

Tilt [at Windmills]

Currently showing at CCA Derry-Londonderry, *Tilt [at Windmills]* is curated by Mirjami Schuppert and features artists Jarkko Räsänen, Fionnuala Doran, Paul Moore and Robin Price.

The works in the exhibition examine and respond to the UTV archive, which is currently digitised by Northern Ireland Screen's Digital Film Archive. Ulster Television was the first commercial television operator on the island of Ireland and UTV archive contains footage from the late 1950s until recent years when it was acquired by ITV.

It is an innovative and compelling exhibition that includes a range of interpretations of the archive. The dominant thread of the exhibition is newly produced work by Jarkko Räsänen. His work is computer-based, using algorithms that create new visuals from already existing images and moving images. It is intended that 'the process takes the viewer on a metaphysical journey through the video files' structures'. He is interested in questioning the realism connected to image files that we consume by deconstructing them. He also employs 'datamoshing'; a technique for manipulating the data of media files in order to achieve visual or auditory effects when the file is decoded. This can produce a mesmerising effect in the resulting footage.

Gallery 1 features a particularly novel trio of artworks that are printed on flags and suspended in the space. Entitled *What do you do?*, *Check door seals regularly*, and *Rethink*, these works communicate distinct messages but in a somewhat convoluted and cryptic manner. The backdrop for each message is a manipulated background of indecipherable footage. The natural light that penetrates the space through the arched windows accentuates the transparency and ethereality of the suspended works. The works can be seen through each other in sequence, further distorting their message. The flag with the request to check door seals regularly emphasises risk assessment, suggesting fire doors and security protocols. These artworks highlight the artist's distrust of technology and surveillance methods. The messages invite the viewer to consider and 'rethink' privacy, to conduct risk assessments regularly and to decide on the best course of action when faced with the dilemma of 'what do you do?' Räsänen exhibits another sublimation print on a flag in Gallery 2, entitled *Bars Reordered*, 2021. It features the Standard Color Bar Signal that is used as a test signal for adjustment of colour monitors, adjustment of



Jarkko Räsänen, 'Bars Reordered', 2021, Sublimation print on flag, 1.8 x 2.5m

encoders, and rapid checks of colour television transmission systems. It is also arguably the Teletext icon that is embedded in the memory of those of us that remember the coloured bars set in the otherwise largely monochrome circle that denotes the end of signal and programming for the night. Consistent with the artist's other works he has reordered the colour bars from their standard order of white, yellow, cyan, green, magenta, red and blue to a new sequence yellow, green, white, cyan, black, red, blue and magenta. This suggests the colour bar we know but challenges our familiarity and questions what we might otherwise take for granted.

There are playful and humorous elements such as the Teletext works and Räsänen's digital video *Dance of the Knights*, 2021. This features two knights fighting in a castle enclosure. They fight energetically, constantly moving and the film has been manipulated so that it is pixelated, grainy, and mesmerising to watch. The soundtrack is upbeat and begins like a normal dance track with a strong beat then developing into electronic notes



Jarkko Räsänen, Installation of three sublimation prints on flags, 2021, Gallery 1



