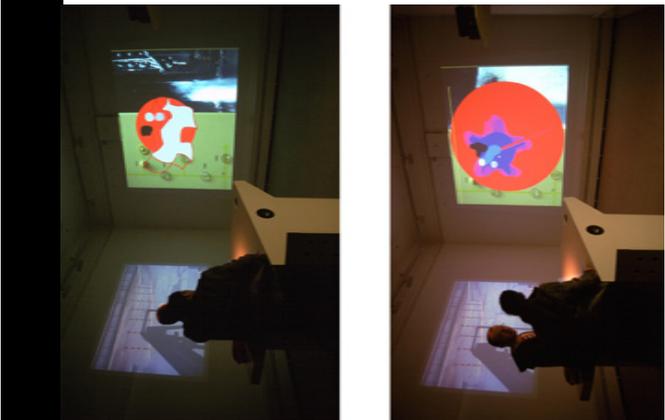


above: control desk in production. fabrication by Steff Norwood.
left: installation images

interactive sculpture with projections, and website



Vulcan; sublime, melancholic

“This was an institution which, so we were informed, was of great, even vital importance to the defences of our country; but it was so well concealed that many visitors to our village have gone away from the neighbourhood without ever having suspected its existence, although the sight and sound of perhaps fifty planes in the air at one time must have convinced them that some such concentration of force could not be far distant.”

Rex Warner – the Aerodrome p.9

The elegant, bird-like poise of the Vulcan sits oddly with its intended function; that of last-ditch retaliation weapon.

Throughout the eastern counties, intelligent people trained, planned and routinised for annihilation. Spending the best part of their working lives at the end of logic, the memory of their strange vigil is fading. War is now elsewhere, although equally pervasive.

An invitation to document the artwork from the air from Wing Commander Willie Cruickshank of RAF Coltishall led to my involvement in the ‘Dispersals’ project.

<http://www.atontown.org.uk/html/gairspace/vulcan/htm/vulcintro.html>





<http://bklt.it/qLEZSR>

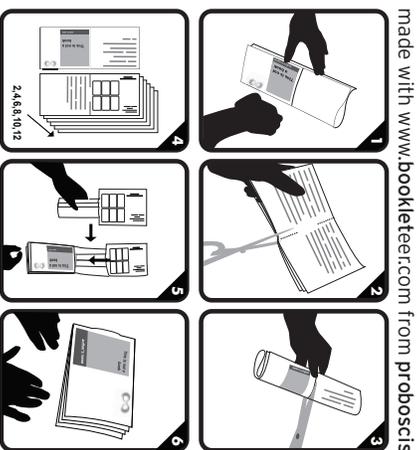
Gair Dunlop

sites and strategies

selected artworks 2003-2011

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Published by Gair Dunlop



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www.atomtwn.org.uk

<http://entropicmodern.blogspot.com/>

<http://www.vimeo.com/gair/videos>

http://www.flickr.com/photos/gair_dunlop/collections/

Gair Dunlop

selected artworks

Gair Dunlop makes artworks which explore the remnants of ideals for living, through a process he calls Entropic Modernism. New Towns, military airfields, research establishments, and film archives are typical arenas.

Sometimes collaborating with Dan Norton (Ablab), the works investigate and play with different eras of discovery and propaganda.

Modernism is seen as something lived in and crumbling, not pristine or idealised. Archive, contemporary, and absurdist visions of technology and progress are collided and explored.

p3/4 Atom Town: life after technology
p5/6 Dispersals
p7/8 Simulator/Realtime
p9/10 Cumberland: town for tomorrow
p11/12 The Tomorrows Project
p13/14 Century 21 calling
p15/16 Williams Generator
p17/18 Console
p19/20 Vulcan: sublime, melancholic
p21/22 Index
p23/24 Singer Galas
p25/26 biographical summary

Atom Town: life after technology

Running time: 22min

Downreay Atomic Research Establishment is a sprawling monument to solidity, optimism and analogue engineering. The intangible alchemistries and sense of romantic science at its heart are trapped like amber in archive film and in its colossal structures. Unprecedented access to the facility and to the UKAEA Archive at Harwell have allowed Gair Dunlop to explore the dream and the consequences of high science in a remote community.

