

It is in my nature to be backward and upside down.

Priming cameras and film and circumstance to allow actions and events to materialize, which is asking for trouble, is an invitation for failure.

I thought about ideas of foreshadowing (seeing a thing before understating its significance within a narrative), and a re-ordering or disrupting of the facts in film, the template of (narrative/logical) actions in cinema; in films like Rainer Werner Fassbinder's *Querelle* (1983) and Agnes Varda's *Cleo from 5 to 7* (1962) which both start with Tarot Card readings and they almost simulate though the Tarot's image what is to manifest, ie they've the game away; similarly the premonitions/portents, an accumulation of images foretelling the outcome in Nicolas Roeg's *Don't Look Now* (1973), it has momentum revealed in its final actions fulfilling the image of ink on a slide in its opening moments; I am especially attracted to the film's blind clairvoyant, and how she becomes overcome to the point of fainting in the images she 'sees' and 'knows'.

(I thought too that this is at play Georgina Starr's recent film *Quarantaine* (2021), which riffs off of *Duelle* by Jacques Rivette from 1976, where the Queen of the Night who battles the Queen of the Sun). Yohji Yamamoto tells us that beautiful things leave the world every day.

*Querelle's* sun and sea lighting atmospheres exist here in my installation as entrances to the spaces, build around the voice, at natural spoken word at human scale 1:1. In *Querelle* it is

permanently dusk, time has stopped as it serves no function, has no purpose, if every day is the same day, why wind up your clock?

In 1998 I took LSD in a bar in Bangkok. The visions brought on by the drug were remarkable in that I completely relinquished my identity

I think about cinema and the psychic (lots of films about this idea), or the essences and energies of a thing, the light and weight of a person, place, object or situation, a situation to foresee and then claim the future. In doing so premonitions, this sight, cinema's (fore)sight becomes a place of making, knowing, resistance, reshaping, the liminal, between an object and the energies it emanates (I think this is visible to me in works by Corin Sworn and I think Rosalind Nashashibi too often offers up this sensibility, which is why I am so attracted to it, examples like Carlo's Vision (2011) - based on an episode in the unfinished novel Petrolio by Pier Paolo Pasolini. The episode which inspired Rosalind Nashashibi's film describes the vision experienced by Carlo, the protagonist of Petrolio . Rather than filming the vision exactly as it is described in the novel, she has taken the protagonists, the props and the location, imported them into the present day and used them as the departure point for her film and Eyeballing (2005) on the phenomenon of pareidolia and other forms of seeing like surveillance and scrutiny/suspicion especially from authority/government. I am attracted to Rosalind's fearlessness most clearly in her work Jack Straw's Castle (2009).

This might not be clear but it's about that knowledge of what is to become and what has been, and make an intervention at the right

moment, a great example of this too is the voice over (narrating from the future) from Sissy Spacek's character in Terence Malick's film *Badlands* (1973). Spacek would then go on to play cinema's most iconic psychic or telepath, *Carrie* from Brian De Palma's film from 1976. I think too of Bernard Tavernier's *Death Watch* from 1980, based on the novel *The Unsleeping Eye* from the same year.

“Is it possible to discover that you are someone other than who you think you are?” From Robert Ashley's opera *Now Eleanor's Idea*, because like him uses of approaches like 16mm film for me, TV for him, rewires, calms and makes sense of a frantic mind. A reason I film lace, delicate objects, flowers, insects, the intricate, glass and mirages because that remains a radical action.

Sometimes I worry about the exotic as I write about strangers. These strangers are not exotic people but alien ideas, feelings, images that I appropriate from where they lie semi-hidden.

In thinking about the installation: I referred to some of the propositions in Rosa Barba's recent book *The Anarchic Organization of Cinematic Space* (2021) and the idea of distributing a film across, in a disordered array, a single film, where its end began in the middle etc, and that that anarchic interpretation of film mirrored some of these previous ideas of premonitions and foresight. I liked the idea of working to scale too from Barba's text, of creating small scale interventions that were mapped to universes, constellations, stars, immensely scaled universal bodies. The exterior holes in this exhibition are eyes and pupils, black mirrors, heavenly

bodies and their satellites too. I think about gravity, which doesn't exist unless you let it exist and that once a black hole evaporates, it still contains all the data it consumed.

Either way the choice to step into the darkness is your choice, you have to go looking for the action, that's how dark rooms work.

