

Kimberley O'Neill

*Enigma Bodytech*

18.05.19 — 30.06.19

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*Enigma Bodytech* is a new exhibition by Kimberley O'Neill centered on the interconnection between energy, technology and the body.

The film follows a female protagonist's journey through the Californian desert and Silicon Valley, home to the world's largest technology companies including Google, Apple and IBM. Recorded in and from a car, the road trip explores the connection between countercultural narratives of the 1960–70's with the production of personal computing, network technologies and their mediation of the body.

Screens repeat throughout *Enigma Bodytech* – images duplicate and reflect between car window, sat nav, iPhone, screen saver, camera lens, and wing mirror as the protagonist moves through an expansive landscape where technology is a constant presence. The rhythms of the car merge with the rhythm of the artist's own body, recorded from a custom tracking device. Screen, machine and body are caught in a circuitous visual relationship.

The sound track for the film is created from recorded and performed interviews, through which we hear multiple voices, one recounting the development of human-scale, personalised computing and the incorporation of screens into our daily lives. Central to this narrative is the

entanglement between the political and collective aims of counter culturalists in the 1960–70's, who believed in the transformational power of technology for new models of community and communality, and the manufacture of the computer as commodity, paving the way for today's digital network culture.

Kimberley is interested in the use of the journey or road trip in films and texts as an analogy for the inner psychic quests of individuals attempting to drop-out from their lives; and the lack of female voices in these drop-out fictions. Another voice in the film combines aspects of the artist's personal experiences with scenes taken from writer Ann Quin's experimental novel *Tripticks*, originally narrated by a male character traversing wide stretches of a fictional American landscape in pursuit of 'No. 1 X-wife'.

An energy healer speaks over the radio in the car and bookending the road trip is a scene of a Ki energy healing practice. Established through the principles and practice of the Korean tradition of Toa, this physical practice is connected to multiple understandings of human life force. Touch, tactility and energy frequencies are explored in relation to the screen, which echo visually as the protagonist's body encounters the ground outside the car.

Kimberley O'Neill is an artist and filmmaker based in Glasgow. Her work often focusses on co-forming relationships between subjectivity and technology. Recent activities include: *Technologies of the Self*, screening and discussion with SUPERLUX, 2019; *Cinenova: Now Showing*, The Showroom, London, 2018; *Circuits of Bad Conscience*, The Telfer Gallery, Glasgow, 2017; and *Conatus TV*, Edinburgh Art Festival, 2016. Kimberley was shortlisted for the Margaret Tait Award 2017/18, and is a Lecturer in Communication Design at Glasgow School of Art.

**Satellites Programme** is Collective's development programme for emergent artists and producers based in Scotland. Satellites aims to support practitioners at a pivotal point in their careers through a critical programme of retreats, workshops, studio visits and group discussions, public exhibitions, events and publishing. Artists are selected from an open submission by a new panel each year. The 2018–19 participants are Helen McCrorie, Emmie McLuskey, Kimberley O'Neill and Katie Shannon.

COLLECTIVE

# THE HILLSIDE

1. *Re-routing*, HD Video, 17'03, 2019.

## Featuring:

Emmie MCluskey, Chris Garcia, Alison Peebles, Cathy Orton, Lucy Ireland, Iain Stewart.

## Contributors:

Duncan Marquiss, Derek O'Neill.

Kimberley would like to thank Chris Garcia from the Computer History Museum, Elise Allan, Joe Logan, Patricia, The Women of Project One, Dr Ilka Gleibs, Dr Miriam Koschate-Reis, Georgia Horgan, Andy Cox and Andrea Coleman.

