocative and deeply researched, Storr's involving work is one of the standouts of the weekend.

[www.corridor8.co.uk/article/home-artist-film-weekender-2019/](http://www.corridor8.co.uk/article/home-artist-film-weekender-2019/)

### **First Winner of the Louis Le Prince Prize announced**

Annabelle Pangborn, Director of the Northern Film School and one of the judges of the prize, said: "We were delighted with the response we had to the Louis Le Prince prize.

"Applications for the prize were many and diverse, and presented a tough choice for the five members of the selection panel.

"Rhea submitted a powerful and exciting proposal that represents her unique identity as an artist while also embracing the challenge of innovation and the materiality of analogue film.

"The decision to award Rhea the inaugural Louis Le Prince Experimental Film Prize was unanimous. We are very much looking forward to supporting her through the process of her filmmaking."

[www.leedsbeckett.ac.uk/news/0218-first-winner-of-louis-le-prince-prize-announced/](http://www.leedsbeckett.ac.uk/news/0218-first-winner-of-louis-le-prince-prize-announced/)

### **Live Streams: Berwick New Cinema on Mubi Notebook**

Rhea Storr's Junkanoo Talk does something similar, using abstract visual language—extreme close-ups of colors, textures and patterns in motion—to conceal that which is being displayed, slowly showing more and more of her subject but never "revealing the full picture," returning to concealment as soon as comprehension of the contents of the image seems near. With her approach to moving image, Storr's self-proclaimed aim is seeking a "new forensic way of looking," engaging with the same process of de-familiarization of images seen in Clark's film, selecting parts of a larger picture in order to more fully investigate their specificities as well as their role as components of a whole. The subject in focus is a dancer performing in the Junkanoo parade, a Bahamian carnival that Storr has experienced "only through mediated imagery, through first-hand accounts, the internet and television." Her representation of it here is similarly mediated, never showing the carnival in which the dance occurs, or even the full performance, only fragments of costume and gesture, vibrant red and yellow shapes set strikingly against a black background, composed precisely and artfully shot on vivid Super 16 mm stock. As in Delphi Falls, the layering of these compositions and their sequencing provide a sense of something that remains unintelligible, as if the images are attempting to speak to the viewer without words, conveying a codified meaning that cannot be understood without first learning the image-language that Storr is communicating in.

[www.mubi.com/notebook/posts/live-streams-berwick-new-cinema](http://www.mubi.com/notebook/posts/live-streams-berwick-new-cinema)

### **Women Cinemakers- Special Edition**

[www.issuu.com/women-cine-makers/docs/special.edition/100](http://www.issuu.com/women-cine-makers/docs/special.edition/100)

### **Whitechapel Gallery, Artist Q&A: Rhea Storr**

[www.whitechapelgallery.org/about/blog/artist-qa-rhea-storr/](http://www.whitechapelgallery.org/about/blog/artist-qa-rhea-storr/)

### **Guardian: Get Up, Stand Up Now: the show that questions the lack of diversity in art galleries**

[www.theguardian.com/artanddesign/2019/jun/11/get-up-stand-up-now-somerset-house-ajamu-zak-horace-ove](http://www.theguardian.com/artanddesign/2019/jun/11/get-up-stand-up-now-somerset-house-ajamu-zak-horace-ove)

### **Get Up, Stand Up Now, '#3 Masquerade' with Zak Ové, Zoe Bedeaux, Margaret Busby and Rhea Storr**

[www.somersethouse.org.uk/get-up-podcast](http://www.somersethouse.org.uk/get-up-podcast)

### **Doc Weekly- Our Top 5 Documentaries at Flatpack Festival's Online Edition**

[www.documentaryweekly.com/home/2020/5/7/our-top-5-documentaries-at-flatpack-festivals-online-edition](http://www.documentaryweekly.com/home/2020/5/7/our-top-5-documentaries-at-flatpack-festivals-online-edition)