02 October 2010 – 09 January 2011
Galleries 2 & 3

ARTISTS & CINEMA

I Married a Foley Footstep!
by Ben Gwilliam & Matt Want is a co-commission between Cornerhouse, AND and Theatre Clwyd.

UnSpooling – Artists & Cinema is a co-commission between Cornerhouse and Abandon Normal Devices (AND).
AND is a major new regional festival of New Cinema & Digital Culture and forms part of WE PLAY – the Northwest’s cultural legacy programme for the London 2012 Olympic and Paralympic Games.

Supported by:

ONLINE
Hear from the curators, follow discussions on future cinema, enter our blog competition and get a real insight into the exhibition through videos, audio and interactive features.
All on our dedicated microsite: www.cornerhouse.org/unspooling

PUBLICATION
UnSpooling – Artists & Cinema is accompanied by a publication that includes texts by Andrew Bracey and Dave Griffiths, plus contributions from Professor Steve Hawley (Manchester Metropolitan University) and Dr. Janet Harbord (Queen Mary, University of London).
Available online from Cornerhouse Books from 12 Nov, price £8.
www.cornerhouse.org/books

PUBLIC ART
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ALSO ON SHOW AT CORNERHOUSE
Phil Collins
Gallery 1
On show until 28 November 2010
www.cornerhouse.org/philcollins

Edition #2
Gallery 1
11 Dec 2010 – 16 Jan 2011
www.cornerhouse.org/art

GALLERY OPENING TIMES
Mon:    Closed (Except Mon 04 Oct, open for AND festival)
Tue – Sat:   12:00 – 20:00
Sun:   12:00 – 18:00

70 Oxford St, Manchester M1 5NH
www.cornerhouse.org/unspooling

www.andfestival.org.uk

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The 19 international artists featured in UnSpooling – Artists & Cinema, present current reflections and interpretations of cinema and new possibilities of future cinematic production, spectacle and storytelling. This expands on a recurring artistic urge to sample the moving image, first echoed in the makeshift cinema-going activities of Surrealists André Breton and Jacques Vaché. This exhibition presents unexpected models of the moving image and explores how something so intimate has become so pervasive, whether picking it apart, creating personal archives or playfully nodding to its forms and characteristics.

This exhibition gathers a wide range of works from the last decade that use or abandon the usual conventions of cinema, such as celluloid, digital video, motion, and time. Cinema is explored in an alternative range of artistic strategies, through sound, chemistry, gesture, spoken word, painting, drawing, and sculpture. Along with an impressive line-up of performances, new commissions, residencies, interventions, and film screenings, the show deconstructs our collective memories, histories and theories of cinema, and unravels iconic movies and film language as potent materials for artistic production.

As part of Abandon Normal Devices, and to mark 25 years of Cornerhouse, it seemed apt to bring artists and spectators together in the act of navigating and constructing cinema to unspool the fundamental illusory nature of celluloid, whilst also challenging the dominant model of digital cinema. Senses of departure and arrival pervade the show; along with a simplicity and dark energy that belies insecurity about the unknown path of future cinema. The acceleration and mutation of cinematic form sampled in the kinds of artistic practice featured in the show, could signal the beginnings of Cinema 4.0.

Andrew Bracey & Dave Griffiths
1. **Roman Kirschner** (Austria)
   - **Roots**, 2005-06
     - Mixed media, 80 x 120 x 200 cm

2. **Wayne Lloyd** (UK)
   - **Apocalypse Now, The Demon Seed, Battle Royale, The Wicker Man, Blow Up, Solaris, Nikita, The Idiots and Empire**
     - Series of drawings taken from the book Wayne Winner’s Arthouse Cinema. 2004
     - 10 performance drawings, framed, 56 x 41 cm

3. **Mario Rossi** (UK)
   - **The End / Untitled**, 1992
     - Acrylic on canvas, 152 x 213 cm

4. **Wayne Lloyd** (UK)
   - **Hell Is A City**, 2010
     - Performance with drawing
     - New commission

5. **Mario Rossi** (UK)
   - **Thief of Baghdad**, 2009
     - 35mm slides

6. **Alex Pearl** (UK)
   - **Pearlville**, 2010
     - Seventeen multi-channel digital video installation
     - New commission & residency

7. **Michaël Borremans** (Belgium)
   - **The Swimming Pool**, 2001
     - Pencil, watercolour on cardboard, 34 x 28 cm
     - Courtesy of Zeno-X Gallery
   - **The German (Dreiten Teil)**, 2003
     - Pencil, watercolour, indian ink, glue, photocopy, mika on paper, 28 x 34 cm
     - Courtesy of Zeno-X Gallery

8. **Juhana Moisander** (Finland)
   - **The Maintenance Man**, 2010
     - Looped video projection
     - New commission & residency

9. **David Claerbout** (Belgium)
   - **Bordeaux Piece**, 2004
     - Digital Video, (Running time is gallery opening hours)
     - Courtesy of Hauser & Wirth, Yvon Lambert and Micheline Szwajcer

10. **Michaël Borremans** (Belgium)
    - **Life And Death In Venice**, 2010
      - 3-channel HD digital video installation, 16 min

11. **Sheena Macrae** (Canada)
    - **Odyssey**, 2009
      - Digital video installation with mirrors, 7 min

12. **Harald Smykla** (Germany)
    - **Movie Protocol**, 2010
      - Pen on acetate
      - New commission

13. **Elizabeth McAlpine** (UK)
    - **Hyena Stomp**, 2006
      - C-print on plexiglass, 180 x 180 cm
      - Courtesy of Laura Bartlett Gallery

14. **Ming Wong** (Singapore)
    - **A Life As A City**, 2010
      - HD digital video, 1 min 41 sec

15. **Stefan Zeyen** (Germany)
    - **Farewell**, 2009
      - HD digital video, 1 min 41 sec

16. **Juhana Moisander** (Finland)
    - **The Manager**, 2010
      - Looped video installation
      - New commission & residency
For further event details or to book tickets visit: [www.cornerhouse.org/unspooling](http://www.cornerhouse.org/unspooling)