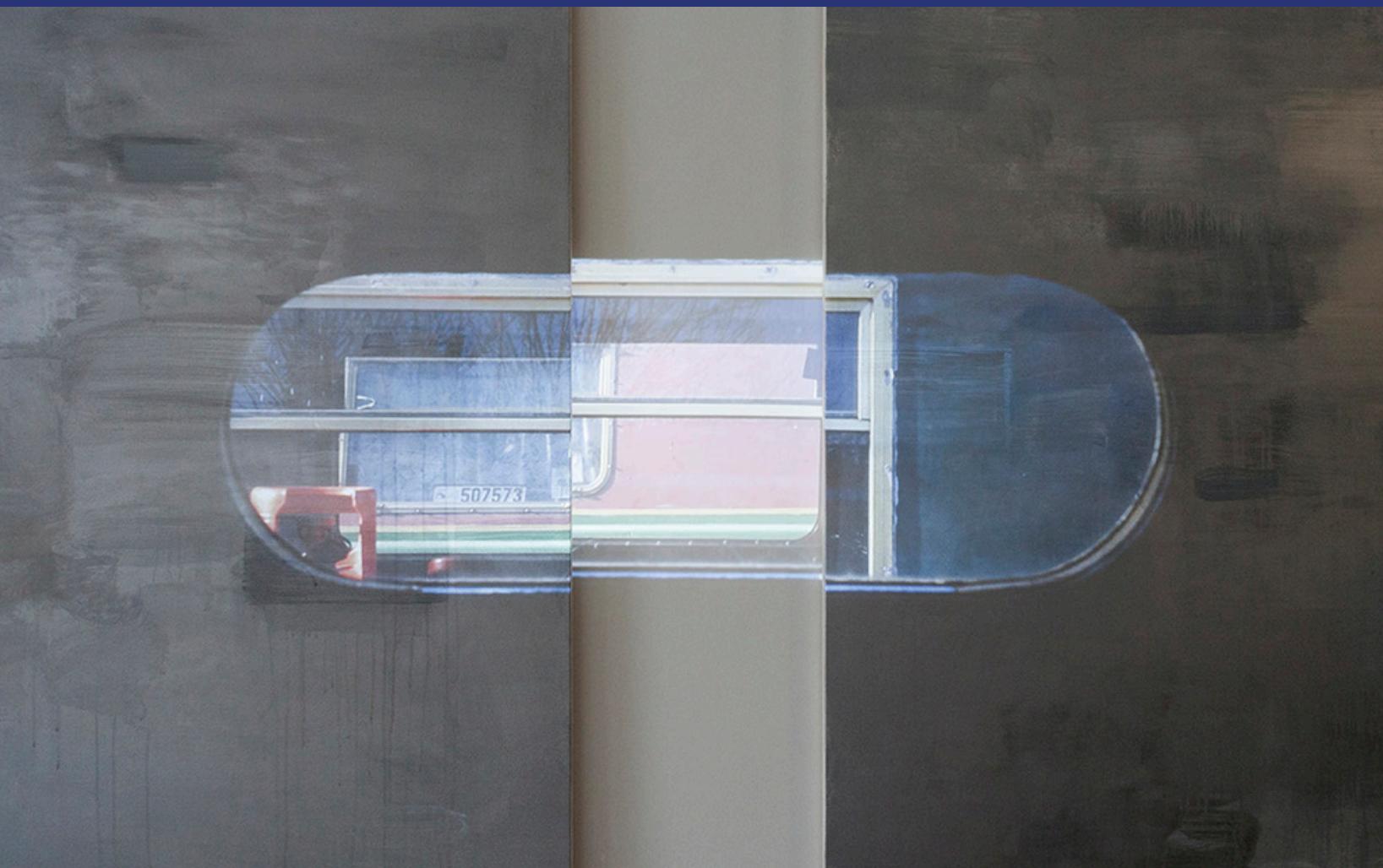


University for the Creative Arts
Research Project Portfolios

Interval []

