

Live Cinema

Walls of Sound

Projector Performance by Bruce McClure

Presented in association with The Exploratorium

STRUCTURE is derived through the division of a whole into parts. In my cinematic equation formal considerations are directed towards the projector where the convergence of light lines and sound potential evolve into an interactive play between ourselves and the character of this phenomenal apparatus. Film, Meanwhile, is the cinematic server, carrying meaning by sheer presence. During mechanical dispersion, the film strip and sprocket holes are an analogue of measured time. Looped, film depicts zero, an absence through the division of space into an inside and an outside. In the performance pieces included in this program I have dislocated the homologous relationship between sprocketed frames and the projector's rotational timing by deploying vacant frames into clusters of emulsion closed on themselves. Instead of the hegemony of the film frame I propose recognizing the integrated structures of projection by making the distance between the optical axis of the main lens and the sound projection lens as primary. This interval is then divided by its integral factors resulting in a series of 7 banded loops of periodic light events. (Bruce McClure)

Program One

Lit Cavities in the Face Open Their Glassy Embrace to Receive You

Thursday, October 25, 2007, 7:30pm — The Exploratorium

Rack & Slide (2006) by Bruce McClure; 30 minutes

(3) 16mm projectors with open gates are threaded with patterned film loops—one frame clear (base) to 23 frames of emulsion on single perforated substrate. Printed full frame, the film patterns also serve as a source for a sound signal as they pass over the optical sound head. These signals are in turn processed by guitar effects pedals as follows:

Input—Delay (50ms–800ms)—Delay (50ms–800ms)—Equalizer

Input—Distortion—Delay (80ms–2600ms)—Delay (50ms–800ms)—Equalizer

Input—Distortion—Delay (80ms–2600ms)—Delay (50ms–800ms)—Equalizer

Racked, the initial deployment of light is in the infra-thin regions of the screen as superimposition's light timed by rotary mechanisms. The rectangular framework displays each machine as it examines film patterned with intervals equal to the distance between the projector's optical axis and that of the exciter bulb, the source of the sound signals.

Racked, the lens is set into pinioned motion combing through space disabling the customary acuity. Slide, projective space is distorted by the confines of the room. (Bruce McClure)

Nethergate (2005) by Bruce McClure; 30 minutes

Projector performance for (3) modified 16mm projectors, two of which are fitted with metal plate inserts and all are threaded with patterned film loops (one "clear" base frame to five "black" emulsion frames). Sound is provided by the optical properties of the banded film loops as they pass before the exciter bulb creating signals that are processed in play by guitar effect pedals. (Bruce McClure)

Walls of Sound
Program Two
Down the Photoslope in Syncopanc Pulses
Friday, October 26, 2007, 7:30pm — The Exploratorium

Evertwo Circumflicksrent ...Page 298 (2007) by Bruce McClure; 15 minutes

Projector performance for (2) modified 16mm projectors fitted with punched metal plate inserts and similarly patterned film loops. Sound is provided by a scatteration of notches into the film's tender flank. (Bruce McClure)

Pierced But Not Punctured (2007) by Bruce McClure; 20 minutes

Projector performance for (3) modified 16mm projectors which are fitted with punched metal plate inserts and threaded with patterned film loops. Sound is provided by the optical properties of the banded film loops as they pass before the exciter bulb creating signals that are processed in play by guitar effects pedals.

Unnamed Compliment (2007) by Bruce McClure; 25 minutes

Projector performance for (3) modified 16mm projectors, two of which are fitted with metal plate inserts complementary to those used in *Nethergate* and all are threaded with patterned film loops (one "clear" base frame to seven "black" emulsion frames). Sound is provided by the optical properties of the banded film loops as they pace before the exciter bulb creating signals that are processed in play by guitar effects pedals. (Bruce McClure)

Bruce McClure graduated from architectural school in 1985 and was licensed as an architect in 1992. In 1994, he began using metronomes as a means of pacing his work on a series of drawings that cumulatively would equal a line drawn at the circumference of the earth at the equator. This project was abandoned, but it did lead to the use of stroboscopes as a way of incorporating time as a medium in drawing out fleeting images on the retina. Since then McClure has used 16 millimeter film projectors threaded with patterned film strips to lay out timed intervals of light and optically generated sound signals. His projector performances have been included in many international events including the Whitney Biennial, Rotterdam Film Festival, Image Forum (Japan) and he has shown regularly at the Media City Film Festival, Windsor, Ontario since 2002.