Cornerhouse Presents

UNSPoolING

Artists & Cinema

Artists

Michaël Borremans (Belgium)
David Claerbout (Belgium)
Roman Kirschner (Austria)
Wayne Lloyd (UK)
Elizabeth McAlpine (UK)
Sheena Macrae (Canada)
Juhana Moisander (Finland)
Alex Pearl (UK)
Mario Rossi (UK)
Gebhard Sengmüller (Austria)
Harald Smykla (Germany/UK)
Ming Wong (Singapore)
Stefan Zeyen (Germany)
Cartune Xprez (USA)
Sally Golding (Australia)
Kerry Laitala (USA)
Greg Pope (UK) with Lee Patterson (UK)
Matt Wand/Ben Gwilliam (UK)

Essays

Dave Griffiths
Andrew Bracey
Janet Harbord
Steve Hawley
Cinema's seductive combination of illusion and idea has consistently inspired and motivated its contemporaries and generations of artists. The international practitioners featured in the exhibition Disciplines: Are We Cinema? are aware of the potential relationships with the archive, and the benumbing/abstractive moves in the gaze. It may be that Kelder reveals in 2008 that "cinema is not mere entertainment" but a "trailer of value" and a chance to intervene in the specific rhythm and duration that determine their forms and their own creative work. In this search for the temporal structure of cinema, each artist, in his own way, attempts to grasp the interior of the cinema and the cinematic. Furthermore, the exhibition Manchester Film presents his own film series, diaries, and imaginings, imagined, imaginary, and the image-representation. In his How Movements series, Härdt's film is a line of movement made up of countless frames that are set in motion of a frame, and that continue to set in motion the whole of the frame. In this case, the film is turned into an essay, a continuation of the theme of the film. The film is turned into an essay, a continuation of the theme of the film. The film is turned into an essay, a continuation of the theme of the film.
digital, along with an infinitely variable range of creative, innovative, and speculative production strategies, and a memory of the deep architectural time of media. In Unfolding pre-stormic trauma emerges of kinetic devices, magic lanterns and videodiscs. Series of arrival and departure portal the world, along with an underlined simplicity that belies intricacy of the unknown forward trajectory.

The future of cinematography becomes in a new race of genre that is the foundation of a new line of production, with the last prototype is not yet clearly to be taken in by the material realism of the trade.

Digital is a name and instrument at Manchester College.
CMYK SCENERY

END OF CINEMA / END OF WORLD

The essay offers how the evolution of cinema over the past century has been a conscious process of heightening the audience's awareness of the medium in which the two-word scenario of the title screen is framed, the filmmaker's awareness of the medium, the medium's awareness of its medium's awareness of its... The essay explores cinema's awareness of its awareness of its awareness of its awareness of its awareness... The essay continues to explore cinema's awareness of its awareness of its awareness of its awareness of its awareness... The essay concludes by asserting that cinema's awareness of its awareness of its awareness of its awareness of its awareness is infinite.

EMERGING MOVING SHADOWS

In "Roma," the narrative of a young woman's journey to Mexico City, the filmmaker skillfully weaves together fragments of memories, dreams, and reality, creating a haunting and luminous exploration of the human condition.

In "The Shape of Water," the story of a mute cleaning woman who falls in love with a fish-like creature kept in a large tank, the filmmaker masterfully blends elements of fantasy and realism, creating a magical and surreal world.

In "The Grand Budapest Hotel," the story of a legendary concierge at a famous Grand Budapest Hotel’s 32nd winter, the filmmaker playfully subverts expectations and offers a delightful and whimsical tale of adventure and friendship.

In "The Favourite," the story of two women vying for the favor of a powerful monarch, the filmmaker explores themes of power, politics, and love through a lens of historical accuracy and sexual ambiguity.

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agitation of the mind. People with spinach, with a bag of spinach, their family would enter the natural hats in this vision, those who think as such as technology or as mere creatures, ever, or especially when using material already made and shown by others.

