

**Name:**

Julian Ross (University of Westminster)

**Title:**

Embedded: Net Art

**Abstract:**

The 35mm carousel slide projector remains prevalent in contemporary art despite the termination of its industrial production over a decade ago. While slides have been mostly ignored in research on contemporary visual arts, when it is taken into account, it is often discussed in terms of 'absence' in part due to the etymology of the word 'dia,' which evokes such notions as 'through' and 'between.' On the one hand, this is appropriate, as slide projections exist *between* media, namely, photography and cinema. Furthermore, unlike paintings, projected still images intermittently disappear off the wall in the event of a slide projection. On the other hand, the slide projector has its own distinct qualities and 'presence' is also a central feature –the appearance of individual slides illuminates the space and its distinctive loud click announces its presence. Existing between stillness and motion, and presence and absence, the slide projector –just like cinema– is at once unique and also sat at the crux of a confluence of media. This dual quality is highlighted when it is placed in juxtaposition with other media; as such, bringing slides into the realms of cinema reveals its specificity all the while acknowledging its ability to mix with other media.

Intermedial relationships between two or more distinct media are often based on reference rather than actual symbiosis; rarely are two medial forms physically bound together. This presentation will explore works by artists that literally embed analogue film –found, recycled or shot only to be cut up into pieces– into 35mm slide holders in order to project them as still images. It will closely analyse works made in two periods that are key to the history of the slide projector: firstly, the period after which the carousel slide projector first became available in the mid-1960s; and secondly, the period after which its industrial production was terminated in the mid-2000s. American artist Jud Yalkut's *Destruct Film* (1967), an installation involving unspooled film on the floor and slide projections, will be discussed for exploring what constitutes the 'cinematic' by displacing cinema out of its usual context. The appropriation of digital cinema onto analogue slides will be discussed through the discussion of American artist Carrick Bell's *Stand in the corner* (2010-11), a two-channel video and slide installation referencing the horror film *Black Witch Project*. With the pair of case studies representing past and present uses of the slide projector to explore the defining features of cinema, this presentation will reflect on Lars Elleström's assertion that intermediality is a bridge between medial differences founded on medial similarities (2010: 12).

**Keywords:**

- Intermedia
- Media archaeology
- Installation
- Found Footage

**Bio:**

Julian Ross is a postdoctoral research fellow at the Centre for Research and Education in Arts and Media (CREAM), University of Westminster, on a Levehulme Early Career Fellowship. He holds a PhD at the University of Leeds with his thesis titled 'Beyond the Frame: Intermedia and Expanded Cinema in 1960-70s Japan.' He contributed articles to *Impure Cinema* (eds. Lucia Nagib and Anne Jerslev, 2013), *Japanese Expanded Cinema Revisited* (exh. cat., Tokyo Photographic Art Museum, 2017), and *A Companion to Experimental Film* (ed. Federico Windhausen, forthcoming 2018). He is a programmer at International Film Festival Rotterdam and has curated films and performances at Tate Modern, British Film Institute, Harvard Film Archive, BOZAR Centre for the Arts and more.