

Pairs: - / -

The Depot, 38 Upper Clapton Rd, London, E5 8BQ

19 June – 10 July 2017, 7:30pm, £5/3

Pairs is a new series of four film screenings that each feature two artists who have shared or contrasting approaches to their mediums. Each artist will present a selection of their recent work alongside other work that has inspired them. The series is a conversation between diverse film and video practices, concerning different modes of production, influential precedents and new ideas.

19 June 01: Jennifer Nightingale / Simon Payne

26 June 02: Nick Collins / Cathy Rogers

3 July 03: Nicky Hamlyn / Neil Henderson

10 July 04: Amy Dickson / Jamie Jenkinson

Programmes & In conversations

01: Jennifer Nightingale / Simon Payne



Jennifer Nightingale's films broadly fall into two categories of 'pinhole films' and 'knitting films'. The pinhole films that she has selected to show here include a new two-screen configuration of *West Window, East Window*. Other films include pieces from her *Cornish Knitting Pattern* series, which document the coastal locations where the knitting patterns derive from.

Simon Payne's video works are often orientated around hard-edged graphic shapes and transitions. In contrast, the first two works here are 'mixed media' pieces. The new work, *Intersections*, documents the performance of a recent piece of music for two bass clarinets, composed by Michael Parsons.

Programme:

Jennifer Nightingale

Pinhole Film no. 1 (2001) 3mins, 16mm, colour, silent

West Window, East Window (2013) 6 mins, 16mm, two screen version, colour, silent

Knitting a Frame (2008) 8mins, 16mm, colour, silent

Cornish Knitting Pattern Series (including 'St Ives', 'Vicar of Morwenstow', 'Newlyn') (2017) 3mins, 16mm, silent

Plus: *Angles of Incidence*, William Raban (1973) 10mins, 16mm, colour, silent

Simon Payne

Cut Out (2013) 3mins, video, colour, sound

NOT AND OR (2014) 18mins, video, colour, silent

Intersections (2017) 9mins, video, colour, sound.

Plus: *Surface Composition*, Stephen Littman (2004) 2 mins, video, b/w, silent

In conversation:

SP: Jenny, when I spoke to you about these screenings originally, I suggested that you'd be paired with Cathy Rogers, but after some consideration we thought it might be more interesting to put your work and mine together. Is that ok with you?

JN: Yes, I have always enjoyed our work being screened in the same programme. One aspect in particular is the relationship between the graphic form of the screen that work such as *NOT AND OR* seems to me to highlight and the windows in my pinhole films.

SP: HA! I'd not thought of the rectangular shape in that piece as a window at all. Or maybe I did and then forgot. Anyway, it makes absolute sense to see it that way. Often the most pertinent observations rest on seemingly simple observations. *Cut Out* obviously involves frames as well, but I've not been used to thinking about my work as involving anything to do with frames as something one looks through. In contrast, that's been central to your pinhole films ...

JN: Your comment on simple observations made me recall a very apt observation you made on my film *Knitting a Frame*. You commented on the visibility of the yarn in the film – linking the camera to the subject (me as knitter) – as being similar way to that of the string in William Raban's *Angles of Incidence*. What struck me about that comment was how formative the film was for me in the development of my film practice. It was the first film that offered a way of thinking about working with film that wasn't narrative. It was part of a programme screened by Nicky Hamlyn at the

Kent Institute of Art and Design. I like to think it might have percolated for all those years expressing itself as inspiration in the making of *Knitting a Frame*. Up until your comment I never considered the connection to my film.

Windows as a metaphor have been central in the pinhole films and looking through is an important element of the metaphor. When I first considered the use of windows as subject in the films, I was interested in the link to the camera obscura and its history, which brings about the metaphor for camera as room. The projection event and screening space by extension are also important, not just as metaphor...

SP: Quite. Not just as metaphor! I think one always aims to make coherent work, so that its parts (medium and technology, form and content, or whatever) are essentially related. At the same time, an analogy between the camera and the screening space (in your case), or a rectangle and the edge of the screen (in my case) isn't enough to make for an interesting film. There has to be something more, but that's something notoriously difficult to put into words. One of the reasons why I think we were paired for this screening is because of our different approaches to time. In the making of your pinhole films, the register of time is very fluid, given that you avoid the metre of the camera's motor. Of course, the projector imposes a pulse. In most of my recent video pieces, I've imposed a metre by cutting very decisively, and in some ways, that's filmic thinking. I think it's interesting to look at our work side by side because of the ways we've structured time in different pieces.

