

Images adapted from *Blade Runner Annual* (1982) by Jane Topping.  
Adapted from *Blade Runner* (1982, dir. Ridley Scott) by Archie Goodwin.  
© Marvel Comics International Ltd., a subsidiary of Codence Industries  
Corporation, GRANDREAMS LTD., London, 1982.  
Enhance two twenty four to one seventy six.



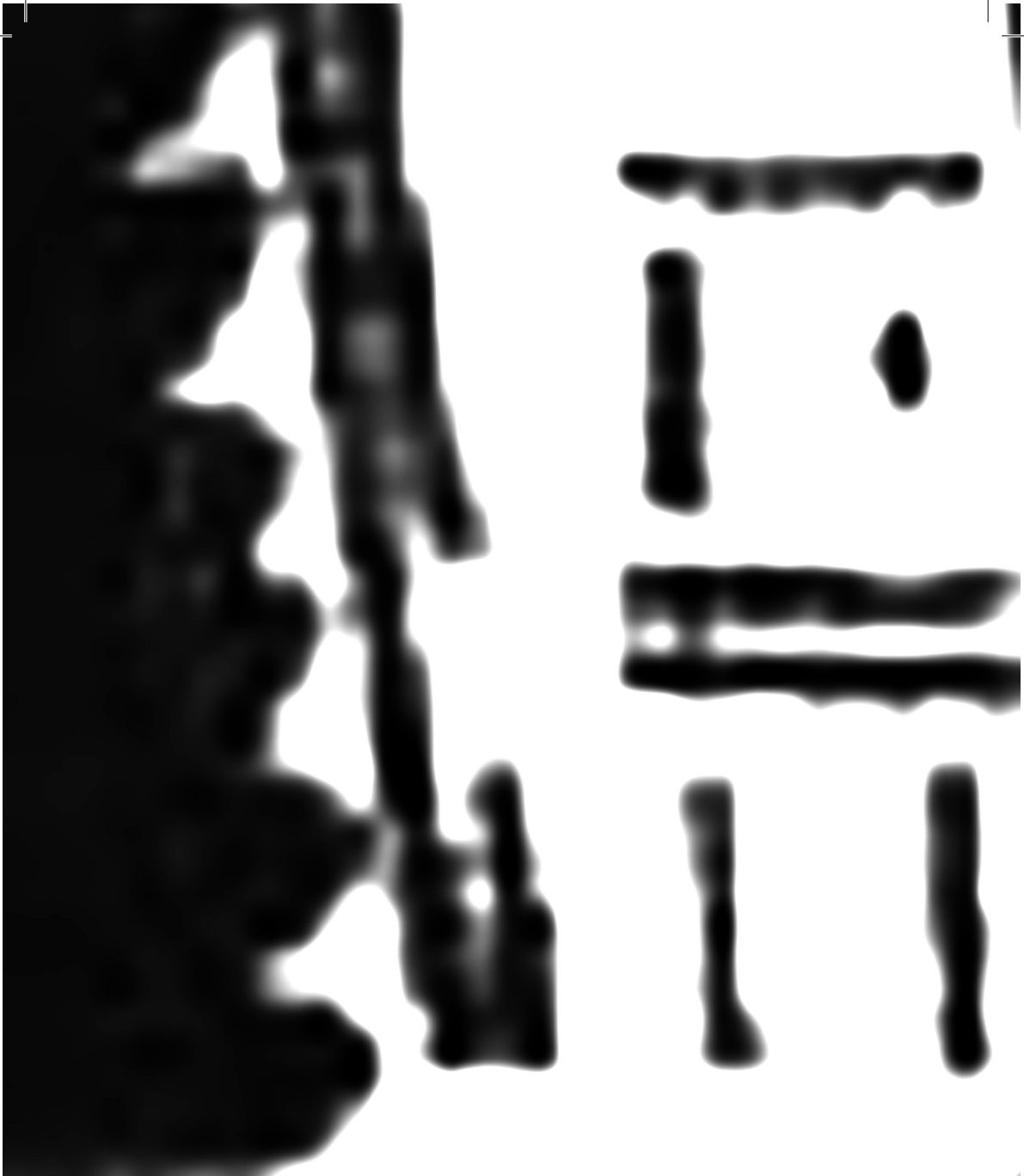




















and everything crooked

# TRANSIT #3

DORINE AGUERRE • MILES JOSEPH • LUCIE RACHEL  
JANE TOPPING • JOSIE RAE TURNBULL  
curated by MARCUS JACK

will become straight

# TRANSIT ARTS

is a nomadic programme of artists' film, screened from the back of a van. With narrative film the dominant aesthetic, this episode takes a more transgressive approach: bending, rearranging, and rewriting the record. The screen becomes a palimpsest of ideas and images; stories overlaid and erased; found footage is repurposed; the mise-en-scene dismantled; new realities are constructed; and old ones buried.



## Locations .....



5 Eton Lane  
Glasgow, G12 8NB  
Thursday 17.03.16  
7.00pm - 9.00pm

**CCA:** Centre for Contemporary Arts

350 Sauchiehall Street  
Glasgow, G2 3DJ  
Friday 18.03.16  
7.00pm - 9.00pm



THE GLAD CAFE

1006A Pollokshaws Road  
Glasgow, G41 2HG  
Saturday 19.03.16  
7.00pm - 9.00pm

## Featured Films .....



*Remediation* (2010)  
Miles Joseph

UK, 4 mins

*Remediation* considers the moral ambiguity of artists' use of visual sampling and found footage in order to create new works. Using found footage sourced from the internet the film sets out to playfully visualise the recorded audio interviews through visual rhetoric.



*Do Not Cross* (2015)  
Dorine Aguerre

UK, 3 mins

*Do Not Cross* is an experiment in the construction of a mise-en-scene. This video uses the aesthetics associated with investigative drama to question the theatrics and sensationalism of mass media.



*Peter* (2014)  
Jane Topping

UK, 30 mins

*Peter* seeks to re-frame a classic of dystopian cinema, *Blade Runner* (1982), with the intention of positioning the artist within the text and so implying that such radical gestures are not only warranted and necessary, but also implicit in the contemporary viewer's experience of watching film.



*Glaucoma's Moat* (2015)  
Josie Rae Turnbull

UK, 5 mins

*Glaucoma's Moat* is a reworked standard 8mm film found whilst trespassing the site of Campion House, London, a former Jesuit pre-seminary college. The film was digitally transferred without knowledge of its content, intent or authorship; what remains is a baseless narrative created entirely in the viewer's watching.



*After\_001* (2016)  
Miles Joseph

UK, 2 mins

*After\_001* is the first of a series of images showing scenes with no human inhabitants that depict moments either before or after something has occurred. The film plays with time, exploring the cinematic aesthetic, sound-image relationships, and mise-en-scene.



*Mother Father* (2015)  
Lucie Rachel

UK, 12 mins

*Mother Father* is an intimate insight into a relationship constantly challenged by issues regarding gender. Issues that were kept a secret from everyone outside of their relationship, including their daughters. A true story, captured and shared by the youngest daughter of two very brave women.

TRANSIT  
ARTS

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