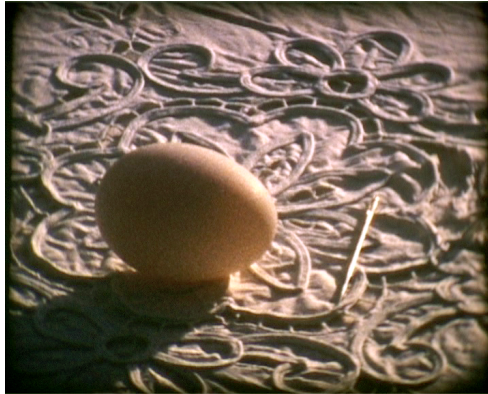


ME-WE Productions Presents:

# Twist Something Forcibly 2015

54:50

A series of videos and short films selected for Deal Pier Arts Festival by artists  
Kate Davis and David Moore



*Aurora Flower 2015*

05:09

William Darrell

*I know you're gonna want me 2015*

16:00

Isabella McEvoy

*PORTRAITS 2015*

28 Stills

Lydia McGinley

*no-wet ~ waterless 2015*

3:02

Jordan Pilling

*The Cut 2010*

3:00

Kate Davis & David Moore

*The setting up and the slipping away 2015*

20:17

Jonathon Hogbin

*Glitch Maternal 2015*

8:45

Sophie Collier

*Drifting 2015*

1:00

Rachel-Olivia Dodson

*My Body is a Plant 2015*

1:18

Solanne Bernard

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The Little Sea Devil of the Arcturus.

“If heat is the mother of all life then water is surely its father. we came from the water, we are still absolutely dependent upon it, two-thirds of our entire body is nothing but water. In our physical frame we carry with us many aquatic memories, water-logged characters which point to distant amphibious or submarine ancestors. The mark of the sea is upon us though our home may be in the heart of a continent.”

William Beebe *The Arcturus Adventure* 1926

“In this series of videos by artists from Canterbury, Edinburgh and London, we were looking for an overall feeling, a feeling that something had been squeezed-out or extracted that amounted to an essence of something: something coastal, visceral and elemental.

The mixture of ambient and narrative work shown throughout the series gives the sense of a particular kind of place; the sea is present, plants, people and objects inhabit the landscapes and myth and legend inform their cultures.

Each work stands alone and has the power to affect you in compelling as well as subtle ways and collectively they take you on an unexpected journey into the imagined realm of the possible”

Kate Davis & David Moore

[dealpierarts.org](http://dealpierarts.org)

**Aurora Flower 2015** by William Darrell

“The Aurora Flower is a film I made in Shetland documenting a performance of an apparatus designed to translate the power of the wind into visible electricity. This apparatus is arranged in a way that allows me to wear it and embody this bridge between elements.

Art is a means to invent. The resulting apparatus are designed to achieve miraculous happenings, machines that manifest the will, holding together just long enough...”

**I know you're gonna want me 2015** by Isabella McEvoy

“*I know you're gonna want me* takes its starting point from the ancient Minoan site of Knossos. The video unravels through a series of computer generated and found material emulating the drama of a mythic site and people. Intended to be immersive, the psychology and physicality inherent in the timeless process of myth-making is highlighted as the imagery and sound refer to both personal and shared past and present histories.”

**PORTRAITS 2015** by Lydia McGinley

“My most recent work was initiated by the acquirement of, recycling of and use of clay. By digging and recycling the clay myself, I have added another dimension to my work, which is not only about making, but about process and engagement with material as well. It is highly important that I share my work not only visually, but also physically with people. This creates a collaborative dialogue that is not only about the artist and her materials about the engagement with others on a social, communicative level. Ciara Phillips, on 'Poster Club' said “When you work with other people they bring things that stop the way you normally work, they present other challenges.”

The conversations that occur during the making of pots with other people are representational of the processes, materials and experience of learning and teaching. The potter's wheel, coupled with the documentation of making is fundamental to the whole process that becomes highlighted by the amateurism in making pots with people who have never done so before. The research for my main degree-show piece came about by orchestrating lessons, recording them visually and through audio. The presentation of the pots made by other people in the lessons I orchestrated, is not only a representation of their interaction with the material on an amateur level it is also symbolic of something that is physical, tactile and potentially functional. It is these qualities that people are able to connect with, something that is outside the realm of fine art crossing over with craft it creates something that is more accessible”

**no-wet ~ waterless 2015** by Jordan Pilling

“A video exploring the possibilities of two surfaces, impenetrable by Self. As a body unable to swim, the surface of a vast body of water becomes impenetrable in the same way that the digital interface I interact with through is also spoken of. I am unable to pass to the other side of both, glossy and slick, they resist penetration. “

***The Cut 2010*** by Kate Davis & David Moore

"*The Cut* is about the small domestic ritual of preparing and cooking a perfectly soft boiled egg. It was commissioned by the Bristol based artist and curator Louise Short for the exhibition Super8station3 and screened at Arnolfini Gallery, Bristol, during the Old Media season. We investigated films made by the Surrealists and Dadists exponents of experimental film making and invested in old moving-image technologies, using the limitations of the medium as boundaries that encouraged experimentation. The film was shot on a single reel of super-8 film, edited in camera and sent un-seen to the exhibition. There is a direct correlation between the chosen subject, the apparently benign act of boiling an egg, and the short time limit of the film reel. Our concerns were the relationship between sexuality and violence and cycles of birth and death such as seen in the work of Luis Buñuel and Salvador Dalí's *Un Chien Andalou*."

***The setting up and the slipping away 2015*** by Jonathon Hogbin

"A Shipwright's maul cast in seawater, placed at what was once the site of the Anderson, Rigden & Perkins shipyard on the foreshore at Whitstable, Kent."

The original film is 40:34.

***Glitch Maternal 2015*** by Sophie Collier

"*Glitch Maternal* is a gallery-based moving image work born from a series of drawings, notes and sculptural objects. The work separates into 5 identifiably separate 'scenes', although any sense of definite narrative or decipherable code is fleeting: just as representational threads seem likely to be woven, so they are unravelled by abstracted backgrounds or seemingly detached soundscapes. The result is a tense work that hovers nervously between clear and unclear. Code appears decipherable in the form of seemingly meaningful and symbolic props and gestures, yet these hooks are given no time to settle in the water: they are dangled but not easily grasped.

Mischief, danger, magic, destiny, and a sense of divination all inspire *Glitch Maternal*, although these bumpy notes are underpinned by more protective, calm, repetitive and ordered forces. There are clear attempts at navigation through the work, as well as an interest in the changing of object or element from one state to another, and a sense of the passing on of information from one generation to another."

***Drifting 2015*** by Rachel-Olivia Dodson

"In contrast to the rapidity of contemporary cinema, the slow drifting fluidity of the film has a lulling effect that attempts to immerse the viewer visually and mentally. My approach to making digital film highlights the use of painterly devices. The limbo between different mediums is also typical of my studio practice."

***My Body is a Plant 2015*** by Solanne Bernard

'My body is a plant' is a video that is part of a larger body of work I started this year.

I am interested in the notion that all bodies are shells - human, organic or other - and explore the way these shells are inhabited. I investigate different ways to make these bodies change state, and modify their life span. I use my sculptures and objects as props for the videos that I make, putting them through a series of processes and actions. In this way, I accumulate short sequences of film borrowing the pattern of dreamlike sequences. These processes illustrate the fragility of being and living.