JN: Yes, there is an elastic sense of time in the pinhole films and in the knitting patterns too, coming from me interfering with the motor of the camera (by hand-cranking or single frame production). But when I am making the work I feel a very strongly a sense of metre and my decisions to do with editing in-camera feel very concrete. I would say this happens when making an exposure. Plus, I am very aware of the length of the filmstrip and the parameters that relate to the film's duration (as dependent on a knitting pattern). In making a film without the camera's motor, I think I am being more precise, or a perhaps a better word would be direct.

I wondered what your thoughts are on the role you play as a maker? Do you feel the 'film fear' for example (the anxiety of production, is it going to work!) or is it a calm, rigorous working through? I am interested in your term 'filmic thinking' to describe your work, could you define how that works with your video pieces?

SP: Regarding Filmic Thinking - there are certainly digital characteristics and processes that suggest to me ways of thinking about what I've done. For example, the colour fields and forms that I've tended to use are thoroughly opaque and abstract in a way that seems quite specific to digital imaging. At the same time, I have tended to think of cutting as the most emphatic means of structuring time, because it offers a way of immediately overturning, undermining, contrasting or

concluding what's come before. Of course, filmmaking might not privilege cutting at all – your pinhole films don't – but it seems to me that cutting/editing is a paradigm that derives from filmmaking, rather than video or digital media.

The role played as maker - happily, I don't have the fear that you refer to. I've not normally made work on location, or with other people (though that's different for this new piece, *Intersections*, which has involved working with two musicians and a composer). Usually, I just get on with making something and see if it works out as I go along. It's not an anxious experience, though I don't ever know if something's going to come together in the end, and one's judgement is always open to revision. I guess there's the issue of the degree to which you or I are either present or anonymous in their work....

JN: I suppose I present myself as maker through the processes I choose to use. Putting myself in the film, as in *Knitting a Frame*, is the most obvious example. In the past, I've considered my approach to be about reconfiguring the relationship between the camera, the maker and the subject, but the more I think about it the more I'm suspicious of how that supposes a correct configuration or convention. I look forward to thinking about all of the above further in the screening!

02: Nick Collins / Cathy Rogers



Nick Collins has been making films since the late 1970s. They centre on small-scale instances of human geography and habitation, spanning investigations of archaeological sites to contemporary environs. Graphic patterns of light and shadow are the focus of his observational camera. Collins has often collected his films together in short series of 'little films' reflecting their lyricism.

Cathy Rogers' films typically involve very direct means of production including pinhole photography and photograms. Her work is often also site-specific and reflects a mode of looking that is unique to the locations and materials that she works with. While the strategies of her work are straightforward and deceptively simple, the representational images they generate often prompt viewers to question what they might be looking at in productive ways.

Programme:

Nick Collins

Arkadian Fragment (2017) 3mins, 16mm, colour

An Afternoon (2012) 4mins, 16mm, colour

Field Study (2013) 5mins, 16mm, colour

Bed and table (2017) 2mins, 16mm, colour

'shadow as volume' and 'trapezoids' from *Messenian Notebook* (2017) 8mins, 16mm, colour

Temple of Apollo (2012) 5mins, 16mm, colour

Plus: *Pro Agri*, Nicky Hamlyn, (2009) 3mins, 16mm, silent

Cathy Rogers

Pan (2008) 2mins, Super 8, colour reversal,

Scotopic (2009) 5mins, Super 8, b&w reversal

Almost There (2009) 2mins, Super 8, b&w reversal

Hosepipe (2009) 2mins, Super 8, colour reversal

Rosemary Again & Again; Lavender and Bull Thistle (2014-2017) 6mm & Standard 8 unspilt, black & white negative, silent, 4:00, 2014-2017

Glass House (2017) photogram loop

Plus: *Garden Pieces*, Margaret Tait (1998) 12mins, 16mm, sounds

In conversation:

Nick Collins: It's an interesting choice to put us together, as I feel our work is very different. The most obvious difference for me is that you're much more of a materialist than I am and your work is much more process-oriented. In many ways, I'm more of a conventional filmmaker.