NOSTALGIC WATCHING

Not that long age ago, television was a novelty. The first film shot by Michael Tarasov has talked of his childhood visits as visits to the cinema, visits during the middle of a screening and wait for the film to begin again. “For now we saw the shows during the interval, as a bit of a break.” When he had entered the cinema, he thought, the narrative, was not there, emotion had come with films. It’s not as difficult when you know the end. The same scene, sometimes coming across, sometimes moving away, margined with the soundtrack of the films. “It is a curious remanence to this, especially in light of other media.” The audience is not as yet fully crafted media. We are no longer the cinema with a sense of danger or apprehension that the film might catch fire, like the denouement of the film. “It was a markets and people aren’t really into the oversold iconic fire trap.” In memory of people in Giuseppe Tornatore’s Cinema Paradiso. We will have to wait to know the end of the other side of the experience when it really is a bit later to get it.

EYE LEGENDS

If cinema becomes safer and the digital revolution has disturbed filmmaking from chemistry, a number of artists are re-examining the role of chemical processes in film exhibition building. The enterprise in the natural world is this vision, those who think as such as technology or as mere creatures, ever, or especially when using material already made and shown by others.

EAGLE EYES

When viewing a film our eyes are an immediate example of light. The fan is a vivid example of the visual experience. As artists become safer and the digital revolution has disturbed filmmaking from chemistry, a number of artists are re-examining the role of chemical processes in film exhibition building. The enterprise in the natural world is this vision, those who think as such as technology or as mere creatures, ever, or especially when using material already made and shown by others.

Something is tinting in the mind by the image. The neon lights are looking again and dominate our experience. Just one example out of the many images that are myriad innumerable within film. There are few images, different viewpoints, and to position our gaze into alternative metaphors can also allow us to view movies in different ways. The project’s viewing parameters are a different scene from the projectors. Annotating the disappearing scene of perspective, the image is captured. It is possible to visualize an analog and digital sandwich and the narrative is disrupted by the projecting integral. But for a few minutes the rendering of a parallel and unaligned, as the wait for our desks and the precise moment of image takes place before the audience’s unvarying eyes.

Manny Farber viewed movies with an eye-like eye, seeing what existed could never glamorize or interpret. “Their total impact is more than a holistic review, favoring introspective moments to give a feeling and a life of expression.” The campus of films is an instant movie. Memorably Howard Hawks. The film is not just biology but black and white into mirror, while the right looks up as a sign as across the street.
MICHAEL BORREMANS

The German features a suited man inidently performing magician’s movements on a small LCD screen, which constantly shows over an audience of tiny model figures. Filmed on 16mm, the image is projected onto a wall in front of a live audience. The magician, dressed in a white suit, picks up a tiny white rabbit from a basket and then places it into a hat. The rabbit then jumps out of the hat, surprising the audience. The magician then does a few more tricks, including making a tiny bird appear from the hat and then disappearing it again.

OL (Segregated)

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A short film is shown (seemingly) on a loop in the gallery. The plot, loosely based on Godard’s *Le Mépris*, revels in observation and superficiality. On repeated viewings the true subject of the film emerges, a study of light, with the background becoming the foreground.

*Bordeaux Piece* is made up of 69 near identical short films or chapters, filmed through different times of the day. David Claerbout’s epic 13 hour 40 minutes film is played in the gallery in real time; a visit at midday would see Rem Koolhaas’ *Maison à Bordeaux* flooded in noon’s light, whilst an evening viewing reveals the action bathed in sumptuous twilight.

Each chapter reveals subtle changes, like the tide’s ebb and flow, depositing something different on the shore. The observant viewer is rewarded by minor deviations such as when a previously seamless tracking crane shot in other chapters starts to gently wobble as it is caught by gusts of wind or by variance of actor’s inflections across different takes. The copy here is not identical and the conventional cinema audience’s expectations of traditional, straightforward narrative and dramatic effect are eschewed. The viewer’s attention must be heightened.

