



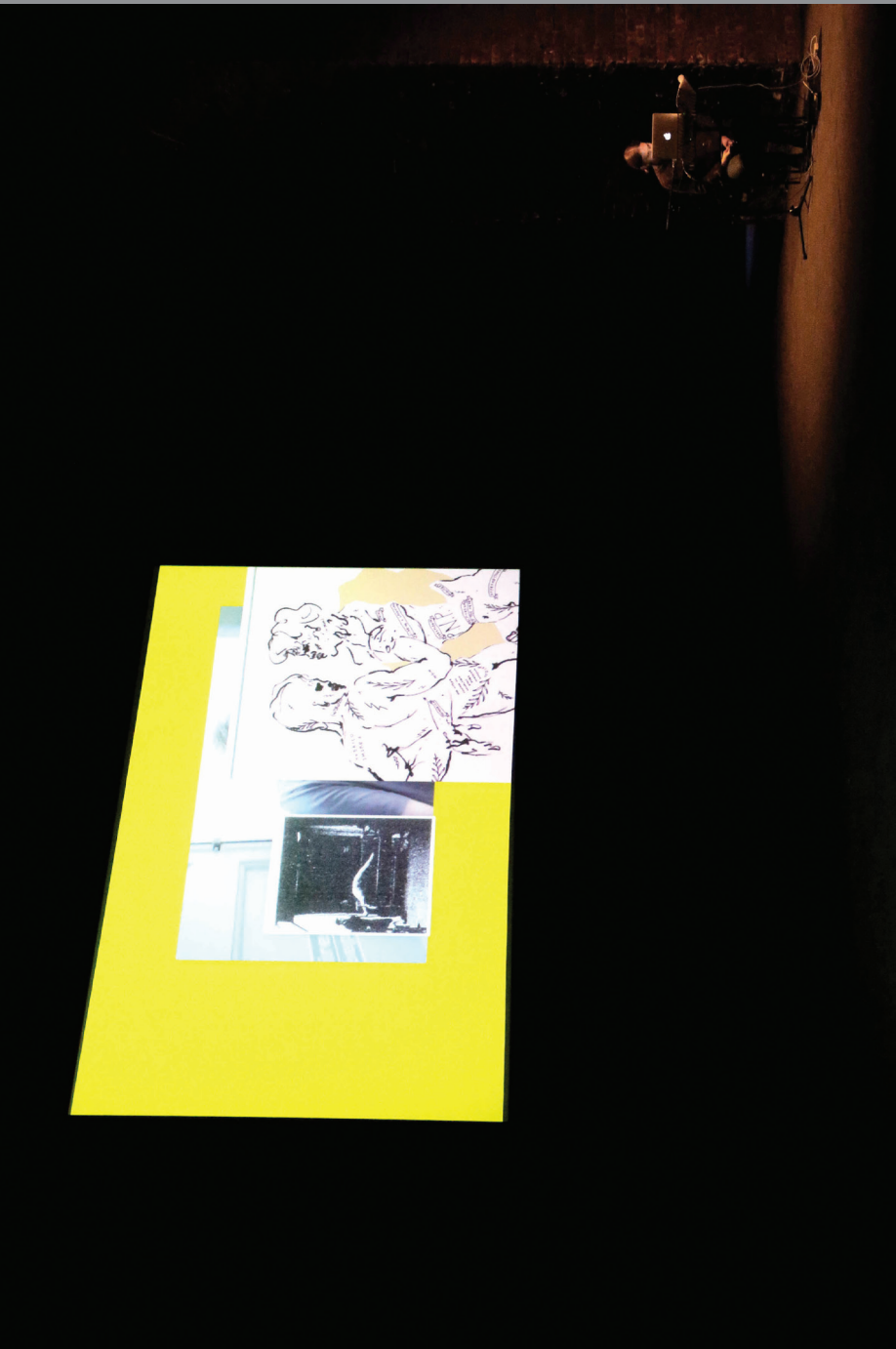
Introduction, Anna McLauchlan,
Image credit, Matthew Arthur Williams



Still from Opaque, Pauline Boudry/Renate Lorenz,
2014, HD Video, 10 mins, Image credit, Matthew Arthur Williams