Twin screen HD synchronised projections using Multiscreeener or Quartz Composer is the preferred format; the scale should be sufficient to experience the work architecturally as well as narratively.

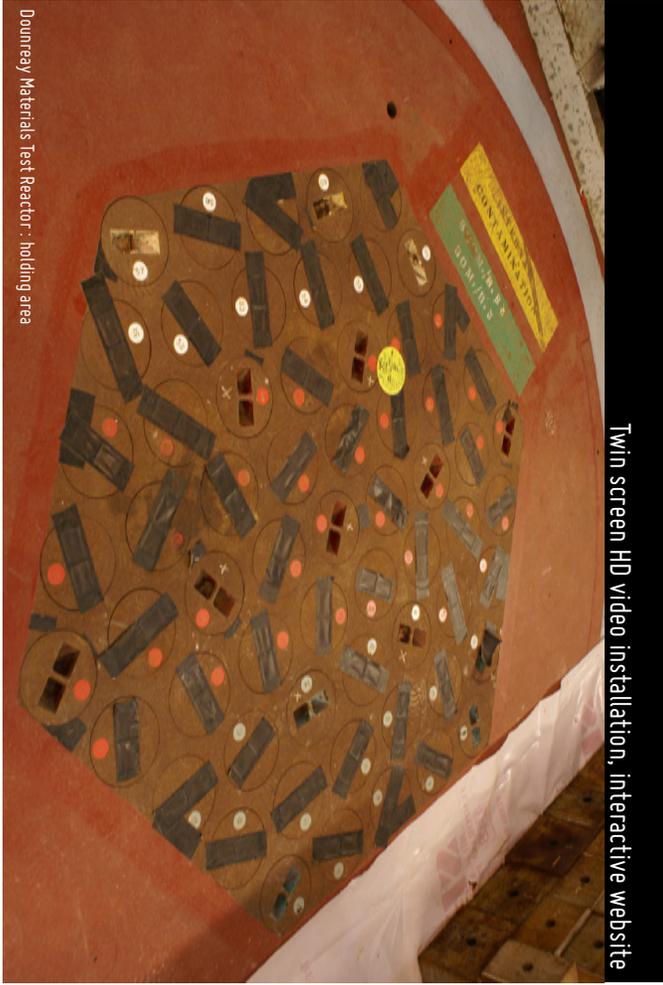
A single screen HD version is also available. An interactive version is online at www.atomtwn.org.uk

<http://www.v2.nl/v2/events/blowup-every-artist-a-journalist/>

Selected for the "Monitoring" exhibition at Kassel Documentary Film Festival, November 2011

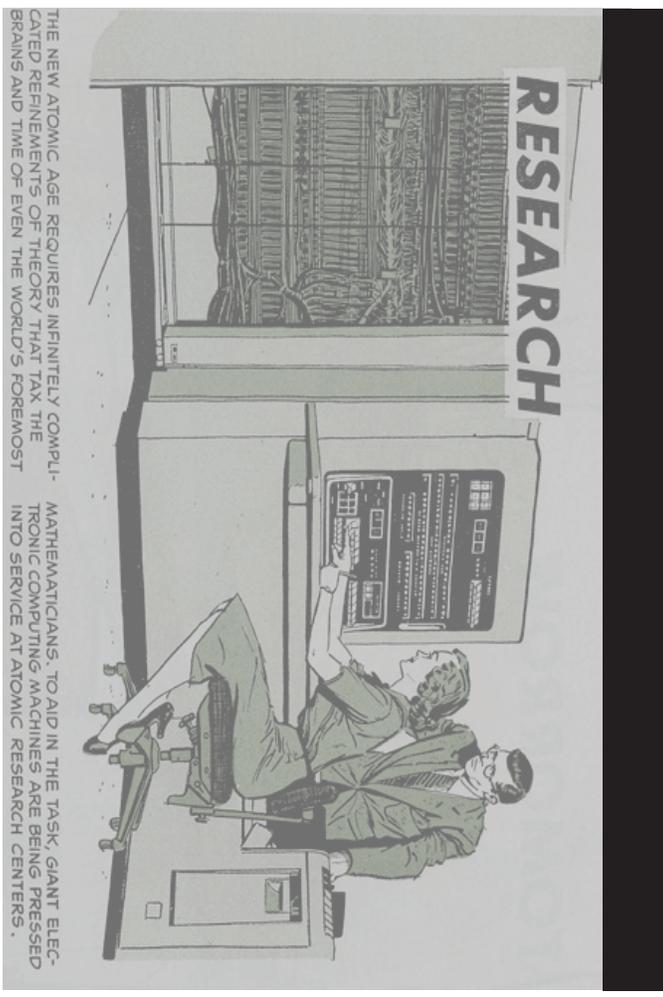
Funded with the assistance of a Creative Scotland grant, and with support from DJCAD Research Department