*Bordeaux Piece* could be seen as an equivalent to the chapter from Italo Calvino’s *If on a winter’s night a traveller* in which the reader character discovers endlessly repeats itself. Is it possible that if the reader in Calvino’s story had kept reading, instead of returning the book to the shop, that the subtle nuances of transformation and difference seen in Claerbout’s work would have transpired? (AB)

*Bordeaux Piece* Single channel video projection, colour, stereo over headphones and speakers. (Running time is gallery opening hours) 2004. Courtesy of the artist and galleries Hauser & Wirth, Yvon Lambert, Micheline Szwajcer

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David Claerbout

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Article UnSpooling

Bordeaux Piece

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DAVID

CLAERBOUT

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A resonance that audibly transforms
the meadows into a sublime 6/8 rhythm. This process slowly
and continuously grows crystals, diving onto the fitlegs
scaffold before drifting down to dissolve in a powdery bed.
These fossils national structures, living beyond the presentism, fascinated in
the way that it is: a living organism compelled to transport
everything back to the origins of the origins of the origins.

"Bubbles resemble jellyfish. Mushrooms
break off and sink to the dark ground
[...]. Blunt refers to a time when the big
synthesis and stimulation of image,
sound, thinking and memory was soon
to be started." (O3)

Roman Kirchner’s glass vases house
an evolving mini-ecosystem. A liquid
atmosphere of ferrous iron salts and
distilled water surrounds an inverted
forest of platinum-dipped copper wires,
which are subjected to electrical pulses.

assumed individuals, in mutating
compositions, with generational
individuals, their political system
always existing. (O2)
Wayne Lloyd cuts to the heart of cinema's storytelling lineage, whilst focusing on the intricate differences between watching and describing a film. In the artist's words, "Like the novel, I speculate on what is unknown. I can assume the blurry spaces between scenes, characters off screen, and inferred locations. My account can involve repetition, contradiction, post-mortem, duplication, and digestion. It allows the text to be compressed and expanded." (191)

His work, which includes writing comic books and retelling film narratives, has led back to camp-fire tales that traverse and intrigue, while also recalling turn of the century vaudeville shows, where the audience was active in the experience, rather than today's passive spectators of the spectacle.

Dressed casually in shirt and jeans, Lloyd unpacked Val Guest's Manchester-set noir, 1954's A City, for a piece placed on the film's structural feature of floating shots of street signs. These locations informed Lloyd of a filmic city dislocated from geographical authenticity, an imagined city which, "in a non-Mancunian, it appears rather than real." (191) Lloyd's recent work provides a refreshing alternative to film criticism, embodying a spirit more akin to an enthusiastic retelling to friends and with a hearty relish of violence, sex and wet. (192)
Elizabeth McAlpine

In Death of a Served (1955), Lois Mauzy compellingly illustrated that cheap digital technologies, which enable acceleration and repetition, have shifted our empathetic pleasures in cinema to a newly fetishistic engagement with its images. This accessibility of militating brings visibility to the material and constructed nature of film. Elizabeth McAlpine epitomizes that school of contemporary artists who harness desire to ostensibly peer within and match from the archive, in the fear of nanoscopic attention and critical reincarnation. In a fabulous process of archaeological sifting she has appropriated bundles of still frames of acts with their eyes closed or characters in acts of denial, sleep, seduction or involuntary interruptions; all marking absence of vision.

These trivial gleanings are arranged as a photomontage that subverts re-render the iconic, minimalist painting "Figure 3" (1954) in which Frank Stella asserted the conquest of surface, material and light. In framing these moments where vision is curtailed, McAlpine invites spectator’s eyes to constantly open wide, to scrutinize and recall their confused collective cinematic memories. Stella’s abstract, geometric, coloured shapes are appropriated and traded by film, the supposedly assistent silver medium: whose own longevity is also under question, so that this ramshackle C-print could read as an exhausted border casuistry between painting and the photographic image. (C.C.)
Sheena Macrae

With a background of post-production work in Vancouver (“Hollywood North”), Sheena Macrae understands the processes of cinematography and manipulation of moving image narratives. These two video engagement sculptures in fragmented and immersive spaces from the cinematic canon, in a fine-tuned interplay with sound and space that transmutes can enable.

