



FILM 2 COMMENTARY

The function of this film is support Film 1 without upstaging it. It is therefore much more textural. The scrim does not support complex images, so here, the projections are much more simple and there are few animations. Things rotate slowly, or grow in size, or fade slowly in and out.

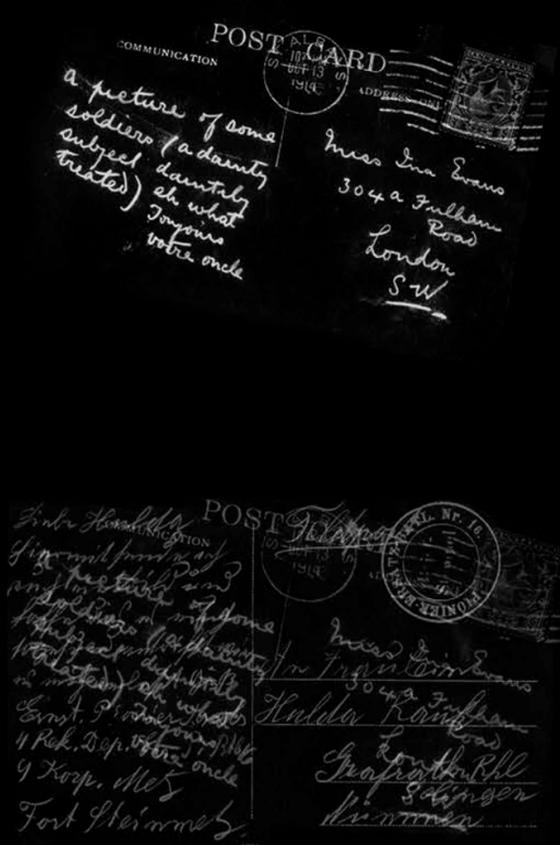
The cut out soldiers seem to float in space because the black background does not project. There are six of them in performance because of the fall through onto the second scrim layer and the back wall of the suitcase. I introduced the red background slowly to shift the image, while people read the text epigrams projected onto the album

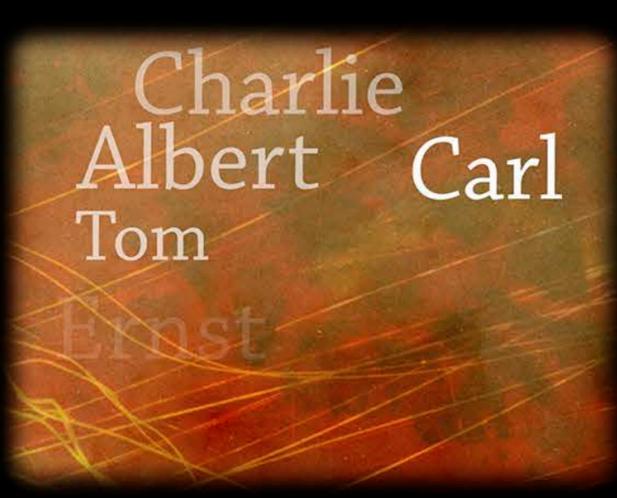
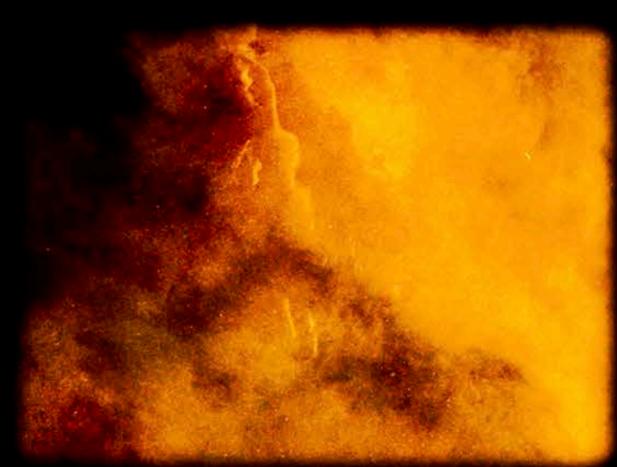
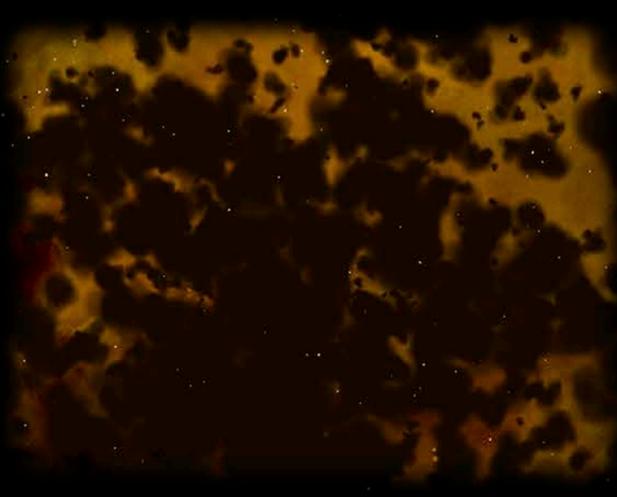
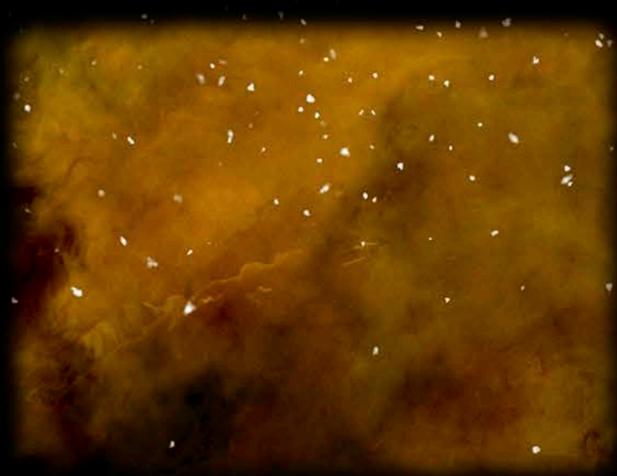
White on black is a particularly successful configuration for the 3D projection here. The black does not project, and the white falls through the scrim onto the second and third layers extremely successfully making very effective triple projectons.