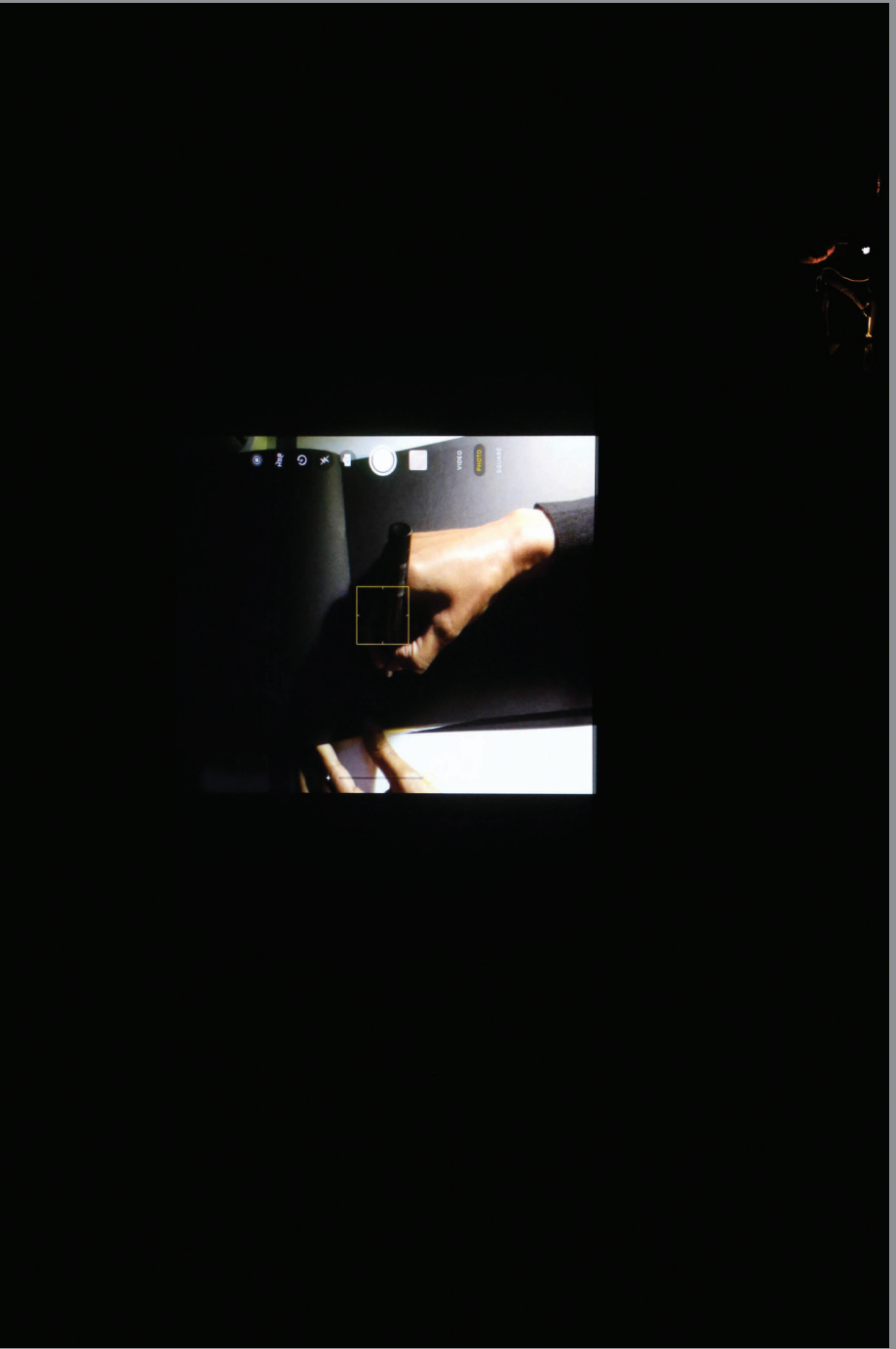
Sián Robinson Davies, Assumptions, 2016, 50 mins,
Image credit, Matthew Arthur Williams