By Conor Kelly



Project Details

Name of Researcher:	Conor Kelly
Name of Output:	Interval []
Output Type:	T - Other: multi-component output including 3 collective exhibitions and a publication
Year and mode of dissemination:	<p>EXHIBITIONS</p> <p>2016 <i>Interval [] The Waiting Room</i> - collective set up and live install at the Waiting Room, Whitstable Train Station, as part of the 2016 Whitstable Biennale programme</p> <p>2017 <i>Interval [] Stop-gap</i> - collective set up at the Herbert Read Gallery, Canterbury</p> <p>2018 <i>Interval [] Still: Now</i> - collective exhibition at Tintype Gallery, London</p> <p>PUBLICATION</p> <p>2018 <i>Interval [] Still: Now</i> - publication (ISBN 978-0-9956371-3-9)</p>
UCARO link/s:	https://research.uca.ac.uk/view/projects/Interval_=5B_=5D.html

Project Details

Collaborators:

Interval [] is a collaboration between artists Conor Kelly, Moyra Derby, Nicky Hamlyn, Joan Key, and Jost Münster.

The exhibition at Tintype Gallery included a sound event in response to the *Interval []* research context and installation of works in the gallery with cellist Anton Lukoszevieze, clarinettist Ian Mitchell and a reading from poet Sharon Morris.

The *Interval [] Still: Now* publication included text contributions from Matthew de Pulford, curator at Whitstable Biennale and Sharon Morris, poet and visual artist and Professor of Fine Art at The Slade.

Key Words:

Painting, film, collaboration, frames, space, interruptions

Funding:

Interval [] Still: Now exhibition and publication was supported by Tintype gallery, London.

Interval [] The Waiting Room was supported by the 2016 Whitstable Biennale programme with funding from Arts Council England, Paul Hamlyn Foundation and Jerwood Arts. South Eastern Trains supported the research by providing the Waiting Room space at Whitstable Station.

Synopsis

Interval [] is a multi-component output comprising three exhibitions and one publication. The output is a collaboration between five artists, including Conor Kelly. Kelly contributed film loops which were projected in each space, overlapping with the other artworks.

The research identifies framing and spacing as shared conventions between film and painting. Developed through a model of collective, experimental installations, the research is motivated by the potential for cross cuts, edits, and interruptions between works operating as components within the expanded frame of a space. *Interval []* implies a break or pause, a spatial or temporal in-betweenness, and the set-ups are conceived as discursive and provisional, accessed as a pause in a sequence of possibilities, with framing considered as a consequence of the architectural and

durational containment of the exhibition, as well as a structural circumstance within works.

The work was first exhibited as part of Whitstable Biennale, taking the form of a live installation at the Waiting Room, Whitstable Train Station. It was then developed further to become *Interval [] Stop-gap*, which was exhibited in Canterbury and *Interval [] Still: Now*, shown in the Tintype Gallery in London. A publication then followed which archives all three *Interval []* exhibitions, with writing by the artists and text commissions from Matthew de Pulford and Sharon Morris.

This supporting portfolio includes evidence of the research aims, context and processes which led to new insights. It presents images of the exhibitions alongside a PDF of the publication.



*Kelly's video work
Interval [] The Waiting Room -
collective set up and live install
at the Waiting Room, Whitstable
Train Station, as part of the 2016
Whitstable Biennale programme*



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Research Questions and Aims

Research questions:

How can compositional devices be used to pay attention to edge and reiterate the rectangular limit of the support, viewfinder, film reel, frame, proposed in a spatially expansive and durational way?

How does the durational containment of the exhibition format engage with frame and spacing understood within the context of interval?

Is a new work generated by the superimposition of a video onto a painting, or do the two works remain separate?

What is the nature of this putative new work and what does it say about authorship?

Research aims:

To propose the interval as a structural and durational characteristic of painting and moving-image practices, with the shared conventions of framing and spacing providing a starting point.

To test the potential for cross cuts, edits, and interruptions between works, with inter-dependencies prompted through provisional approaches and collective set ups.

To explore questions of authorship, presentation, origination and collaboration by projecting the videos onto the work of collaborators.

Context

As a collaborative and iterative series of exhibitions, *Interval []* contributes to current research which repositions formal compositional mechanisms within a discursive, collaborative and durational context. It contributes to the considerations of the exhibition as medium, and as such a space of production, not just of display.

