

1 December 2010

## Online exhibition: **Appropriate**



Seer's Catalogue, Dave Griffiths

Animate Projects is pleased to announce an online exhibition of artists' films that 'appropriate' footage from mainstream films and Hollywood dramas, from 6 December 2010, with work by Dave Griffiths, Cordelia Swann and Jason Dee, and a film by Osbert Parker from the AnimateTV archive.

In "I wish there could be an invention that bottle up the memory like perfume..", Jason Dee traps Joan Fontaine and Laurence Olivier in a frozen gaze, whilst the backdrop continues to loop, suspending the actors in an infinitely repeating 'present'.

For Seer's Catalogue, commissioned by g39 gallery, Cardiff, Dave Griffiths painstakingly sourced and removed the cue-dots from a series of films (cue-dots are a visual indicator used with film prints used to signal the projectionist that a particular reel of a movie is ending) and re-edited them to create a new mythological narrative structure, charting the beginning and ending of a universe.

In Deliria, Cordelia Swann takes a single scene from *That Hamilton Woman* - broadcast on Channel 4 while the other analogue channels were showing the twin towers being hit - and overlays it three times, using delays and changes to density to create a musical and visual 'round', exposing the over heightened emotions of Vivien Leigh as she whispers for her lover's return.

In Osbert Parker's *Yours Truly*, the second in a trilogy, archive footage is ripped and reassembled to tell the story of Frank and Charlie in an imaginary and surreal city made of the last century's detritus. *Yours Truly* won a British Animation Award and was nominated for a BAFTA.

An essay by Lucy Reynolds accompanies the exhibition.

**-Ends-**

### **Notes to editors:**

Appropriate is online at [animateprojects.org/films](http://animateprojects.org/films) from 6 December.

### **About the artists**

**Jason Dee** creates video installations that combine found footage from numerous lens based and audio media from different eras. He has an MFA from Glasgow School of Art, and is currently working towards a practice-led PhD at Newcastle University. He has exhibited widely, with recent solo shows in Sweden and Canada, and undertaken a number of residencies, including a Scottish Arts Council New Media Residency, and at Stills Photography Gallery in Edinburgh. Visit [jasondee.co.uk](http://jasondee.co.uk)

**Dave Griffiths** is an artist working with film, video, animation and print. His recent work explores the physical and fictive borders of cinema, attempting to activate the narrative potential of marginal images as living forms of cultural memory. He combines the digital and analogue, often blurring distinctions between moving and still images, dead and alive technologies. Recent exhibitions include *Infernal Machines*, g39, Cardiff; *Bureau - Industry & Idleness*, Contemporary Art Society, London; and *Video Vortex*, Brussels. He co-curated *UnSpooling - Artists & Cinema*, Cornerhouse Manchester, October 2010 - January 2011. Griffiths has an MA Media Art from Manchester School of Art. Visit [davegriffiths.info](http://davegriffiths.info)

**Cordelia Swann** was born in San Francisco and then grew up on the East Coast of the United States, but has lived the greater part of her life in London where she has been a practising film and video artist since 1979. Her work has been screened extensively in galleries, festivals, cinemas in Britain and abroad. During this time she has also worked as a college lecturer and artists' film and video curator, including for London Filmmakers' Coop and London Film Festival. Visit [luxonline.org.uk](http://luxonline.org.uk)

**Osbert Parker** 's Yours Truly is the second in a trilogy of animated noir shorts; the first, Film Noir, was nominated for best short animated film by the British Academy of Film and Television Arts in 2006 and for the Palme d'Or for short film at the Cannes Film Festival. His revised theatrical version of Yours Truly, aka Head over Heels, was nominated for best short animated film by the British Academy of Film and Television Arts in 2008 and was screened in competition at Sundance 2008. Parker's commercial credits include such clients as Coca-Cola, MTV and NPower.

#### **About the writer**

**Lucy Reynolds** is a lecturer, artist and film curator. Her research focuses on expanded cinema and British avant-garde film of the 1970s. She teaches the history and theory of cinema and artists' moving image at Birkbeck College, the University of Westminster and Goldsmiths College. Her recent projects include An Arabesque for Marie Menken (Tate Modern) and Describing Form (LUX touring film programme). She presents talks on artists' film and video at arts venues across the UK, including the CCA, Glasgow and the Serpentine Gallery, London and has written for Afterall and Millenium Film Journal.

#### **About Animate Projects**

Animate Projects explores animation and its concepts in contemporary art practice. Our programme operates at the intersection of the contemporary visual arts, animation, film and design. We seek to offer artists a particular and supportive space to create new work and we enable a UK and international audience to engage with it via broadcast, gallery, cinema and online, and through critical debate.

Our recent projects include: Primitive, a multi-platform project by Apichatpong Weerasethakul; Slow Action, a new 16mm work by Ben Rivers; and Rough Machine, five new experimental films commissioned for online and for iTunes.

Animate Projects is supported by the National Lottery through Arts Council England. AP Engine is supported by the UK Film Council's Publications Fund. Visit us at [animateprojects.org](http://animateprojects.org)

#### **Further press information:**

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