



## **videoclub : 5**

**Gardner Arts Centre, 23 October 2006 - 7:30pm**

### **Running order:**

- 1. Drink** – Sheena Macrae (5:00mins)
- 2. Compulsory Figures** – Becca Albeeb (3:40mins)
- 3. Come As You Are** – Steven Eastwood (12:00mins)
- 4. Revenge of the Insides** – Lucy Pawlak (10:00mins)
- 5. Murmur** – Kirk Palmer (7:22mins)
- 6. Panni** – Nicky Hamlyn (3:00mins)

### **Artists' statements**

**Drink** – Sheena Macrae

*Drink*, in this post-production remix of the TV series *Dallas*, the day begins with a drink and carries on – following a cast of different characters as they ply themselves with this common elixir, right on into the oblivion of the night.

**Compulsory Figures** – Becca Albeeb

In *Compulsory Figures*, the familiar and iconic footage of screaming girl-fans from Beatles performances is extracted and repositioned to express response to the failure and success of figure skaters as they perform routines. *Compulsory Figures'* footage is a mix of live Beatles footage and skating footage (from live televised events) while the audio is from skating audiences, 70's horror films, and a recording of *I'm a Loser* by the Beatles performed by Marianne Faithfull.

**Come As You Are** – Steven Eastwood

The filmmaker wandered Momjan, a quiet Croatian hill town, transcribing as much as possible of what he could see and hear into a film script. This semi-psychotic act of film writing generated a diverse inventory of characters, including: a teenage girl in jeans sat on a white wooden chair; a boy on a BMX; an elderly woman sat on a porch with her hands over her face; workman (number 4) who stands motionless holding onto a rope; and a female cook with a banshee laugh. An open casting session was held for an afternoon in and around the town hall. Local residents and visitors to Momjan turned up to audition, for

the part of themselves or the part of someone else. Here, screen testing is an opportunity to think of the entire town as a film. This is the barest beginnings of an impossible invention, a cinema which is always and everywhere.

### **Revenge of the Insides** – Lucy Pawlak

The film consists of two 360-degree movements around a space the the artist built for the camera. The walls are entirely covered with oil paint smeared on by the artist's hands, the space is occupied by two characters the artist created – Bearded Man and Naked Woman, both played by the artist. They represent a hybrid of urban and classical myths, as well as the romantic ideal of the outsider.

The first camera movement around the space is tripod mounted and the second is handheld. The handheld movement is actually edited together from several shots; however, upon viewing it also appears to be one unbroken continuous shot. Lucy is interested in using real-time in film in relation to duration as a concrete dimension.

The work aims to deconstruct narrative within film to create gaps. *Revenge of the Insides* is purely diagetic, there are no actors, and everything is at one remove. Nothing actually happens, there is only a sense that something is about to happen or has just happened. A build up with no climax, the scene of a crime after the crook has left. The viewer must actively flesh things out.

### **Murmur** – Kirk Palmer

*Murmur*, filmed during a residency in Japan, adopts a contemplative, photographic approach to its subject: bamboo forests. Shot in high definition video, it comprises a succession of widescreen vistas composed and sequenced to emphasise the animistic quality of the trees. Intense black and white images infuse with a swell of enigmatic sounds, delivering an experience that oscillates between the serene and the menacing. A metamorphosis of landscape that is meditative, yet visceral.

### **Panni** – Nicky Hamlyn

*Panni* was shot in a rain-lashed garden in central Italy, in the last week of 2004. It depicts the layers, veils and mattes created by washing on a line. A mix of interlaced, single-frame sequences and normal shooting was deployed to explore ideas about translucency, opacity and looking through.

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