Cathy Rogers: I think there is an overlap in our work because although the filmstrip and its analogous relationship to the 'thing' I'm exposing it to (either outside of the camera or directly) is what motivates me, what's equally important is the object being exposed and the place/time where it happens. So, it is also about seeing and perception. I always like to think the work is about the triadic relationship between

the film material/apparatus, the object being 'looked at' or examined and the context in which it all happens, which is where the site-specificity comes in. I see a lot about pattern and shadow in your work and you're more willing to linger with the lens, allowing time to let things unfold.

NC: In many of your works a whole series of things comes across to do with the work being the product of all the extremely specific things obtaining at the time of making, including your choices - for example in *Lightstep*, where the intensity and colour of the light, the number and pitch of the steps, the resolution of the image and the shooting procedure are all equally important. The sense of approaching towards and receding from the light is palpable (and appropriate to a church, of course!) and the black prelude seems important too. I like that one very much. Quite often too, other images suggest themselves. *Scotopic* reads to me very much as reflections in an eye, with the black gaps being 'lookings-away'. *Almost There* has a palpable sense of the image (and perhaps also the maker) 'breathing', and gives me a sense that I simultaneously want the image to resolve, but also don't. I am apt to read things metaphorically, and I'd be interested to know if that is ever any part of your intention that you're aware of? In *VOID* the way in which the images ascend and descend the stairwell appeals to me very much, and reminds me of the sense I sometimes have that in a film the shots are behind each other, latent in the screen and waiting for their moment, or in this case one of their moments. Approaching and receding, as well as sideways movement seem to be tropes of yours in many of the works, and in *Pan* I like the way the continuous approach and recession has a subtle feeling of an overall recession across the length of the film.

One key difference between our approaches I think is that I take using a camera for granted, and also editing. The context where the film happens is only visible in the work through the film itself, or sometimes in a number of films made in the same place. Shooting space is never the same as showing space (as it is in *Between Here...*). I would like to try something new in that regard. The closest I get is in the fascination I have for filming things so that the things filmed are superimposed on themselves. Having tried once or twice to make films with predetermined shooting procedures, I found I couldn't do it, for various reasons.

CR: Just to answer a couple of your questions about some of my work before we continue: *Lightstep* was made during my MA for a show in The Crypt at St. Pancras Church. For me, making work starts with the place in which it is shown. I always plan my work before shooting, mainly because I like the constraints of working with just one cartridge of Super 8 film. So, the process informed the film, a frame shot every step up and the down the stairs of the church's tower. The film was then looped and projected onto a light cover in the crypt. No copy was made and it's broken now,

which I kind of like. It's done.

The linear nature of traditional 'framed images' wasn't upper-most in my mind when making *VOID*, as it's a frameless (pinhole) film. It was about trying to represent or make visible that which couldn't be seen - the space of the stairwell. This work was about testing what an image on film could be. That 'making visible' is represented by the movement of the loop, the film object/reference through the space, the subject/image which is being explored. I'm less interested in the image on film, in terms of a recognizable, representational form. The process and the inference of what it is that is being interrogated is primary, i.e. showing what you can't normally see somehow. *Almost There* was a complete break in the structured, pre-determined filmmaking process that I'd developed, and I was inspired by a Charles Maussion painting of a barely visible landscape called *The Valley of the Lakes no.1*. I'd also read a quote from Derek Jarman that projecting film at 3 frames a second mimicked the rhythm of the human breath, so *Almost There* was filmed in time with my breathing, manually pulling the camera in and out of focus. The next body of work was about trying to represent the volume of things, e.g. plants on film, hence the photogram work with *Rosemary, Again and Again* and *All Around You*.

NC: I sensed that *Almost There* is different to all your other films, and the space of the film is both the changing space occupied by the lungs taking in breath and exhaling and the ambiguous, never-quite-resolving image which moves in the frame, so it's really very bodily.

CR: I was excited to see amongst the *Messenian Notebook* films an inter-title 'shadow as volume' and your tight framing and repetition gently directing us to what you see. Sometimes one reads the shadows as solid objects in their own right. When you say, you take the camera and editing for granted, I think you allow stuff to happen when you're filming. Film time unfolds in a way that is more akin to observations in real time, I particularly noticed that in *An Afternoon*.

NC: *An Afternoon* is half inside, half outside, with one or two shots looking straight back at the flyscreen, which is opaque when viewed from the outside. I think the flyscreen is referential to the projection screen, and sometimes I think that my liking for materials which have 'pixels' is part of some kind of semi-conscious thought-process about the digital.