Jamie Crewe, Potash Lesson, 2016, 40 mins,
Image credit, Matthew Arthur Williams



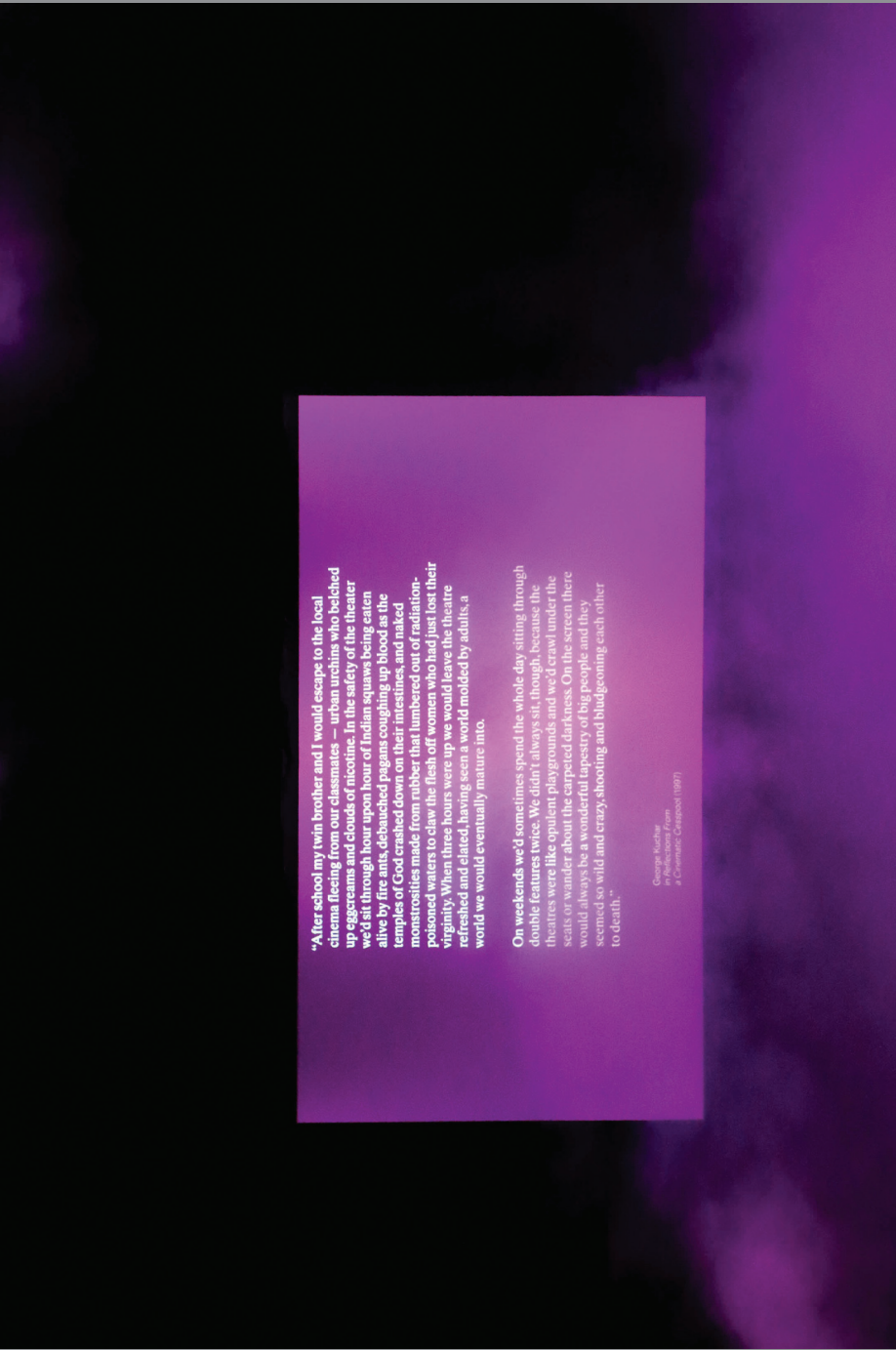
Introduction, Carrie Skinner,
Image credit, Matthew Arthur Williams



Katrina Palmer, The Great Idea of The Higher Horsemanship,
2016, 30 mins, Image credit, Matthew Arthur Williams



Ed Webb-Ingall, workshop, Tramway, 2016,
Image credit, Matthew Arthur Williams



George Kuchar *from* Reflections From a Cinematic Cesspool, 1997,
Image credit, Matthew Arthur Williams

A graceful prologue to artist Sarah Tripp's project in three acts **Making People Up** for the first day of the **Artists' Moving Image Festival** sets out a series of gestures and shapes that represent an abstract of the entirety of actions about to unfold. The phrase '*Ich bin Susanne Linke*' is spoken three times by different people, while a dance disguised behind a length of black fabric is made all the more mysterious by a performer spraying perfume into the audience using her jacket to waft its mists across the hall. Sensations other than sight and hearing are alerted; this then is an environment where moving image is primed to be experienced in physical or subconscious ways. Coincidences, serendipity, '*in moments of good fortune, on lovely evenings*', folds of time and space and even psychic phenomenon are alluded to in these opening passages.