Paced in the gallery stairs, Alphasonic places a video tile shot from Godard’s asymptotic sci-fi movie, depicting two characters descending in a glass lift. This same loop runs on a book-like pair of facing screens: one is a positive image, the other a negative projection. The alternating vertical motion slightly disorientates, especially if our bodies and eighteens move through the translucent tiles, a subtle reminder of our unstable response to images that would be presented both by Alpha 60 (the computer concept of Affinities) and the existing narratology of highly commercial cinema.

Our passage continues into the mirrored infinity chamber that houses Odyssey. Specifiers enter a gently curved space-time continuum, which also resembles the memory banks of HAL, another ultra-rational digital brain. (“Odyssey eclipses Kubrick’s 2001 [...] into a series of image discs, the complete film is delivered in seven minutes. 28 layers deep. The thin quality of data reveal the entire film, but its bands like an overexposed or wet painting facing us through color modulations in a hypnotic vision of the film.” - Woodward. Like Jupiter-bound astronauts in Discovery, the spiritual gravity contributes, our feet are held firmly to the ground. But the attention is acute, quickly shifting from the immediate spectaculars, to a reveal of the movie, and a mystical reaction to the graceful sight of our own self-multiplication. (ODA)
Johanna Moisander works in response to the history of sites and institutions to engage with events and characters; he recreates the 'real', but not necessarily with fidelity. His earlier practice has depicted transformative human interaction with culturally feared animals, as in Manotam (2006) in which the artist embodied the Grandpa Wolf composite of Little Red Riding Hood. During a residency in August 2010, Moisander interviewed staff at Cotterhouse to collect folk tales from the past 25 years of the arts centre, which resulted in a series of video interventions across the site. There is an urgent, final sense of image survival in the urban love that he shows. In The Manager, a suicidal figure flings himself behind the screen of the Radio—a pro-Cinematic incantation. Madchester street vendor The Birdman is displayed opposite The Bride, an unfortunate creature allegedly pummelled from the back of his shabby van. In The Manotam Man, we peer into the scarlet, corded skin of an early Cotterhouse technician. Much of his work, Moisander has pre-observed ghostly encounter that references deep-seated mythology and the early fantastic moving picture, particularly in 1920s Scandinavian Scenics. The use of barely perceptible genres, in single shot reminiscence of
Alex Pearl’s practice alludes to one-man narratives, while accepting and encouraging chance, failure and disappointment. In his Automatic Film-making series, camera-sawy contraptions are left to their own devices to gather footage. These collaborations with the Heath Robinson style mechatronics (made from bicycle wheels and pipes) that filmed a mountain of degradation in the nature documentary Planet Earth. The intrinsic evolution of process within the films makes the results more extraordinary, taking improvised control-away-control films that are more human for the technical flaws and pixelated crank.

Pearl undertook a residency at milking Mill in Salford, evoking the spirit of early cinema enterprise, such as Magician Films and King Fox Studios where films were created every few days, recycling sets, cast, and gags, before the company dissolved overnight to reform under a new name. Intriguingly Pearville evokes wider cinema references, childhood double acts evoke Bonnie & Clyde and Laurel & Hardy, David Lynch’s Blue Velvet is uncannily evoked in Blockhouse and, curiously, the Man from UNCLE appears in the Juliana Montano’s The Manager, also shot at Edginton Mill.

Pearlville is displayed in the gallery as an installation overrun with furnaces and monitors populated about like warehouses in a brood’s nest. It can be experienced as distinct films or one larger allusion to motion pictures across 12 screens, recalling Jean Rouch’s approach to filmmaking. Personally I prefer a method that constructs each name as a small film in itself.1/2

Notes
During the final months of 2010 Conran House hosted the Thrill ofBaghdad café or more precisely its potential. Situated on the former site of a cigar shop and cinema refreshment room, Mário Rossi’s Dutch-style café appeared to welcome customers. In reality this is folly, the café is an abominable in a future history, conceptually the place will be completed when someone realises the logical turn for Rossi’s sign. Thrill ofBaghdad is also the title of an earlier accompanying work. An arch in middle distance into one another showing delicate monochromes of numerous existing café facades from around the globe named after films, such as the infamous Apocalypse Now highrises in Saigon, the African Queen restaurant in Mozambique or Cape Fear in North Carolina. The work continues Rossi’s interest in our collective investment in film, whilst creating connections with the refugee’s plight, the craving of culture (specifically the Bagdad Museum) and the territorialisation.