'Shadow as volume' from *Messenian Notebook* is certainly focused on representing shadows as solid objects (absences of light) rather than as things that are visible because they fall on surfaces. The thing which sparked it, apart from just being in the village, was Roy Sorenson's book *Seeing Dark Things*, where he argues that an absence of light is just as significant as a presence is, and is in itself an entity, with a shape.

When you said, 'showing what you can't normally see - somehow' I can see the link to 'Rosemary', in terms of the way films don't usually deal explicitly with the volumes of things, and certainly not in that way. I can imagine you wrapping the film around the rosemary bush when I watch it, to the point where the images evoke the action. I think that volume sense is there in almost all your work, whereas I tend to think of how best to show the film, which is a pre-existing object. The idea of doing something in, and for a given or chosen space is wonderful and presents so many possibilities and looking at your work has made me much more aware of that. Quite important is what one can manage in one's life. A private engagement with space, place and time, which may result in a film, is easier for me than choosing to respond to a space in which the work is to be shown, which I might find quite difficult. Although I do have this ambition to make a piece where images of parts of a space are projected onto bits of that space itself. The late Tony Sinden did a show many years ago at the Acme Gallery in which still photographs and possibly even just sections of wall were illuminated by projectors which had no film in, and that has stayed with me as a very minimal way of creating an 'image' of/from a space without other intervention.

03: Nicky Hamlyn / Neil Henderson



Nicky Hamlyn and Neil Henderson both make observational films that are most obviously documentaries when they focus on sites that are fast disappearing. Hamlyn's *Gasometers 4* is part of a series of films recording the dismantling of gas holders in North London, while Henderson's *Grain Tower* centres on a giant power station chimney that has recently been demolished.

In both filmmakers' work there is a reciprocal relationship between the subject documented and the mode of shooting and editing, which often involves either a

fixed stare or sequences of single frames. A broad and recurrent concern in their work is the transitory nature of objects as images and light, especially in Henderson's reprised *Candle* films and Hamlyn's fascination with filmic depiction as a mode of interplay between grain and image.

Programme:

Nicky Hamlyn

Polytunnels (2012) 22mins, 16mm, colour, silent

Gasometers 4 (2015) 8mins, 16mm, colour, silent

Films (2015) 3mins, video, sound

Plus: *Square and Mountain*, Nick Collins (2010) 4mins, 16mm, colour, silent

Neil Henderson

Candle (2017) 3mins, 16mm, b/w, silent

Grain Tower (2016) 10mins, 16mm, colour, sound

Candle (2017) 3mins, 16mm, colour, silent

Pool (2012) 10mins, 16mm, colour, silent

Plus: *Mirror*, Robert Morris (1971) 9mins, 16mm, b/w, silent

In conversation:

Nicky Hamlyn: I came across a quote by Lucien Freud in which he said that the longer you look at something the stranger, but also the more real, it appears. This seems to me to apply to the experience of watching your films, specifically the ones shown here as well as others, and is something that I think our work has in common, among other things. Much of our work is observational, but the seemingly banal process of extended observation leads to mysterious, because unresolvable, features in the interplay between what is shown and how. The simple shot of a landscape becomes spatially complex and difficult to gauge, in the process of which one starts to question one's perception. (Some of James Benning's films also do this). This questioning of perception has been a paradigmatic aim of experimental filmmaking, but I particularly like the way your work challenges photographic naturalism -filmic veracity- on its own ground, rather than, for example, trying to do it by over exposing, blurring or de-focusing the image or degrading it in post-production, not that these strategies can't be productive.

I also like the transparent economy of means in the work. One is struck, in contrast, by the gross wastefulness of big budget cinema. Twenty-four very expensively made photographs are discarded every second at the Cinema. These frames together form sequences of images that are barely noticed, glimpsed in the onward rush of narrative momentum. Even so-called slow cinema chucks a lot of

material away before one has had time to consider it, because it is almost never concerned to facilitate unpressured or open-ended looking, the kind one would direct at a painting, but always at some level with the forward momentum of narrative and the distracted mental dispositions that generates. Your films are not like that: they give us something to look at which is what it is, and they give us enough time to do this, by for example, returning repeatedly to the same place in different conditions, which alters the apparent spatiality of a landscape.

