



ZABLUDOWICZ
COLLECTION
20 YEARS

CONTRIBUTIONS

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FOREWORD

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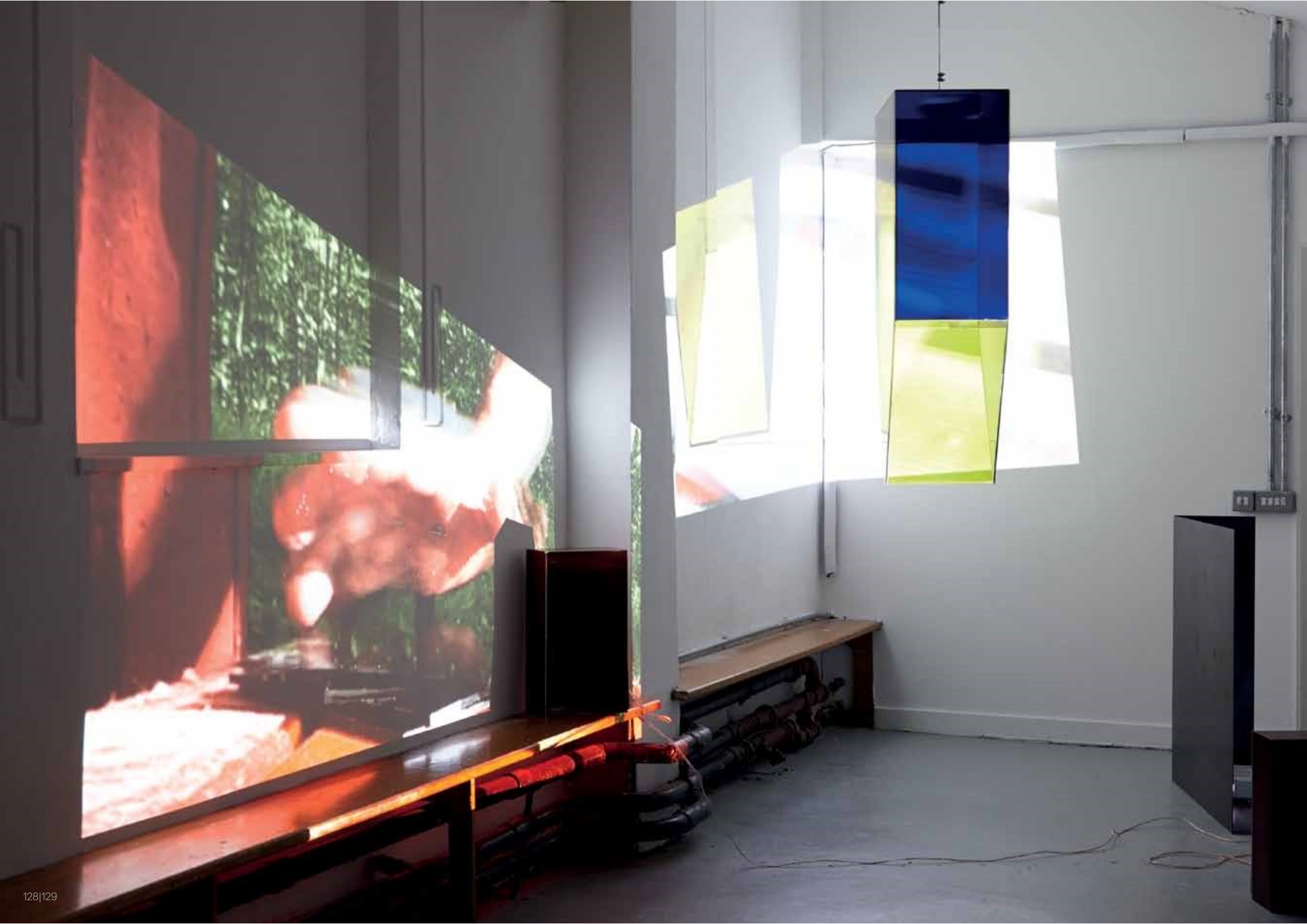
INTRODUCTION

Paul Luckraft and
Elizabeth Neilson



Ed Atkins
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Laura Buckley on *Stage Fright*, 2009

I got to know Haroon [Mirza] and Dave [MacLean] at Chelsea College of Arts on the MA course in 2008. Haroon and I had both been experimenting with video, and found we were both separately using short clips of various actions to build a rhythmic or percussive score. Dave was just starting his band Django Django at that time and was working in sound production. So it seemed a natural progression after college for us to come together. That's how *Stage Fright* evolved.

I had accumulated a wide collection of short video clips, things happening around me in life as well as my studio activities. I made a selection of initial edits. Haroon then took these and shortened them further, and he then worked with Dave on the composition: taking these chunks of video and sound and arranging these four channels musically and rhythmically. All of the

sound is completely connected to the visual, and nothing was added or overdubbed in post-production in the studio, so it's 'true' sound in a sense. I guess the most recognisable one is the acetate stacks clattering. It's very much a sculptural collage of sound.

I developed these two Perspex kinetic sculptural forms – the pyramid and the arrow. They are fixed to motors so that they rotate, and refract the projections. The steel modular structures serve to both support the technology and act as support surfaces which are projected onto. The piece plays for three minutes, and then all the projections 'go to sleep' for about a minute, and a rich 'video blue' colour floods in. The layout is adaptable so that the piece changes according to the space it is shown in.

Excerpt from studio interview recorded 26 February 2015