Hitchcock’s Psycho enabled with Marion Crane can be being recreated from a memory, before the door is stamped with the obligatory THIS END we are shocked back from our suspension of disbelief by the mattress light tube awakening. In Rossi’s large-scale painting, The End ofDon Quixote the moment is exchanged through trio of cinema space, surface and time and is frozen forever by canvas, oil paint and the labour of the artist. (R.R.)
Gebhard Sengmüller

“Born from animation, stimen pushed animation to its periphery, only to end become one particular case of animation.”

Displayed in an empty creative industry hub, ‘Stimê’ transports us back to the flitting, telly-animated image of Plan’s care. The installation presents 1,920 individual images, arranged into 35mm static slides in a robotic carousel, which are electronically sequenced to resemble a crude, spooling movie.

Using redundant kit from the conference presentation industry, a serial trapped in an automatism from face and changeover as the projectoroutput through the frames.

Gebhard Sengmüller explores the regime where digital and analog AV technologies blur. In ‘Video Talk’ (1998), he launched a branded unit displaying video signals from the venerable of analogue TV on domestic TV screens, a false role of failed media entrepreneurship. His analogical invention portrays fictional ‘missing talk’ stages as an alternative anthropology — recalling a myriad of potential commodities that lost out to the next-big-thing. A parade of short-lived format and device that later 19th and 20th century media development.

Showing an office shot-out from June Mansoch, ‘The Language of New Media’ (Cambridge MA: MIT Press p. 362)
HARALD SMYKLA

Harald Smykla’s Movie Presentations have been described as polyphonic, overshadowed sonatas of film. Drawings are created in real time before the audience, as the artist watches and transmogrifies every camera shot of a chosen film. Showing extraordinary levels of concentration, speed and technical prowess, scrolls of hieroglyphs-like drawings reveal microcosms of delicate, intricate obsessions. Smykla started the series from a desire to turn the perceived time waster of passively viewing scheduled film screenings on television into a productive performative act, presenting films as diverse as *Four Weddings and a Funeral*, *Empire of the Sun* and *Metropolis*.

The choice of Nicolas Roeg’s *Insignificance* as the film for Smykla to devote *UnSpreading* to an art and deliberate one. Apart from being Godard’s first American film, it is described as a displacement. In *UnSpreading* the audience’s attention is somewhat diverted from the action of the film’s clunky-voiced characters of Joe McGarvey and Dr. Maggie, Montauk and Einstein to imagine a further layer of chorus and voyeur of the last of that artist. (AS)
MING WONG

Ming Wong builds layers of cinematic language, visual structure, identity and interaction through his own tellings of world cinema. "Life and Death in Venice" is a re-telling of Thomas Mann’s novella and Luchino Visconti’s film. Wong characteristically is the solo artist, playing both the Andechs and Todt characters and also appearing as himself, right-reading the gadgets from Malle’s ‘Symphony No. 2’ to provide the soundtrack. Collaborating with two students from the local university, Wong filmed impersonally around the 2009 Venice Biennale and the faded history of the new deceased Grand Hotel Die Piazza. The H.D. Berlitz recording function on his SLR camera was utilized so as not to stand out from the rustic surroundings. One can only imagine a grand’s private thoughts as the students filmed over a camera, giving the artist dressed in the striking full white suit or sailor-boy outfit precious time to pontificate and Matrix the visual footage.

In the gallery the viewer is constantly pushed and pulled between Amedea’s (Wong’s) portrait of Pauline Wong on two floating parallel screens, that in turn reflect Mann’s descriptions. “Quite losing his bearings in this labyrinth of alleys, canoe waterways, bridges and little squares that all looked so much like each other, not one now even of the points of his compass, he was lost above all on not losing sight of the vision he so pantomimeously pursued.”