Neil Henderson: The long takes, lens focused, static camera, I really like the clarity of that: 'this is what I am saying'. I don't think I ever really experimented with blur, over-exposing or focus, and I agree they can/have been important approaches across the history of experimental cinema. I think those devices are about distancing you from the image, which I'm not so interested in. I love that Brakhage made a load of out of focus films but have never been able to bring myself to do it.

The films I'm showing for this screening feature a lot of time-lapse. I think this is a really hard technique to master. You use it really well. In your film *Object Studies*, that sequence where we see the movement of shadows in foliage and trees (it's in B&W), it's amazing, and so simply made but what we see is incredible. The way the shadows are animated. I think it's hard to use because it's something we associate with natural history programmes.

I shot a number of rolls on the Isle of Grain for this film, there's lots of de-industrialisation going on there and I've been using the old forts in the Medway as a place to leave the camera for a few days. The footage comes back from the lab though and you wonder why you bothered. The film tells you nothing you don't know, time passes, the sun comes up and goes down etc. What are your thoughts on time-lapse and experimental filmmaking?

Hamlyn: I am a semi-closeted documentarist. It stems partly from my period working at the BBC where I was an assistant film editor on several documentaries. At the time I made a conscious effort not to be drawn into the cosy institutional culture – mid 80s, before Mrs. Thatcher changed it forever - but unconsciously I must have absorbed a lot. Anyway, as many people have pointed out, all films are documentaries at some level.

Time-lapse extends the possibilities of documentary to the recording of time in a way analogous to that of how lenses of different focal lengths extend or distort the space in front of them. One could think of time-lapse as being like a tele-photo lens that compresses time. It extends perception beyond the normal human range. In this sense time-lapse is a perfect example of Walter Benjamin's 'Optical Unconscious'. It's scientific and surreal, like the early time-lapse films of plants growing. You see that in *Object Studies* when dead matter writhes in the growing heat of the day. (Actually, I am not showing *Object Studies* on this occasion, but

Gasometers 4 and *Polytunnels*, but it's a similar work in many ways – same location and time of year, some time-lapse sections, etc.) The first time-lapse film of any kind I saw was Raban and Welsby's *River Yar* (1972), which was shown at Reading Museum and Art Gallery when William was an MA student at Reading University. I think I struggled to escape his influence for many years, so didn't do much time-lapse for a long time, but then I realised that it's not a particularly crowded field and any way most time-lapse films aren't very good, most egregiously Godfrey Reggio's *Qatsi* trilogy, which mostly spectacularises and glosses with some hippy philosophising. In the *Gasometers* series the structures are a pretext for making films about light, but I was also conscious of the fact that National Grid were about to demolish them, and now only the pair in *Gasometers 4* are still there, or were last time I looked.

Henderson: I think Raban and Welsby really own this area in experimental cinema, so I can see why you struggled to escape it (I think you do though), but yes as you say, there aren't many. Emily Richardson seems like someone who has found something to say with that technique. I like that idea, the analogy with time-lapse to different lenses. One of the films I'm showing is a 10min time-lapse of a man-made island in the Wash. The time lapse reveals its workings, the birds that live there, etc. It reveals something in this landscape very few people have ever seen.

This film of the Isle of Grain I'm showing will complement your Gasometer film very well. I've been thinking about the Freud quote you started this dialogue with, and I've decided to show a 10min unedited view of this location on Grain. I was planning on cutting a lot of time-lapse footage against it but I think this will be better. This dialogue has helped clarify what I'll show.

When I started shooting on Grain, just before the referendum, there were UKIP posters everywhere saying 'Leave' and 'Out'. Just after the referendum a gang of lads went out to the fort and covered it in England flags. I was planning on leaving my camera out there for some time lapse work for a few days but thought better of it. The film of Grain I'm showing, in the context of all this, has become weirdly political, which is not something I had ever thought it would be.

Hamlyn: Yes, it's fascinating the ways in which the outside World, and its politics specifically, impinges on even the purest of formal films! *Poly-tunnels* is a film about plastic and light, but it's shot in and around tobacco fields in Umbria, where production has been heavily subsidised by the EU until now, so this is a landscape that will change significantly as the subsidies are withdrawn. The ruined poly-tunnels, by contrast, mostly belong to smallholders who have abandoned them for various reasons. Grain, as part of the Rochester and Strood constituency, was briefly represented by the UKIP MP Mark Reckless.