The postcards show details from the reverse of some of the photographs, and for me, underline the distance between the soldiers and their loved ones.

Blending postcards through one another makes very complex and effective projection. The postcards are not intended to be read, merely 'read' as postcards.

Ernst
Bert Tom James





I love the soft slowness of snow falling. I find it very sad for some reason. Lots of first hand accounts of life in the trenches talk about snow in winter, about how it hid a lot of the ugliness, covering the landscape with beauty again. It was also bitterly cold...

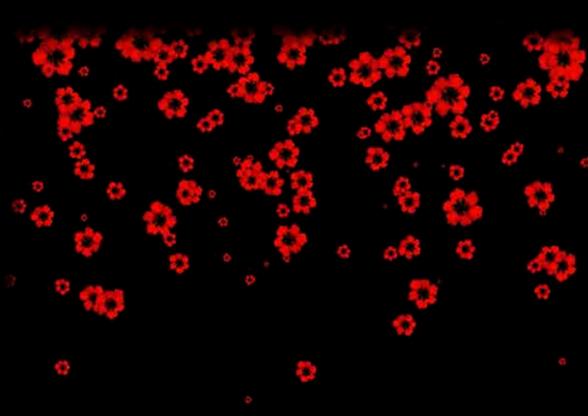
The tree silhouettes meet with the trench diorama and blend with the trees depicted in the model. The explosions bring the projection into unity with the PhotoAlbum Projections which are at this point depicting flares exploding over a surreal landscape of soldiers standing in desolation. First hand accounts talk of things like the strange silent beauty of the flares. The war artist Paul Nash captured similar visual experiences.

The explosions also unify the two projection areas, since they occur as the soundtrack opens out into an artillery attack, and the Film 1 is showing huge plumes of black smoke.

The orange sky lifts the scrim. The image is turning at this point, although it is quite hard to see this movement on the scrim.

The names are of soldiers in the photographs, taken from things written on the backs of the original photographs. I explain this to the spectator as I get them ready to experience the installation. I prefer not to say who is who, because I don't want to privilege any one particular soldier. The named and the nameless are all equal in the film. Names fade away, like memories.

Charlie
Albert Carl
Tom
Ernst



The falling poppies begin on the scrim, and then fall into the Photo Album screen. They appear as the Composite of faces is fading away into white nothingness, mirroring the beginning of Film 1.

The poppies on the scrim are particularly beautiful because the 3D effect works extremely well with black backgrounds (which, as already stated, do not project).

There are poppies of varying size, and having been made in Trapcode Particular in After Effects, they are already in 3D space, with different sizes depending on their relational position to each other and proximity to the virtual camera, and there is thus a beautiful parallax effect in their falling. This means that on the two layers of scrim, and the suitcase wall, they have a gorgeous depth, which is stunning. This effect is more than I'd hoped it would be.

The soundtrack falls to silence at this point to amplify the silence of death and the loss of memory.

As with the snow, the fall is elegaic, and recalls the fall of poppies in the Service of Remembrance at the Albert Hall.

I tell spectators that they will know when the piece is finished because it will tell them. Audiences can fret about when something is finished or not. They don't like to miss something, or sit beyond the end. A final plate like this is reassuring.