Kelly's contribution of video and installation work is informed by his long experience as a musician, composer and sound artist. In particular, *Interval []* builds on Kelly's body of work in which traditional hierarchies and modalities of the sound-image relationship within the moving image are explored. The tendency to experience video work as primarily visual, something that stems partly from the history of cinema, is overturned, but, paradoxically perhaps, much of the work achieves this by visually manifesting ideas that arise from sound-based sources.

Michel Chion's *Audio-Vision* (1994) has informed Kelly's thinking about the hierarchical relations between sound and the image in time-based or 'moving image' work. Chion's work draws attention to sound as a picture space or a form of conceptual framing device through association with and experience of the moving image. This school of thought explores notions of sound, including 'off screen' sound or sound as a minimal

element, as liquid and present. This contributes to Kelly's use of sound acting as a notional overlap between different works, an aspect which is key in the collaborative *Interval []* exhibitions.

Kelly's film practice in *Interval []* also builds upon previous work in which he reiterates the frame to capture momentary but repeatable incident, private activity caught by the formal context of a space. For example, a previous video work was framed through a passing bus window and this is built upon in *Interval []* through depictions of trains and boats.

In the *Interval []* publication, Kelly and Nicky Hamlyn connect the research to a previous work on which they had collaborated in 2014, *Double Displacement*. In the *Double Displacement* installation the artists explored space by drawing the film loop through the roof and walls, and this was also used to play with sound as the film was pulled across a sound recorder which transmitted the sound live to a speaker. *Interval []* furthers these investigations into space, sound and collaboration.