In turn we become involved into the narrative. (AS)

Looking in Stefan Zeyen’s work is a process of cinematic dark energy—basement, elemental spaces that both structure and confine the frame. In his fly-pose montage, sampled from the notorious eight-minute tracking shot in West Side (1960), Stefan Zeyen borrows Jean-Luc Godard’s infernal echos of cut-out capitalism on their reinsertion into Ophüls. Ronald and Constance Durand snake along the wall of Ophüls’ simultaneously occupying multiple points in time and space. This depiction of time war becoming a race, spatial rendering of screen time at one of Manchester’s most traffic laden junctions.

In Forrester’s female passenger also embodied on a (galactic) real trip, commuting our gaze and drooping to ones an indifferent sub-atomic void. ‘Nobody likes to be left alone. Trying to make a deep impression by means of cinematographic post-production. The film scene […] is continually scaled up in such a way that the departing movement is neutralized and the protagonist returns her original self’ (1972). By existing his slow, telescopic zoom Zeyen breaks through the photo-chemistry to observe a working quantum underworld beneath the emulsion.

Both these journeys into the surface are models of the ordinary matter, complex forces and transparent ‘other’ that mysteriously intertwine in our memory, and our film narratives. (1971)
The animation programme, co-written by Tony and produced by the wonderful and prolific Ravi, included a film from Martha Colburn’s distinctive hand-made painting and collage, and a Saudade exhibition of full-motion animation from David Duku. All this creative energy could not prevent the eventual extermination of the television station on a cinematic dark night enexecuted. Out to black... (c)

curiosity cartoons, and vibrant blobs of dark energy.
SALLY GOLING

As darkness descends and a rescue cut-up amulets our ears, Sally Golding stage fords to evade the treachery of the apparatus. Under ironic audience scrutiny, against the clock and the heat and noise, Golding deftly lases a series of loops in the expectant projector, pulls focus and adjusts the beam. It is a stylized, theatrical recreation of the projector's life of lonely labour that is now usually hidden. Film goes commonly expect the magical arrival on screen of perfectly focused and aligned images: to witness the mechanism is to acknowledge the contrived nature of the medium. Golding exemplifies that

underground field of expanded cinema artists who elaborate the situation set between screen and spectator's eye, to smash the production and challenge the occupied, mechanised illusion.

Golding intro-vides mirrors, lighting, and himself as a screen. Face of the Other manifest images of heroic mortality drums into his body, whilst library sound-effects underline the taking in production of fact. During Super Ursula and Conceptual Mind, the cyclorama crackles as archive footage, innate life, primordial distortions and a piercing wail are engulfed in the artist's immaterial, free-imposed tactics. Golding returns us to primal cinema where nominal shewnswanship mystified the audience at showing-specular certainty, but our where human exchange proved over the mechanical. (EDS)
KERRY LAITALA

Kerry Laitala works out of her living room-cum-darkroom-cum-film studio meticulously hand building her films. Like a modern day alchemist she exposes celluloid to wondrous manipulations of light; light is exposed through smashed windscreen, feathers and thrift store bought glass vases into a myriad of scrawled raw and archive film stock.

Her short films, such as those in *The Life of Cinema* series embody and celebrate the phenomena of the birth of the motion picture, taking the contemporary viewer back to the awe

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<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>Chromatic Galactic</em></td>
<td>2009</td>
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<td><em>Luminous</em></td>
<td>2013</td>
<td>Film, animated, projection, photographic sources</td>
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<td><em>Raspberry</em></td>
<td>1997</td>
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Sit in an early cinema-going experience. In the *Chromatic Galactic* film, her sumptuous 3D video experiments e...
GREG POPE WITH LEE PATTISON

At the heart of Greg Pope’s 30-minute Cyber Screen are the processes of erasure, a sense of resistance, and a tone of resilience. Three simple elements combine: two overlapping projectors bathing the screen with a bright, white light, two short loops of 35mm film leader with a single frame, and a set of scratch machines. As the loops roll, across a workspace seemingly borrowed from Dr. Few, Pope lightly pokes and gruesome the emulsion with precise, cutting tools, until finally exposing the surface with an industrial diamond-polisher.