In *Querelle*, time at the port of Brest has stopped, it is always dusk, its a theatrical stage set Fassbinder has grounded the film to (here my installation should look like a stage), another cross over between film and theatre. The film also alludes to the different idea of time, experienced and recorded at sea and on land. And idea of linear time being disrupted exists in these works. It should feel time in the galleries has stopped. It should feel like it has its own time. It's own atmosphere. Like Paul Noble's work where all the intricacies and actions are supposed to happen in the same moment.

I'm glad that you came here tonight. I'm pushing all of my goodwill across this space towards you. I feel pleasure and I hope that you feel it too.

I think about time in terms of Catherine Sullivan's use of cinema and theatre genres (vaudeville, silent cinema, new wave, tv etc) and how she allows these things to overlap so past and present are seen together, even the film's individual characters, through double exposure, over different film recording times, are seen together, gestures in synch, so the individual is presented as plural. Very important here. Rehearsal and film tests as front and center, the real thing, the marginals become the main event. But there's also a sense here in her filmmaking of economy in action, character

development and exposition, these things trace over each other and that tension is hypnotic, see *The Chittendens* (2005) and *Five Economies (Big Hunt/Little Hunt)* (2002) and *Triangle of Need* (2008) especially the ice skater sequence on 16mm film where the frame rate and the speed of the skater render her motions as a still image, much like Gusmao and Paiva's film *Wheels* (2011).

I long to have the truth about what we will see in the future

There are other artists and their presentations that are riffed off from here: recently Margaret Salmon's installation *Hole* (2019) at the DCA and Luke Fowler's *Index Cards and Letters* (2021) at the Modern Institute and Erika Balsom's observations on *Nashashibi* and her continuity of filming at eye-level, determine the scale at which images should be seen in, I think that has something to do with documentary and it is broken when the spell of the outsider is broken, meeting the subject in the elsewhere. I think too of all of her works *The Friar's Doodle* by Tacita Dean, a film about mourning and agitation at limitations. I think I would like my show to inhabit wider questions in the presentation, uses and appearance of (16mm) film, a desire to approach imperfect aesthetics, and what these imperfections mean and open up to.

I think of the films in the exhibition as running backward so think about Anne Macguire's *Strain Andromeda The* (1993) running that sci-fi film shot-by-shot precisely in reverse... so consequence is seen before action or catalyst (like a premonition) and how the

beginning of *Apocalypse Now* (1979) begins with The Doors song *The End*.

Listening as an action to filmmaking is very much at play here, so thinking about noise, silence, the breaking apart of sound and image, and the extensive but subtle uses of Haytham El-Wardaney's writing in his book *How to Disappear* (2013), using its instruction manual thematic as a possible way to make film. One sense read over another, replicating or replacing another. Touch becomes sight, taste is touch, sight becomes sound. *How to disappear* isn't about seeing it's about listening, like Fassbinder, he says *Querelle* is about Jean Genet's novel, so allowing it to be redrawn and excavated for new actions, queering the queer.

Then annotating on the blind actions of filming, shooting blind, loading the camera blind, allowing a non-human eye to see and record, of allowing images made without sight / a non living apparatus recording eye behind the lens, which is something Guy de Cointet explored in his 8mm work, remove the eye and let the other senses unfurl and sense the scene.

16mm and its very limited properties, rituals, uses and behavior, its deliberateness is in fact for me deeply liberating; it is a condition of less choice that has allowed for a wider aperture of activity to occur in my practice and is reflected in the porous and contaminating (in a very good sense) aspects of my collaborative work. It is simultaneously a making, thinking, remembering, experimental, editing, recording, seeing instrument, a liminal living instrument. And is a form of addiction, an addiction to capturing

images in a certain way, I think Margaret Salmon said this about film, and she's right, it's a difficult habit to break.

Tiresias encapsulates it all: he/she/they haunt the work: so the bringing together of past and present, sight and blindness, male/female, state and stateless, immigrant and emigrant, solid and air, authentic and artificial, and evidence and premonitions and hallucinations as denials of authority, as a woman Tiresias's visionary powers increased, becoming a greater threat to authority, so this kind of concurs with trans and queer issues and how they are manifesting now. By-passing instructed borders.

A will to make an exhibition purposeful and of use, and for it to bring about new endeavor and catalyze more frictions. Here to think about what Rhea Storr says about 16mm film production, imperfect aesthetics and the radical black imagination.

Now I realise that the joyful unfurling, growing, expanding, repeating, flowering that I explore in my work, isn't incompatible with the disaster. This fleshy heart moves within a constantly regenerating process of decay.

At any moment that you really do suffer, breathe in, breathe out, breathe in, breathe out.

Ends