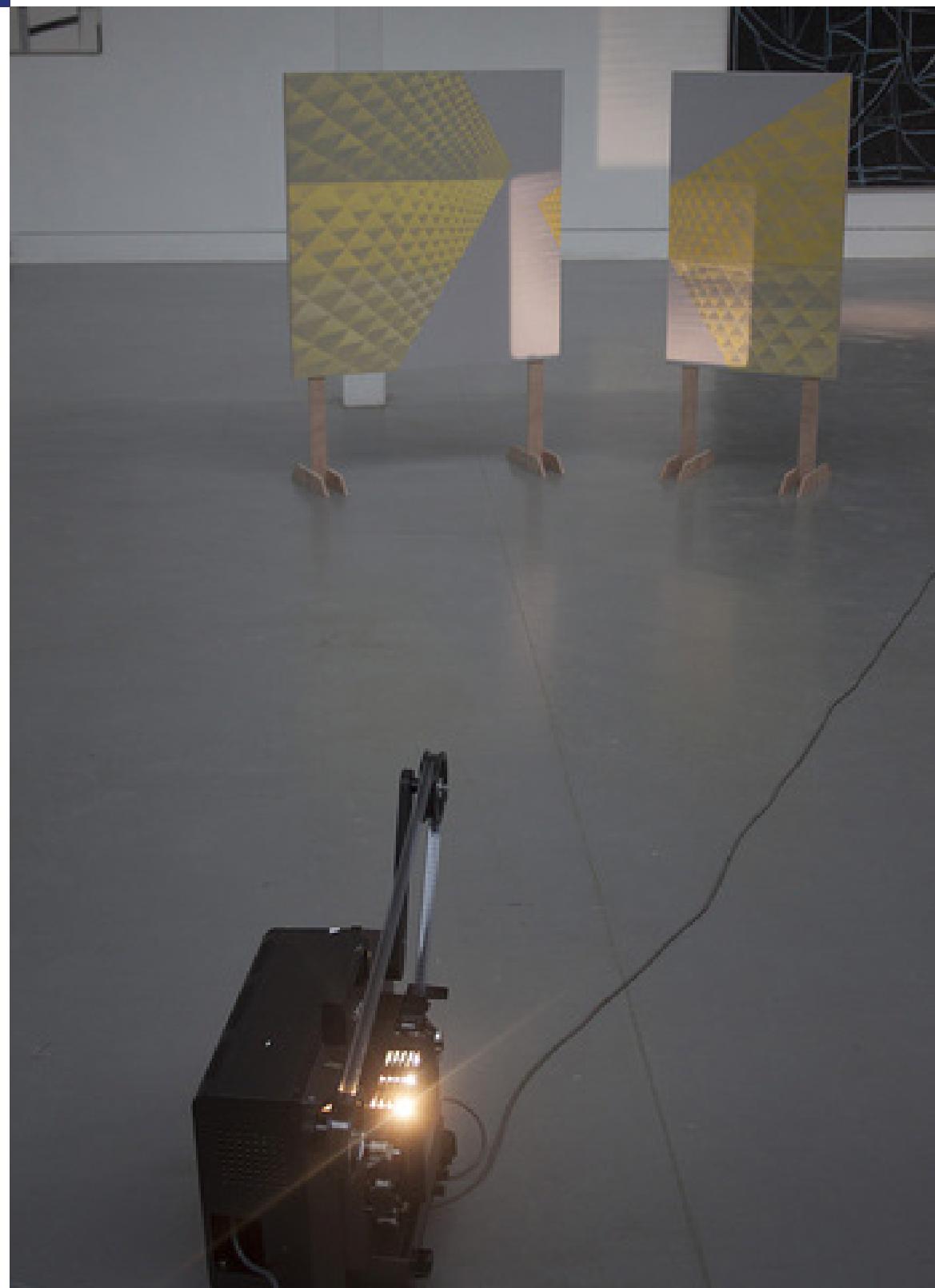
REFERENCES

Chion, M. (1994) *Audio-Vision: Sound on Screen*. New York: Columbia University Press.



*Interval [] Stop-gap - collective set
up at the Herbert Read Gallery,
Canterbury, 2017*

*Interval [] Stop-gap - collective set
up at the Herbert Read Gallery,
Canterbury, 2017*





*Interval [] Stop-gap - collective set
up at the Herbert Read Gallery,
Canterbury, 2017*

Research Methods and Process

COLLABORATION

Interval [] was realised through a discursive collaboration between artists Kelly, Moyra Derby, Nicky Hamlyn, Joan Key and Jost Münster. This included collective set up, live install and an engagement with the durational format of the exhibition. The set-up process was documented as part of the live event and then played back into the space. New configurations were generated at the meeting point between practices. Individual works dissolved in order to operate as components, or as frames and supports.

The live collaboration process devised at *Interval [] The Waiting Room* led to a site responsive sensibility, and a productively discursive and critical process between the artists as works were repositioned and configured. In the second iteration of the research, *Stop-gap*, the 5 artists occupied the space at different times, creating a to and fro of contact and encouraging an exchange of ideas about the concept of 'exhibition' as improvisation. *Stop-gap* valued how interim solutions can produce crossovers and interdependencies, how chance identifications reveal productive glitches in the overlays and gaps between works and between intentions.

There was thus both continuation and development across the three exhibitions. In some instances new works were produced and in others a degree of recycling was involved, inflected, however, by presenting the works in different conjunctions. In this way, presentation was explored as both an end in itself but also as a means to effectively use a combination of works to create a single larger work, in contrast to standard curatorial practice of placing contrasting works next to each other to

generate a 'dialogue'. Similarly, each exhibition raised particular questions whilst contributing to *Interval* as a whole.

THE WAITING ROOM

For the Whitstable exhibition, Kelly created a 20 minute HD video shot on a Nikon D4. The image was locked off and shot over several days from within the waiting room with the camera positioned so that the image included the window as a framing device pointing out toward the platform. From time to time a train would crash through the image and come to rest. The windows of the stationary train would be a temporary new focus for a framing device as passengers got on and off. As in Kelly's earlier film, *Bus*, each arriving train would stop at a slightly different point, pushing the window (or framing device) slightly out of register.

The work was projected on a wall as a 15-minute loop without sound. The real trains crashing through the station, however, provided a loud accompaniment to the projected images and this uncoupling of audio and image was another level of exploration in terms of 'off' sound. A notable element here is the lateral passing train with its windows acting as a form of film frame while in the same space the 16mm film loop provided a visible vertical framing mechanism through the projector at 24 frames per second. There were points when the real live timetabled train and/or the projection synchronised. The projections were presented so that the real image of the window and the projected window were the same size, experimenting further with the complication of real time and recorded time in the context of the other artists' work in the space.

