

10 February 2011

## Online exhibition: Lapse



Sightline 1710, Caroline Jones

Animate Projects is pleased to announce an online exhibition of artists' films that explore time-lapse techniques, with works by Caroline Jones, Alistair Ruff, Inger Lise Hansen and our first presentation of 3D works, by Brian McClave & Gavin Peacock.

When St Paul's Cathedral was finished in 1710, a protected view from King Henry's Mound in Richmond Park was established. This historical event is the basis for Caroline Jones Sightline 1710, commissioned by the Royal Parks. The split-screen work was originally shot on 35mm film as a time-lapse to present the fading/revealing light at dawn and dusk from the reciprocal viewpoints.

Brian McClave and Gavin Peacock have collaborated to produce three films using these media to examine how technology effects the way we experience the world we live in. The three films, which were shot in and around Brighton, are presented on [animateprojects.org](http://animateprojects.org) in both 2D and stereoscopic 3D versions.

In his three short films Beijing, Seoul, and Ulaanbaatar, Alistair Ruff uses time-lapse as a way to restrict and control the environment, perception and

outcome. Condensing his experience of chosen cities, he shoots one image every minute between sunrise and sunset. With no images edited out of this process, the viewer is left with a rapid tour of each city from which to draw their own conclusions.

Commissioned for AnimateTV in 2006, an upside-down time-lapse camera moves along a beach, inverting the sand and sky in Inger Lise Hansen's film Proximity. The result is a disorienting and mysterious space where the originally solid ground at the top of the frame appears to be sliding past like a lava stream.

An essay by Helen Sloan accompanies the exhibition.

**-Ends-**

#### **Notes to editors:**

Lapse is online at [animateprojects.org/films](http://animateprojects.org/films) from 10 February.

#### **About the artists**

**Inger Lise Hansen** studied Fine Art at North East London Polytechnic, Central St Martins College of Art & Design and San Francisco Art Institute. She works with film and video. Her experimental animation films have been shown in international film festivals, museums and galleries, winning prizes including Gold Prize for Animation at the Bilbao International Festival of Documentary and Short Films. Her film Adrift (2004) was awarded Most Technically Innovative Film at the Ann Arbor Film Festival.

**Caroline Jones** has a previous professional background in movement aesthetics, both film and painting, which she explored when studying at Central Saint Martins. Subsequently Caroline has had a working relationship with Trinity/Laban on a number of projects and increasingly is interested in more site-specific work where there is an opportunity to investigate what she sees as a 'collapsing of histories' woven within.

**Brian McClave** began his artistic career in experimental photography, often building unusual cameras to perform specific tasks, before moving into the realm of digital imaging and video. For the past twelve years he has worked predominantly with the medium of digital, stereoscopic (3D) video and time-lapse photography. He has shown work extensively in the UK, Australia and the United States and runs the UK's busiest commercial time-lapse company Site-Eye.

**Gavin Peacock** studied painting at the Kent Institute of Art and Design. His work has included process-based sculpture, installation, video, photography and participatory projects. Since 2006 he has worked predominantly in the field of digital video. He was co-founder and director of APEC studios in Hove, and of finetuned, an artist-led curatorial agency which commissioned and exhibited work by artists who engage with sound. He has exhibited widely nationally and in Europe, and has been actively involved in several artist-led exhibitions and projects, and instigated and participated in many international mail art projects.

**Alistair Ruff** studied Documentary Photography as a degree. His practice falls in two main areas. Firstly, he uses photography in its more traditional form to document and to communicate visually the activities of public interest. Secondly, to experiment with documentary visual communication. In his experimental practice he sets rules to restrict the way he photographs to challenge representation. He has had work published in the Independent on Sunday Review, been nominated at the Gstaad short film Festival and been exhibited nationally and internationally.

#### **About the writer**

**Helen Sloan** has worked as a curator, researcher, writer, editor and producer in media arts and culture since late 1980s. Since 2003, she has been Director of SCAN, a networked organisation and creative development agency for media arts in the South of England working on media arts projects and strategic initiatives in arts organisations, academic institutions and further aspects of the public realm.

#### **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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