

Rounds

Lucy Raven

Rounds

Lucy Raven's wide-ranging practice encompasses film, installation, sculpture, photography, and drawing. Across these media she examines the entwined histories of image capture technologies and infrastructural systems, particularly as they relate to land and landscape. Developing the artist's focus on materials and material state change, the artworks in *Rounds* are united in their exploration of force, extreme speed and fluid dynamics. Raven consciously engages and subverts genre tropes, from the Western to horror, challenging the mythic fantasy of an empty West and instead probing the various forces behind the creation of private property.

Rounds marks the premiere of *Hardpan*, a monumental kinetic light sculpture, co-commissioned by the Barbican and the Institute of Contemporary Art/Boston, and a new moving image installation, *Murderers Bar* (2025), shown for the first time in the UK and Europe. These works powerfully carry forward Raven's longstanding engagement with materiality and abstraction to investigate the economic and ecological effects of human-made changes to the natural environment and its enduring violence.

Hardpan

Taking inspiration from rotating devices that utilise centrifugal force – to separate solids and liquids, or to increase pressure and scale through acceleration – Raven's sculpture spins an electronic arm, sweeping light around an aluminium and concrete enclosure. The continuous movement of centrifuges can also be used to simulate extreme forces exerted on astronauts during flight, which can alter the body drastically, first losing colour vision, then vision, then consciousness together.

In this installation, the human body remains outside a cylindrical surround, where two apertures allow a view in and light out. Here, the industrial scale of Raven's sculpture, its heavy materiality, the intensity of the light spinning by itself, all combine to alter the atmospheric conditions in *The Curve*, the effects of which are acutely felt by visitors.

While the sculpture viscerally evokes the physiological sensations brought about by accelerated force, a complementing work in the show – *Murderers Bar* – explores the effects of material state change on a geologic and infrastructural level.

Lucy Raven, *Hardpan*, 2025

LED light, aluminium, concrete, galvanized steel, motor, thermoplastic polyester

Diameter: 508 cm; Height: 338 cm

Courtesy the artist and Lisson Gallery

Murderers Bar

Murderers Bar is the final instalment in Raven's series *The Drumfire*. The film begins with the laying out of dynamite inside a large-scale concrete dam. After its detonation, the work traces the rush of the river 200 miles to the Pacific Ocean.

The film then follows the river back upstream through the drained reservoir, a stark terrain of sediment cut by the new path of the river that will be transformed by life in years to come. The original drowned landscape is now revealed as potential. Along the way, it uses a range of aerial and underwater imaging strategies, including helicopter, drones, and lidar and sonar generated animations.

The film is centred on the recent undamming of the Klamath River in Northern California, part of the largest dam removal and river restoration project in US history. The dam, built in 1918, caused detrimental impact to local ecosystems, inhibiting the river's natural flow and the migratory routes of its fish, most notably the Chinook and Coho salmon, sources of crucial cultural, spiritual and nutritional importance to the Indigenous peoples who have populated the Klamath region for thousands of years. The dam was dismantled following decades of activism, testimony, and lawsuits by local tribes including the Yurok, Karuk, Klamath, and Hoopa Tribes, and the Shasta Indian Nation.

Murderers Bar can be viewed within the context of social and political movements past and present, from industrial progress and the 19th-century belief of expansion - Manifest Destiny - to current global campaigns, including the Land Back movement and taking down of monuments in the US.

Projected on a large-scale curved vertical screen, the film is accompanied by a quadraphonic soundtrack scored by Raven's frequent musical collaborator, composer and percussionist Deantoni Parks.

Lucy Raven, *Murderers Bar*, 2025

Colour video, quadrophonic sound, aluminium and plywood screen, and aluminium seating structure

41 minutes, 40 seconds

Murderers Bar Credits

Directed and edited by
Lucy Raven

Special Effects Coordinator
Cooper Campbell

Composer
Deantoni Parks

Additional Production
Assistants
Talya Krupnik
Magda Galen

Producers
Annalise Lockhart
Lucy Raven

Visual Effects
Carla Lopez Estrada
Ken Rogerson

Directors of Photography
Yancy Caldwell
Soren Nielsen

CG Supervisor
Kai Chang

Additional aerial photography
Cooper Morton

Hydrographic Consultant
Jesse Sabatier

FPV photography
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Consulting Editor
Mike Olenick

Helicopter photography
Thomas Miller

Sound Editor and
Re-recording Mixer
Dave Paterson

Underwater photography
Lucy Raven

Foley Artist
Rachel Chancey

Helicopter pilots
Peter Kuendig
Forrest Krupin

Online Editor/Color Grading
Soren Nielsen

Location sound recording
Jesse Nordhausen

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Rounds Lucy Raven

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