Research Methods and Process

STOP-GAP

The second iteration of *Interval []* at Herbert Read Gallery used elements from the *Waiting Room* show at Whitstable Biennale. As a collaboration this marked the ‘next episode’, with a different context for display (a white cube gallery with no windows). The intention was to let the site constraints function as another member of the group and affect the collective decisions. Using the full breadth of the gallery, the projections were larger and crossed over the room and the surfaces of other works with a considered chaos.

New footage Kelly had shot over three days around the coastal landscape in Whitstable was used in an edited piece for *Stop-gap*. Fragments and documents of the earlier show were combined with the new elements to create the piece. The sound of 16mm projectors and the fans of video projectors were an integral part of this iteration, while distant trains passing were mixed as elements modulating between train footage and the clacking of projectors from Nicky Hamlyn’s 16mm film loops.

STILL: NOW

For the *Still: Now* exhibition at Tintype Gallery, Kelly

created *Boat 1* and *Boat 2*, two HD videos shot on Nikon D4 24-70mm zoom lens. These were looped as 20 and 21 minutes respectively. The different length of loops ensured a perpetually shifting and never-repeated combination of moving images. The films were then projected onto and bleeding off two of Joan Keys’ grey painting works. The paintings, the edges of the paintings and the wall became a material part of the experience of the work where the relationship between surface, temporality and the frame were explored.

Again, Kelly experimented with framing on and through the windows, as looking out the viewer sees through the windows (‘frames’) of three boats side by side. All of the boats are independently gently moving, thus shifting the relation between what is framed and where the frame is as a subject. The camera, locked off on a tripod inside one of the boats, pointed out through the lozenge-shaped port hole, was in a sense on a dolly as the boat itself was moving and gently shifting along a pontoon. The gas bottle in the film seems to be moving back and forth, displacing our trust in where ‘ground’ is. The frame(s) are therefore unstable and ever moving, albeit very slightly.

Research Contribution

Insights and contribution:

Interval [] contributes to discourses informing painting and moving image practices, and engages with the exhibition as an active form. It has produced new work for each of the 5 collaborating artists. It has also produced new writing in the form of short essays and dialogues in the accompanying publication to the Tintype exhibition. These highlight the basis of the exchanges taking place, and communicate the philosophical, art historical and cognitive basis for the research.

Kelly's video work demonstrates that framing is important on a number of levels; the framing of the individual videos, often employing a strategy of frames within frames, draw attention to themselves and this attention extends out to adjacent works, including ones onto which the images were directly projected but also, by implication, to other works in the various shows.

Research Dissemination and Recognition

Dissemination:

The live install method devised for *Interval [] The Waiting Room* was commissioned as part of the 2016 Whitstable Biennale Programme, an internationally recognised art festival supporting new visual art in film, performance and sound, archived at <https://www.whitstablebiennale.com/project/interval/>. There were 438 visits over the 4 days of the project and 169,825 unique web visits to Whitstable Biennale website for 2016.

Interval [] Still: Now contributed to Tintype's profile as a gallery supporting and commissioning innovative work from contemporary artists and forms part of their exhibition archive: <https://www.tintypegallery.com/exhibitions/interval-still-now/>

The *Interval [] Still: Now* publication was published by Tintype (ISBN 978-0-9956371-3-9) and is available online on the gallery website, making the research accessible to a wider audience. The hard copy exhibition publication was shared with institutions and galleries, and artist and gallery networks.

Interval [] was filmed by Tom Brown Visual:
<https://vimeo.com/208150807>
<https://vimeo.com/172568211>
<https://vimeo.com/171549689>



*Interval [] Still: Now - collective
exhibition at Tintype Gallery,
London, 2018*



*Kelly's piece Boat (right)
Interval [] Still: Now - collective
exhibition at Tintype Gallery,
London, 2018*



*Kelly's piece Boat (right)
Interval [] Still: Now -
collective exhibition at Tintype
Gallery, London, 2018*



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Studio Mothership

FRONT COVER

*Kelly's piece Boat in Interval []
Still: Now - collective exhibition at
Tintype Gallery, London, 2018*

BACK COVER

*Interval [] The Waiting Room -
collective set up and live install
at the Waiting Room, Whitstable
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