Tripp's programme, conscious of its theatrical place and positioning, sets out film and moving image superimposed with performance. Characters with mutable identities appear and disappear and whose properties and qualities, on screen and in physical presences, are held within veils, masks, breaths, curtains, choreographed repetitious gestures, imitations, cover versions, smoke and perfume. Meanwhile the voice is often separated from the screen and heard from off-stage or lip-synched from elsewhere, pitch-shifted and incongruent. Much is made of the workings of stage management: setting up equipment, striking the set, moving microphones and positioning spotlights and the illumination or dimming of this black-box theatre space's house lights. Many works are co-opted into play to feature within Tripp's broader speculations on the restless screen. The act of reading and collaging references from literature are evident throughout. While only in hindsight, once the closing passages of artist Jamie Crewe's spoken word performance high on the vapours of Amyl Nitrite begin to 'come down' at the end of the Festival, can one see the chance encounters and echoes and overlays played across these two days. And among many is a description from 1848 of acrobat Susannah Darby suspended in mid-air on horseback during a circus act that would lead to her death and the centrifugal forces that come to define circus' round-house architecture with a manipulated photograph of an unknown baseball player suspended in mid-air, in flight over the field's triangle, about to reach 'home'.

Pauline Boudry and Renate Lorenz's, film **Opaque**, 2014 and Jérôme Bel's, **The Last Performance**, 1998 play out in the first act, a rhyming couplet of works on performing and its contradictions or paradoxes, on impossible positions from which to be defined, behind veils and smokescreens, of being one thing and not another or simultaneously being many things. Each character in French choreographer Bel's work is and is not at various stages himself, Hamlet, Calvin Klein, André Agassi and veteran German dancer and choreographer Susanne Linke. Bel's video of a performance in repetition is the source of the prologue's phrase '*Ich bin Susanne Linke*', as well as the source of its mysterious perfume act and disguised dance piece. Tripp folds our memories back to ourselves; time is also incongruent, chronologies becomes inconsistent, actions disentangle themselves from the screen – and the past – and becomes dimensional.

Katrina Palmer's, **The Great Idea of the Higher Horsemanship**, 2016 is an exquisite opening to act two and is beautifully played throughout. A combined spoken word analysis, visual demonstration and personal poetic essay that takes at its root the grave of acrobat Susannah Darby sited in the grounds of the art school in Leeds, the narrative that led to her death in 1848 and her husband Pablo Fanque's Fair – Britain's first black circus owner, and a possible supernatural clairaudient encounter in the art school's silent reading room with Darby's incorporeal voice: '*Can you hear me?*' they both announce. Palmer introduces a further text **The Chronic Argonauts**, a short story by HG Wells published in 1888 that relates through different narrators, a series of encounters with Dr Moses Nebogipfel, a time traveller, an anachronic man seeking a place in time more suited to his vision and abilities. Palmer uses this literary time-machine device and a momentary Droste effect or mise-en-abyme image to set up a series of situations where the acrobat Darby might be forever suspended in time with multiple, failed, attempts made to save her by catching her at the moment before she falls.

Apichatpong Weerasethakul's, **Vapour**, 2015, a black-and-white and silent film starts at the moment where Palmer's voice closes on Susannah's '*lovely evening*'. The Thai director and filmmaker's work sees an unexplained smoke emerge from a rural homestead and slowly engulf the activities, neutral at first and then increasingly nefarious, of its surrounding inhabitants. Shot in Toongha village in the Mae Ram district of Thailand the film is a 'psychic battleground' between the state and its claims to territorial rights and resources and the country's population. The smoke in Weerasethakul's film is as sinister and unknowable as the preserved whale from a travelling circus sideshow that inspires social chaos in Hungarian director Béla Tarr's motion picture **Werckmeister Harmonies** from 2000.

