



← COMPOSITION / HELEN SAUNDERS

TEXT / THE IGNOBLE COUSIN, ALICE HATTRICK →

in 2013, Events

Screening / Totally Devoted

Outcasting and Temporary Art Projects are pleased to present **Totally Devoted** – a screening of moving image. Through considered appropriation, re-enactment, archival excavation, editing and in some cases hours of rendering, the selected works highlight the influence of film and popular culture on artistic practice, revealing artists who engage enthusiastically with the language of cinema; the artist as a film fan.



David Blandy

Anjin 1600: Part 4 is a re-imagining of the story of William Adams (1564-1620), a sea navigator known as the first Englishman to set foot in Japan in 1600.

Appropriating and animating scenes found from Edo-era wood block prints, combining traditional technique with modern anime, *Anjin 1600* uses Adam's story to form a complex meditation on colonialism, cultural tourism and identity.

Katie Goodwin

In Between Inception I & In Between

Inception II is a two part animation made from waste found footage from the 'cutting room floor' of Christopher Nolan's 2010 film *Inception*. The music is a reject soundtrack composed by Wayne Urquhart created for a film but **this section was never used. It is a kind of ode to the unseen and the unheard.**



Steven Paige

Transcribed from 16mm footage, ***Moral Development*** takes it's title from a re-enactment of the infamous Stanley Milgrim experiment on 'obedience to authority

figures'. Originally conducted in 1961 at Yale University in the United States, this particular footage was filmed in 1971 at Stamford University. As an education film, it discusses Lawrence Kohlberg's theory of moral development as potentially evidenced in Milgrim's experiment. In making this work, and through duplicating this repetition, an earnest attempt is made to capture the essence of the original, the script pared down to its potentially most dramatic moments. The original actor's deliveries are studied, and then re-filmed, attempting to capture the tension and drama of the original, while disconnecting the authoritative 'voice' using subtitling. This re-purposing and use of simple filmic tropes continue the original narrative, repositioning the fundamental story.

The ties that bind me to my brothers are not wrapped around my wrists, but rather are fastened to my heart takes its title from a traditional anonymous phrase commonly used by US college fraternity houses, investigates the possibilities and outcomes of re-performance and re-articulation of text & moving image, appropriated from the opening (non-explicit) scene from a 1980's gay adult movie. The video uses the original footage as a framework and guide (including shots and set design), and uses these rules in constructing the work. Through this re-iterative process and by re-contextualising the purpose, place and form of the original film, there is an aim to unpick a masculine persona. This construction can be deciphered as instruction or a learnt behaviour, becoming a motif or *modus operandi* in fraternal dealings.

Pil & Galia Kollektiv

Co-Operative Explanatory Capabilities in Organizational Design and Personnel

Management is based on an online image archive documenting the construction and history of an early computing company, the fictional story of the film follows the development of an experimental approach to worker productivity into a religious cult. The project investigates the place of creativity in efficiency management and the operation of bureaucratic systems in a post-industrial work environment.



Jayne Wilson

Spin: Watching the Wind

'Force 12 – Or that which no canvas could withstand' (Beaufort's original wind scale)

The simple idea of observing wind force, from its gentle and playful origins, toying with a seaside windmill, to its inevitable portrayal beyond the familiar *force 10*, is given potency when given the backdrop of the seaside idyll and its traditional seaside anthem.

Originally commissioned by Whirlygig Cinema, the film overlays found footage, the numerical scale and its symbols for '*watching the wind*' and steadily counts towards its foreseeable outcome. In everyday life we experience contradictory emotions to the power of a strengthening wind. Skipping through a visual litany from treat to adventure, from elation to agitation, Spin

About

Outcasting is a network of support for moving image artists. Online gallery / residencies / commissions, exhibitions / screenings. It is also a partner organisation for the Outcasting: Fourth Wall Film Festival, a biennial which commissions new work and screenings throughout Wales.

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