Downreay Materials Test Reactor - holding area

Twin screen HD video installation, interactive website



THE NEW ATOMIC AGE REQUIRES INFINITELY COMPLICATED REFINEMENTS OF THEORY THAT TAX THE BRAINS AND TIME OF EVEN THE WORLD'S FOREMOST

MATHEMATICIANS. TO AID IN THE TASK, GIANT ELECTRONIC COMPUTING MACHINES ARE BEING PRESSED INTO SERVICE AT ATOMIC RESEARCH CENTERS.

Dispersals

Traces of everyday life. But this is not an everyday place. RAF Coltishall, Norfolk, is hard to find by road, a junction of the pastoral and the apocalyptic. The airbase is in the process of closure, its assets to be dispersed. As the base empties, and buildings are sealed to await new owners and new purposes, small human marks and responses take the hard edge off the fading concrete and steel.

Three artists—Angus Boulton, Gair Dunlop and Louise K Wilson – have been given full access to the site, and have been working there from 2005–2008. Gair Dunlop is working with the related themes of militarism and modernity, creating video and photography that explores a sense of place.

The military airfield is a modernist environment par excellence; it consists of an interlocking series of utilitarian structures, where highly codified behavioural cues prevail. Removed from most people's experience, and shrouded in secrecy, the imagination takes over. As fewer people on site can still understand the meanings of many of the remains, they become highly charged and enigmatic.

www.atomtown.org.uk/html/gairspace/html/dispersals.htm

Featured in "Running Time: artists film in Scotland from 1960 till now" at Scottish National Gallery of Modern Art, Edinburgh 2010.