Sarah Forrest's **In one moment she wrote me as headless**, 2016, is a performance and HD video that plays across an increasing agitated drumbeat, rock-and-roll music sample and a textual narrative about a fissure leading to another dimension opening up in a domestic space. Texts on screen synchronise with the drumbeat while they appear to be erased by sequences of video of wafting curtains. Fiction, sound, narration, character and meaning pulse in and out of focus destabilising our sense of certainty, its whereabouts sitting out of time.

This hesitancy of encounter, who someone is or might pretend or become is a device which is then picked up by Rotterdam-based British artist Kate Brigg's **Thinner, thicker, mixeded, smoother**, 2016, a spoken-word performance where characters described in fiction flow in and out of focus with a self-conscious scrutiny of herself and her position to us, the audience. She self-portrays as just another 'minor' character that she describes as a 'roving gas' alongside the multitude of characters we have met, thought about, dreamt about, forgotten about in film, fiction, news stories and through real life.

The final act of Tripp's theatrical triumvirate screens the impossibly beautiful 16mm film by London-based artist Holly Antrum, **Catalogue**, 2012–2104. In it Antrum conducts a kind of visual interview exchanging perspectives – through masks, veils of gold foil and a circle of semi-transparent corrugated plastic – with the nonagenarian artist, performer and poet Jennifer Pike. The camera passes over objects, materials and surfaces in Pike's home. Later the camera rests on drawings, assemblages and paintings at an exhibition at Camden Arts Centre, while her recitation of concrete poetry such as **ABC of Sound**, 1964, by her late husband and collaborator Bob Cobbing, are described as a 'word-surfaces and obstructions'. Antrum's film stages through its composition in 16mm film language as sculpture, and Pike's voice, edited in the digital and unsteady in places, as instrument and material, just as Kate Briggs' prior performance described words '*in terms of noise as a substance*.'

The closing episode sees Edinburgh-based artist Siân Robinson Davies', **Assumptions**, 2016, conducting an experimental performance in live improvisation and stand-up comedy. A member of the audience is recruited to perform with Davies a series of assumptions about each other, based on a premise that they would have never met prior to this encounter and drawing on imagined or the visual clues they present through apparencies of age, clothing, gender, nationality – evidence of the processes, however inaccurate and prejudicial, in **Making People Up**.

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Writer and filmmaker Ed Webb-Ingall's project for day two **Between you and the screen**, presents a circuitous conversation on conflict, alienation and breaking the rules in the cinema that begins by archival footage speaking through plumes of cherry smoke and ends with the inhalation of the bittersweet vapours of poppers. Webb-Ingall's interests lie in an elaborate combination of community-based activism and the video technologies, accessible and portable, that allowed political stories to be captured, documented and archived economically. Within this are approaches to the practices of the collectivistic and collaborative. In turn the means by which both – collectivism and community action, such as the media access channel or television workshop, and grassroots projects, ACT UP for example – might operate through expanded forms of distribution: printed matter, film as publishing, design, film writing and discussion, moving image collections and social spaces like film festivals such as AMIF itself.

The resources presented in the programme are: materials in the form of video interviews and experimental video making from the Video Data Bank in Chicago, set up in the 1970s by Kate Horsefield and Lyn Blumenthal; Cinenova a London-based feminist film distribution agency; and a series of spoken word witness readings interspersed with documentary video, often from the most marginalised or socially-excluded, programmed by Glasgow-based Digital Desperadoes. It is interesting to note that there have been relatively recent close-by screenings of Sarah Schulman and Jim Hubbard's film **United in Anger: A History of ACT UP**, 2012 and Stuart Marshall's **Over Our Dead Bodies**, 1991 that might give further expression to the choices of works presented here. These works give further account to the aesthetic vocabularies of early video found here: visual effects, cutting, the hand-held and the composition and framing of interviews, live action and voice over to describe the evolution of protest, its means of gathering, dissemination and action.