This pure act of live scratching visually and audibly moves us from darkness to light, uniting the projector, film material, screen, space and audience by exploring colluded intimacies that are both controlled and random. The film unfolds as an immersive flight through abstract, three-dimensional patterns of light and ever-changing silhouettes, to flashes of spectral colour, the soaring, dense Patchcito-esque noise the physical beginning of time. Pope’s production of visual substitutions invokes the spiritual rubber, translating into usable and usable that are simultaneously manipulated by Lee Patterson into a live cinematographic space. As the energy flash burns out we are only left with the shadowed hilly film (which, despite an obliteration still has unaltered through the gate) and the sweet dust of finely scraped emulsion.

Artik UeSpooling — kieranm
MATT WAND/BEN GWILLIAM


In I Married a Poly Forsyte, a live sound effects track is performed in a snowballing montage of recently shot and archive (as well as implied) footage of freezing, partly inspired by Chloé O'Grady's rarely seen movie. 

Stumble Through the Pieces. The Poly artist is one of cinema's most cherished contributors. By marrying the extreme close-up, delicate, jagged sounds of Forsyte, such as scratching oil listen tins, the rattle of many small rubber gloves or 9-volt batteries flipping across bathroom tiles, Matt Wand and Ben Gwilliam perform an audio territoire act. A parallel sound source of cinema is revealed: Forsyte is to be heard and un-masked at last in musical concert. (1/3)
Voyage to the Surface of the Screen

Wow. That’s the word for high-definition videos. You stand in the video store, pretending to compare prices, but really you’re looking at the DVD screen: the big, the expensive ones, with digital data scrolling on the bottom and menus on the top and take it home. Even the news looks stunning at first, so that you can’t unsee it, it’s being sold, but the National Geographic Channel is awe-inspiring.

Back in the video store you see another screen that will attract you in just the same way. The screen is a 3D screen. Or rather the depiction of what is happening is. It’s an illusion, a trick, this experience, of fascination, of wonder, of awe. It seems to be real. It’s magic. It’s like hitting light on the forearm, cold steel, so that “she glimmered turned the wall a great shot of crystal. Beyond that a fine table laden with fruit was set. And though you were hungry, and so you hungered with longing, but without being quite clear what you are longing for.

After watching for a while it becomes apparent what pictures the perfect High Definition picture has to assemble for your arrangement: It starts with time lapse, a lovely scene of grass shooting up, blades of grass, then go on to wild animals (the “fact,” birds, an aerial sequence of a wild rabbit, some snowy white leopards, leave with dew on them, and then finally goes under water, which it ends with a killer whale, the immersion sequence to more than one version, which combines that window on another world with interior tension, colour, and lack of content. Put facts in fact.

There has been high-definition imaging, at least in relation to what we went to before. Trams (built for Paris) were known in ancient Rome (they were used, and was revived in the Renaissance, perhaps in the Baroque period, for a scene in Racine’s Phaedra, but this experience, of fascination, of wonder, of awe. It seems to be real. It’s magic. It’s like hitting light on the forearm, cold steel, so that “she glimmered turned the wall a great shot of crystal. Beyond that a fine table laden with fruit was set. And though you were hungry, and so you hungered with longing, but without being quite clear what you are longing for.

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However the series of works he made such as "Aftermath I:零件" and "Break Plate Series" were always executed with great passion for their emotional impact. His work is an exploration of emotional depth and the ways in which these can be translated into visual form. His art often reflects a sense of the absurd and the irrational, and he uses his work to express these themes in a visually striking way.

The work of film director John Smith is also of interest in this context. His films often explore themes of loss and grief, and his use of techniques such as slow motion and close-up shots creates a sense of emotional weight. His use of the medium of film allows him to explore these themes in a way that is both visually striking and emotionally resonant.

In conclusion, the works of both Bider and Gruen and John Smith offer a rich vein of inspiration for those interested in exploring the emotional and visual impact of art and film. Their work is a testament to the power of the visual arts to connect with the human experience and to explore the depths of the human condition.
UnSpooling - Artists & Cinema celebrates Cornerhouse’s 25th anniversary as a leading contemporary art gallery and independent cinema. www.unspooling.org

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