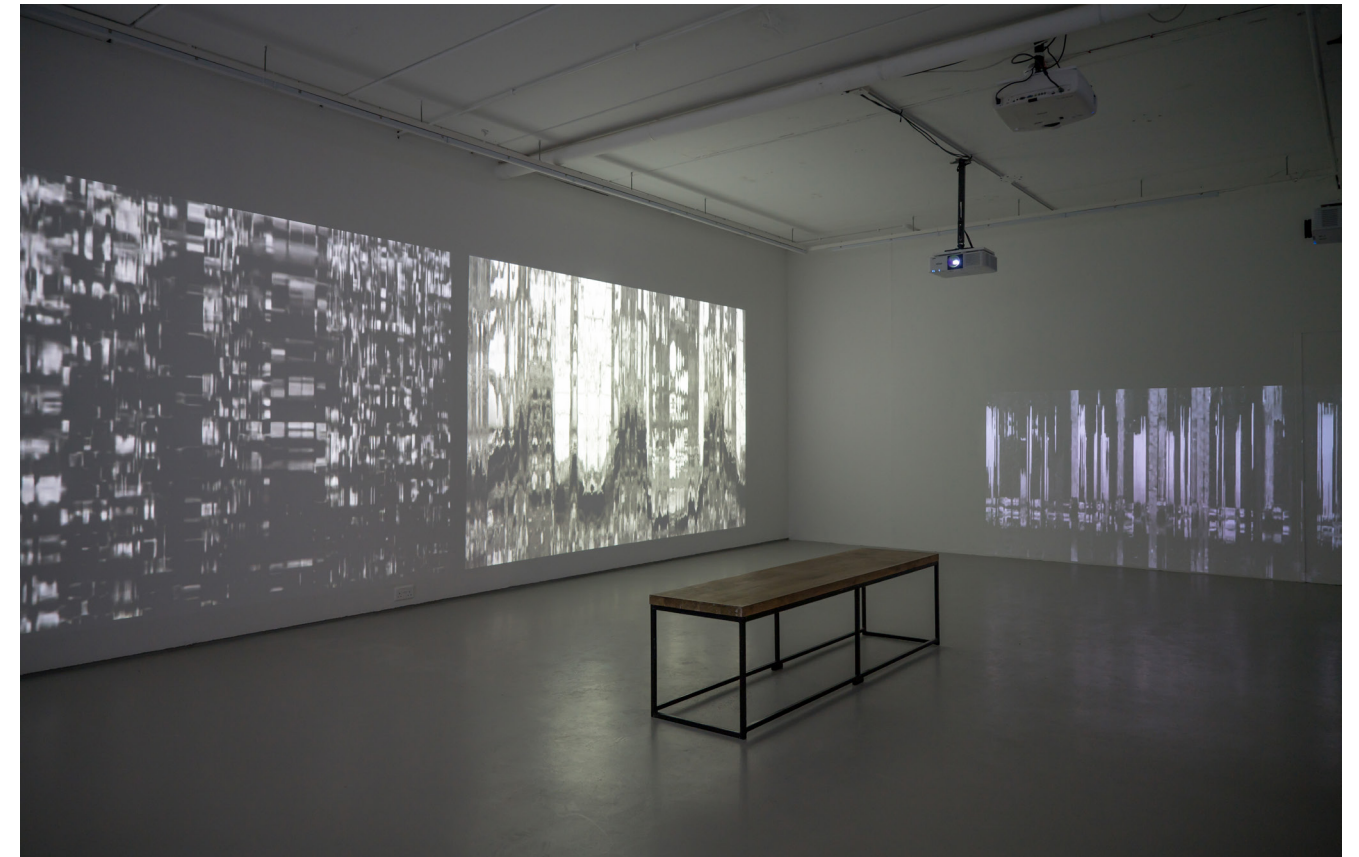
Work by Fionnuala Doran, Paul Moore, Robin Price, Jarkko Räsänen in Gallery 2

with bells emerging. The knights' fight and the camera focus on their footwork are akin to a dance to the music.

The more serious and sombre film works are *Surveillance and Camouflages*, 2021 and *CryptArt*, 2021. The latter is an immersive four channel asynchronous DVD installation, featuring black and white footage. Figures emerge and line up. There are full screen faces. The screens change endlessly with vertical lines changing to horizontal lines in a pulse-like format. The soundscape is ominous and elemental. Some of the footage is almost like interference. In *Surveillance and Camouflages*, 2021 Räsänen makes the archival protest scenes on video blend into each other in a liquid way, often rendering "camouflages" over faces appearing on the original footage. The combination of using contemporary approaches

to archival footage creates an unsettling familiarity. The effect is both nostalgic and modern; it is effectively a fusing of eras that produces a peculiar companionship of moving image and form.

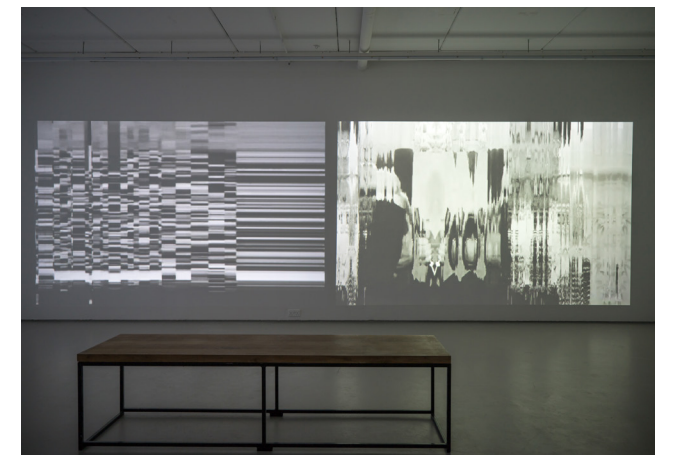
Fionnuala Doran, Paul Moore and Robin Price present new work using Teletext technology. Pre-internet this technology was an important source of information, and means of communication, but it is completely absent from the UTV archive. The featured artists grew up with the technology, and have a strong local connection. They have created a fictive Teletext collection that contains adapted historical references, and materials that might have been featured in an archive of this type. 'The limitations of the medium force the artists to communicate in a particular way, challenging them



to find new ways of expressing their ideas and emphasising humour'. These works are convincing in persuading viewers of a particular generation of their authenticity. They have an inherent nostalgia factor, particularly the Teletext graphics that the artists have produced as these are further reminiscent of early computer game graphics.

In his work Räsänen's use of the term 'sublimation' for his flag prints is interesting as it suggests redirection of thoughts and ideas from their archival context for fresh consumption. It is effectively a transferral of these historic references into a contemporary sphere. He is, like the Teletext artists, rewriting the archives and asking the audience to challenge what we see in our otherwise largely passive consumption of media. ○

Marianne O'Kane Boal



Top and above / Jarkko Räsänen, Installation view 'CryptArk', 2021