'*Whatever women do interests me, tremendously, Even if it is god-awful*' opens on members of Cinenova discussing and introducing a new publication **Interviews with the Video Data Bank Vol. 1** transcribed and edited by Glasgow-based

designer Kaisa Lassinaro. This new publication, bringing together 8 artists' interviews conducted between 1974 and 1984, sets out to '*redistribute feminist art histories by translating moving image into printed matter*'. One of the (prescient) interviews screened in the programme focuses on the feminist art critic, activist and curator Lucy Lippard speaking from New York City in the early 1970s and observing on junctures in her career between developing a critic's voice, envisaging a curatorial practice to engage with feminist or women's art, developing a registry of feminist art activities and its '*grids*' between East and West coasts in the United States and finding places for feminist voices, in publishing, dealing and collecting from mid-20th century Manhattan on. Lippard's works include **Get the message?: a decade of art for social change**, **From the center, feminist essays on women's art** and **Six Years: The Dematerialization of the Art Object**. Meanwhile a contemporary example of publishing film and video as printed matter, returning film to works on paper can be seen in materials developed for the recent Glasgow Museums' GoMA exhibition **Ripples on the Pond** curated by Katie Bruce featuring works by artists like Karen Cunningham, Anne-Marie Copestake, Allison Gibbs, Lauren Gault, Rosalind Nashashibi, Annabel Nicolson, Catherine Street, Lucy Skaer, Anne Colvin, Sarah Forrest, Ruth Barker and Mairi Lafferty.

To compliment the archival interviews Cinenova's screening includes an extract from Lizzie Borden's **Born in Flames**, 1983, a feature length documentary-style feminist fiction film presenting characters at pirate radio stations Radio Ragazza and Phoenix Radio urged through governmental oppression, gender violence and police brutality to occupy a nationwide TV news broadcaster. A group of women break into the station and force at gunpoint the producers and technicians to transmit an alternative report from a live broadcast by the President of the United States of America in which they describe the murder of a feminist political activist. After the TV heist the women subsequently bomb an antenna at the top of the World Trade Centre transmitting out similarly destructive and manipulative media messages. This sequence of events ends with a screening of Vanalyne Green, **A Spy in the House that Ruth Built**, 1989, a pioneering video composition on acts of seeing (spectatorship, voyeurism, mirrors, cameras), experiences of the female body and interpretations of male behaviours in sports culture specifically in the game of baseball. This gradual, covert inspection or interception of single sex communities brings to mind Rosalind Nashashibi's **Jack Straw's Castle**, 2009, filming inside a gay cruising ground on Hampstead Heath in London and depicting some of its ritualised codes. And Helen McCrorie's **The Clock in Commune**, 2016, a film essay on experiences of time including those relative to the codes found in a male-only religious order of Passionate Priests.

This section is completed by the sounds of breathing, off stage. Before a calming voice reads out the kind of text found in self-hypnosis or relaxation tapes. We are invited, with eyes firmly shut, to find our breathing more rooted to our consciousness and to find a place in the auditorium where we might, gradually, become more grounded. The voice introduces a passage composed of read-out and BSL signed narratives from encounters from social welfare, low-pay economies, austerity politics and policies, abuse and addiction juxtaposed to sequences of video programming from queer, migrant or displaced and underrepresented individuals. The strongest of these are two works by the South Asian gender/queer media artist Nabeela Vega: **Migration - Fareez**, and **Purging**, both 2013 giving expression to experiences that intersect creative organising and post-9/11 storytelling.

Jamie Crewe, **Potash Lesson**, 2016, brings the events of day two to a close, returning us to gestures of ballads, veils, layers, drapes and vapours. Crewe presents a complex interweaving of animated gifs, Apple Mac Photo Booth video footage, stills, psycho-analytical texts, paintings and sequences from mistranslated plays. This is a journey that expresses three different closely-knit narratives: an elaborate self-examination described through posing and dressing, video diaries, modes of self-discovery and the porous boundaries of the experiences of trans transitioning in response to a text that describes the trans experience as being a form of psychosis; then an account of the extreme forms of treatment, documented through stills photography, given to hysterical women at the Salpêtrière hospital circa 1880 and a HD video footage of the re-staging or re-enactment of an image from that hospital's archive of a gay man sniffing poppers. The project shifts between documentation on-screen and live and pre-recorded readings. Sometimes Crewe sniffs from the little brown bottle and through a temporary high reads out a contemporary narration on speculative or imagined homosexual love. At other times using a virtual magnifying glass Crewe closely examines hand-drawn depictions of sexual encounters. At times resting the lens over a multitude of texts written on the participant's bodies. And all the while a mysterious and seductive musical soundtrack plays. And a palette of expressionist cinematographic colour is revealed that brought to mind the artificial lighting in the symbolic architectural landscape, the perpetual dusk – acid yellows, pinks and orange that reads like gold – of Rainer Werner Fassbinder's **Querelle** from 1982.