

PRESS RELEASE

**Inez de Coo: Cue for a Changeover**

03 May – 31 May 2012

Exhibition Opening Thursday 03 May 6.00-9.00pm



The Arch Gallery is delighted to present a newly commissioned video installation by Inez de Coo, *Cue for a Changeover*. The work



Inez de Coo, Still from *Poor Alfredo's Eulogy*, 2012

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comprises found footage from the dream sequence from Hitchcock's *Vertigo* (1958), together with the educational film *How Motion Pictures Move and Talk* (1940). Also featured is a new video *Poor Alfredo's Eulogy* (2012), an extremely slowed down scene from *Cinema Paradiso* (1988) combined with short fragments of 'leader' (a length of film attached to the head or tail of a film to assist in threading a projector) from the 1960s. The leader is like a mark of and for the projectionist, a secret message that we as viewers are not supposed to understand, a technique that is slowly disappearing along with the projectionist himself.

The work is eulogy to the fictional character Alfredo from *Cinema Paradiso* and to the dying art of the cinema projectionist. De Coo's recollections of the small instances in which she would get a peak at the leader of a film, almost seemed like seeing something illicit. The work relates to our collective memory and history of film and the experience of watching it in the cinema. Alfredo is the romantic image of the projectionist hiding behind the secret wonders of the cinematic process. The magician who actually makes the light show happen. The work represents the state of flux we find ourselves in, changing from an analog to a digital world, losing the last semblance of anything physical into something completely ephemeral. It is a feeling of falling and losing control expressed so brilliantly in the dream sequence of *Vertigo*, as Scottie falls into a space without dimensions.

The work is centrally located in the large space comprising of two screens each of which are double sided with one projection enabling the viewer to walk around considering it from multiple viewing points. This has the effect of freeing the projection and moving the work from its original cinematic origins into an art space. It also echoes de Coo's preoccupation with the archaic nature of the cinematic projection and the transformation of the moving image into the digital age.

Alongside the two videos are screen prints made from found photocopies of letters to projectionists by David Lynch, Michael Bay, Terence Malick and Stanley Kubrick. A concise but diverse selection of revered filmmakers and not so revered ones, not intended to make a judgment about the quality of

the filmmakers but more to investigate the reasons the directors wrote these letters. In the 1970s it was something the perfectionist 'auteur' directors such as Stanley Kubrick would do. In the 1990s, David Lynch addresses cinema and projection in a new way because of his background as an artist. More recently we have Michael Bay who only approaches the projectionist because of new problems with 3D, which was supposed to be the lifeline for suffering cinematic exploitation. Terence Malick wrote one such letter as a return to the idea of the 'auteur' film director, making a film that can be best compared to *2001: Space Odyssey*, which brings it all back to Stanley Kubrick.



Inez de Coo investigates techniques of manipulation, personal encounters with the medium of film and the effect cinema has on our lives. Sourcing footage mainly from the midcentury culture of film, the work creates both a sense of immersion and deconstruction. De Coo uses music and images from the 1950s together with modernist design to install the works to provoke strong emotions of nostalgia which relates to our feeling towards cinema. Inez de Coo's cultural influences can be found in artists such as Morgan Fisher, Douglas Gordon and Tacita Dean. De Coo applies ideas from film theory and history with psychoanalysis and philosophy to explore the intersections between fiction and reality and cinema's role in shared social and cultural heritage as a record of collective memory.

*"The digital revolution has increased the influence of cinema and opened the possibilities for media crossovers and collaborations, where finally new opportunities for contemporary art might arise."*

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## Artist Biography

**Inez de Coo**, born 1982 Lutong, Malaysia. Royal Academy Schools, London (2011); Koninklijke Academie van Beeldende Kunst in The Hague (2008) and Leiden University (2004). De Coo lives and works in London. Her work has been screened throughout Europe.

**Selected Exhibitions:** 2012 *SV12 Members' Show*, Studio Voltaire, London; **2011** *The Future Can Wait* at Victoria House, London; *The Institute of Mental Health is Burning*, Newport Museum, Newport, UK; *Video in Britain Today*, Bermondsey Project Space, London, UK; *Young Gods: Selected Graduates 2011*, Charlie Smith Gallery, London, UK; *Thank you for the Days*, Drawers Gallery in London; *Premiums* at the Royal Academy of Art in London; 2010 Experimental video/music/performance event *Dead or Alive*, Fold Gallery, London; 2009 (Trio) *Peace*, Regentenkamer, The Hague, The Netherlands; *Paper City: Urban Utopias*, Royal Academy of Art, London; 2008 Summer Exhibition, Royal Academy of Art, London; *Untitled: Artist in Building*, De Binckhorst, The Hague, The Netherlands; 2007 *Nabeeld* organized by the Koninklijke Academie van Beeldende Kunst in the Royal Gallery, The Hague, The Netherlands; *Expo Plus*, Artist Collective King Kong, The Hague, The Netherlands;

**Screenings:** 2012 *Mesolithic Pop*, Workspace Group, London; 2011 *The Haunted Sea*, Folkestone Triennial Fringe, Folkestone, UK; *Videotational 1*, Minken und Palme, Berlin, Germany; *I Am Not A Poet*, TotalKunst Gallery, Edinburgh, UK; *Facing the Artwork*, Werkleitz, Center for Media Art, Halle (Saale), Germany; *Spaces of Memory Symposium* during the Future Memory Forum in the Royal Academy of Art, London, UK; Festarte Videoart Festival at The Museum of Contemporary Art, Rome and Foyer Teatro delle Muse di Ancona, Ancona, Italy; 2010 *Dead Season*, Live Art at Substation Project Space organized by Limbo in Margate, UK; Scene Contemporanee at Villa Vallerio, Turin, Italy; 2009 TORINOver 2009 in Turin, Italy, Glasgow, UK and Rotterdam, The Netherlands.