04: Amy Dickson / Jamie Jenkinson



Amy Dickson and Jamie Jenkinson have both made substantial series of video works with mobile phones, usually with single takes that suggest an intuitive and spontaneous approach to shooting - a mode which they consider intrinsic to their medium. They resist reshooting and post-production. Hence their work foregrounds and promotes the act of looking, embracing a certain amount of wandering and the potential for 'errors'. At the same time, the eye that they each bring to their work involves ways of composing a moving image that is practised and honed. In addition, they also often set out to explore strategies that exercise resolution, exposure, focus or the misuse of 'apps' and automatic camera settings. The world that they find close to hand - whether gardens, farmyards, local parks, bedrooms or city streets - is where they go looking. The programme includes two new video-performance pieces and a single-screen video that they will have made together on the day.

Programme:

Amy Dickson

Mum's Garden (2017) Sony Xperia Z5, 2mins 4secs

Wind I Screen (2016) Sony Xperia Z5, 2mins 45secs

Winter Walk (2016) Sony Xperia Z5, 2mins 48secs

Reeds II (2016) Sony Xperia Z5, 5mins 54secs

N, S, E, W II (2017) video-performance, 5mins

Plus: *Wind Vane*, Chris Welsby (1972) 8mins, two-screen 16mm

Jamie Jenkinson

BZZZ, (26/05/17) iPhone 7 plus, 4mins 35secs

Llyn Padarn (03/06/17) iPhone 7 plus, 1min 50secs

Bulls (21/06/17) iPhone 7 plus, 3mins 23secs

Cockadoodledoo (24/06/17) iPhone 7 plus, 8mins 25secs

Three Kitchen Pans (10/07/17) live video editing performance, 6mins

Plus: *Nearer Further*, Józef Robakowski (1985) 4mins, video

In conversation:

11:25:04: Jamie Jenkinson: So where do we go?

12:39:25: Amy Dickson: The 🌊

12:46:51: AD: Always inspired when I go somewhere out of my usual vicinity and have an idea for a video on the shoreline.

12:48:08: JJ: Any water would be fun. I find it quite difficult the work with, it's really unpredictable, which could be something to work with

12:52:32:AD: ...mmm yeh, as is the weather as you said earlier today. 12:52:47:Amy Dickson: How's your residency going?

12:52:54: AD: Where are you?

12:55:35: JJ: Yeh, I need some rain!

12:56:49: JJ: It's at the Sidney Nolan Trust, just on the boarder with Wales. It's going good, lots of nature and animals!

12:57:53: JJ: Like you say, new places are really inspiring, even when they're things I see quite regularly

13:00:58: AD: Sounds idyllic! I usually pray for sunshine, feel very uninspired without it. Though there's something interesting about how a grey sky flattens everything.

13:01:38: AD: Will look forward to the new videos then!

13:30:12: JJ: Remember hearing about the Becher's waiting days for perfectly grey sky for their typologies.

13:32:23: JJ: They have black bulls here that Nolan bred for their stark silhouette, that's become a video for the screening.

13:34:56: JJ: I really enjoyed Red and White, is that going to be in the programme?

14:25:13: AD: Nice! I want to make some work about horses, there one of my favourite things but I've never made a video well I made one in the new forest but it never made it onto Vimeo. Think I'm too scared of my own work half the time.

14:39:11: AD: Thanks - I wasn't planning to put Red & White in but haven't made the final call yet. There's maybe something in the movement and the division of the screen using Face in the Picture app. You've been making some videos recently that have natural divisions or architectural shapes that divide the screen in some way. I like that there just there in the frame, they don't feel rigid or meticulously composed but your aware that it's considered and as a viewer you are conscious of this and their effect on the space.

14:50:21: AD: Just looked up Sidney Nolan, I didn't really know about him I ashamed to say. Great you're doing a residency there this year - his centenary! Can see some connections between your works 'Roses in Merric Boyd Vase' for instance - a vase of roses on a background of horizontal lines!

23:20:23: JJ: That's a good one!

23:23:18: JJ: You're right, I hadn't thought of those compositions as dividing the screen before. Just made a video of one of Nolan's barns, with some interesting lines and corrugated iron. Not sure what's going to happen to it yet..!

