# videoclub : 6 The Finale

**Fabrica, 40 Duke Street, Brighton – 23 November 2006, 7:30pm**

## Running order

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|---|---|---|---|
| 1 | **For the Love of God** | Patrick Gould and George Barker | 2:30 mins |
| 2 | **High Possil** | Oliver Mezger | 5:10 mins |
| 3 | **Revenge of the Insides** | Lucy Pawlak | 10 mins |
| 4 | **Murmur** | Kirk Palmer | 7:22 mins |
| 5 | **Image Description** | Martin Blazicek | 10:30mins |
| 6 | **Flash** | Tatiana Echeverri Fernandez | 2:50 mins |
| 7 | **The Art Reception** | Ulf Kristiansen | 11 mins |
| 8 | **200 Nanowebbers** | Semiconductor | 2.49 mins |
| 9 | **Super Kagao Brothers** | Kagami Shinohara | 1 min |

## Artists' statements

### 1. For the Love of God – Patrick Gould and George Barker

### 2. High Possil – Oliver Mezger

*High Possil* is a 16mm film using the voice of the artist and the sounds of the area. *High Possil* is a film about an area on the outskirts of Glasgow. The film stimulates a sensation that calls into question this temporal experience and helps to reflect on its essences.

### 3. 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.

## 4. 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.

## 5. Image Description – Martin Blacizek (notes by Metin Alsanjak)

Martin Blazicek's film's use of many different layers of visuals and sounds creates a rich stream of ideas relating to the description of an image. At times abstract, the film references work by Moholy-Nagy, early cinema such as the Lumiere brothers, 60s avant-garde films and the films of Guy Maddin (which are often very grainy from being shot on very old film stock). There is a sense of being in an international city, a disorientated space, where there is the richness and confusion of multiple languages.
What is the work responding to? What is the artist trying to achieve? Where do the sounds and visuals come from? The work seems to be very positive – where is this sensation rooted?

## 6. Flash – Tatiana Echeverri Fernandez

The video begins with us following as part of a crowd – it is dark, there is a techno beat, a blue light flashes and we are immersed, participating in an unknown gathering. Moving forward we see faces illuminated in the crowd. As we reach the source of the light, also the source of our expectation it slows down and individual faces are revealed in the darkness.

## 7. The Art Reception – Ulf Kristiansen
A figurative painter holds and art reception. The critics and the audience is less than impressed by his art project and they tell him so. He does not take the criticism well. He looses his mind completely before passing out. In his dreams he gets his revenge. But dreams are short-lived.

## 8. 200 Nanowebbers – Semiconductor
For *200 Nanowebbers* Semiconductor have created a molecular web that is generated by Double Adaptor's live soundtrack. Using custom-made scripting, the melodies and rhythms spawn a nano-scale environment that shifts and contorts to the audios resonances. Layers of energetic hand drawn animations play over the simplest of vector particles, substructures begin to take shape and resemble crystalline substances.

## 9. Super Kagao Brothers – Kagami Shinohara
This is a parody of the well-known console game 'Super Mario Brothers'. The main character Kagao, instead of Mario, is very weak. She is killed easily every time, but soon she stands at the start line again to fight. It represents the artist's everyday life as well as general trials for everyone. The animation was produced while the artist was setting up work for the degree show at Central St Martin's college. This animation is full of energy, and the artist believes that energy is one of the important elements that gives inspiration to the beholder.

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