23:27:57: JJ: Animals are quite an interesting subject, would really like to see your horse video. Something about the choices made onscreen, from the algorithms to the human intention, but the natural events unfolding uncontrollably. Really enjoy that dynamic in your videos, like Hannah's Room was a real source of inspiration to that way of thinking.

11:00:53: AD: Yeah, that's a really interesting train of thought. I like the tension it creates - sometimes going with those algorithms and sometimes fighting against them such as paying with the edge of binale functions such as autofocus or purposely shooting in low and changing light conditions. I'm not sure I was completely conscious of that when I made Hannah's room, it was more intuitive. I think it's important to me not be overly conscious of what I'm doing, as it can remove the naturalness. Going back to Horses - Horse riding is one of the most dangerous sports you can do because of the unpredictability of working with a live animal. I guess this links to what you were saying at the beginning about water. It's that element of tension and to some extent unpredictability in live performance that I'm drawn to - I'm looking forwards to your live performance of 3 Kitchen Pans in the screening!

11:32:49: JJ: Totally agree, shooting a video needs to be both spontaneous and intuitive. I find going back to reshoot a video is near impossible, as I start trying to elaborate on the nuances of the original that didn't quite work, which begins to feel contrived. We've talked a lot about honesty in both our practices, such as this liveness, and the lack of postproduction after the recording finishes, and even I our somewhat extensive discussion about how to have this discussion! What is it about this method of honesty that you enjoy, as it is arguably a very limiting approach in terms of the filmic possibilities of video postproduction?

12:54:46:AD: Ha, well I think we found the right method - this conversation feels very live and unpredictable!

29/06/2017, 13:01:25: AD: I think it helps to have some limitations to work with, fantastic things can be created in post production but it's a very different way of working. For me it's essentially about looking and re-looking at what's already there, each moment is different, like a first hand drawing, you will never achieve the same line, feel, the flow you had, the authenticity - there's no second takes! Reworking in post would counter the directness and instantaneity that I look to achieve. The practice itself feels live as it's constantly evolving with the technology so in that sence it feels very open-ended.

14:05:21: AD: It can be quite brutal- not only revealing floors and limits of the technology but also human error - something you've spoken about quite a bit. On the subject of re-looking as well as being inspired by new places you've made lots of works that re-visit the same subject. windowsills, toilet rolls, ladybirds. Is that in a way reshooting or constructing a relationship between the version's? I wonder how they would work in a screening back to back like John Smiths Hotel Diaries.

14:06:33: AD: *like I once saw John Smiths Hotel Diaries

13:41:15: JJ: I see a lot of parallels between video and drawing, like you say. It's like when someone scans a drawing and reworks it, there are lots of things that can be done, but it becomes something else. The directness is crucial.

13:49:32: JJ: Not sure if toilet rolls are my subject! But the wrapper has become interesting while using the facilities...! I did show some of the plant on windowsill series together, but not sure how well they worked, I like the idea of collecting videos over a set period and/or place, like the Tuscany video I did recently, which is chronological and unaltered video clips in sequence, becoming somewhat structural. I guess something in this is how we negotiate structure in video, as we still work with structures, from the relationship between your split screen and a window frame, to repetitive camera movements, yet the structures seem quite fluid, somehow more videoy and less 'filmic'.

Why don't you work on film?

12:58:01:AD: Ha, yeh - but I like that sense of humour in your work and how you utilise everyday subjects to explore the complex components of video such as image processing, and with a sense of play. Also the aesthetics of video in relation to and within the context of the mobile phone as populist consumer technology - there was some reference to that in Tuscany. I enjoyed your transversing of space in that video too - similar to a match / jump cut and the thread of light - something always referred to as evocative of the region. I think there's an overall sense of chronology to your work - each video feels like an 'encounter' on a progressive timeline.

13:17:48: AD: I have used film, I started out making Super 8 films having been handed down a Super 8 camera, I still do sometimes. But my mobile phone was more accessible, I liked the immediacy, it fitted in my pocket (not so much now!) and was always with me, it was unobtrusive and at the time not looked upon as a 'camera'. As the mobile phones identity has changed and impacted on culture I feel my videos have with it and become part of an evolving context in its own right. Structurally - yeh I don't think in terms of frames, as Jennifer Nightingale referred to in a previous 'Pairs' conversation, I guess I likewise feel an internal sense of structure and time, and as you say video very much facilitates this being inherently fluid.

14:20:03: JJ: Think that's a nice cutoff point. To the 🏊!