first floor Block G, Bletchley Park





Digital video and photographic series

L: arrestor mark, runway 22
R: return to ESA



ground floor Block 6, Bletchley Park

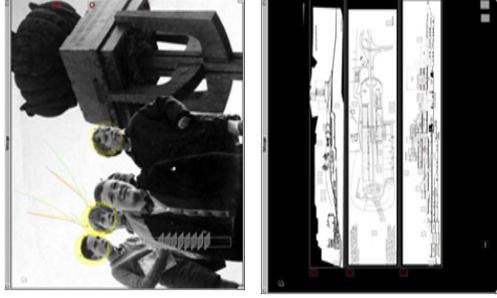
Simulator/Realtime

Running time: 6 min

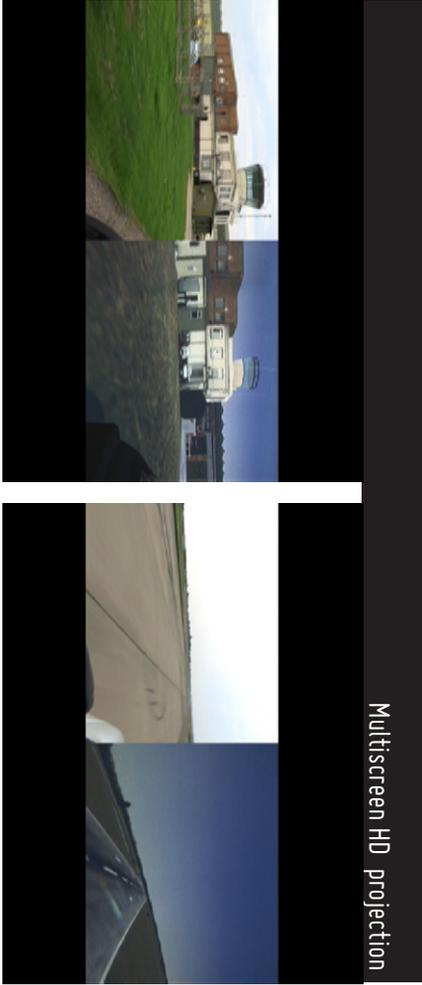
An institutional half-life persisted after the RAF Coltishall airfield closure in March 2006. Third World Wars, Middle East invasions, and Balkans crises continued to take place on a regular basis in a nondescript industrial building on the site. Once cutting-edge technology, the last Jaguar flight simulator in the world was approaching its obsolescence. Pilots drove there from RAF Coningsby in Lincolnshire for training. Unhappy with the move, and conscious of the imminent disappearance of their aircraft from service, pilots still insisted on “flying” from Coltishall. Dressed in full nuclear/chemical suits, they sweated their way through engine failures, missile attack, botched refueling scenarios, and attack runs. Carefree about airfield safety, pilots would careen across the “grass,” squeeze through impossible gaps between buildings, and fly through as many suspension bridges as possible on their way to “War.” Outside, as the base neared closure, structures were uprooted, signs taken down, and more buildings were sealed. The virtual Coltishall of the simulator increasingly became more “functional” and homely than the real one.

Shown at
National Review of Live Art, Tramway, Glasgow 2007
Multichannel, Artsway 2008
see also : “The War Office: Everyday Environments and War Logistics”
in Cultural Politics: an international Journal, Volume 4, Number 2, July 2008
<http://www.vimeo.com/13819865>

Screenshots from ‘Cumbernauld: town for tomorrow’



RAF Coltishall: real and virtual.



Multiscreen HD projection



Photograph from 'Languagedland' series

CUMBERNAULD: TOWN FOR TOMORROW

ABLAB + Dunlop

<http://www.cumbernauld.nu>

An investigation of the New Town aesthetic and its condition as part of the 'entropic modern.' The research process involved archive visits, image gathering, interviews and discussions. The work consists of an interactive website combining image, text, audio and weblinks in an intuitive interface, with logical yet unlabelled controls. Behind this playful front end sits a text site comprising dialogues and interviews with some of the designers, planners, architects and residents.

Rotterdam Architectural Biennale 2005
Lighthouse Glasgow 2003
featured in NetSpace (Electronic Landscapes), MAXXI, The National Museum of XXI Century Arts, Rome 2007
Funded by Scottish Arts Council Research Award and RIAS Millennium Award

Featured in 'Instant Cities' Book ed.Herbert Wright. Black Dog Publishing, London 2008

Vulcan: lawn drawing detail (photograph by Claire Morgan)





Online interactive website



Atom Town online Interface

THE TOMORROWS PROJECT

<http://www.tompro.co.uk/>

'Once upon a time, all you needed for a future was a sky needle and a revolving restaurant.'

An interactive online visual and sonic mixing arena, where viewers become players and mix their own sense of 'former futures' using clips from the Scottish Screen archives: on the futures of housing, new technology, work environments, electrification, design and many other topics.

In the archive, the idea of the future becomes a powerful window into both the official and the unspoken nature of modernism. An element of uncertainty in the sense of control of the interface was created, echoing the sense of uncertainty of the future.

The project was also presented as 'expanded cinema', with live accompaniment from members of the Glasgow Improvisers Orchestra. It was performed at the Glasgow Film Theatre, Edinburgh Film Festival and the Commonwealth Film Festival in Manchester.

Nominated for a BAFTA award.

Funded by a Scottish Screen "Archive Live" award

ABLALB + DUNLOP

Ablab and Dunlop are Dan Norton and Gair Dunlop, who swore a sinister pact by the mouth of the river Kelvin in the year of our lord 2001. They vowed to bring the overlooked the accursed and the abandoned of modernism and utopian dreaming to assorted publics in digital format. Since then a series of web works, live performances, installations, and collaborations have presented visual and sonic non-linear artworks online and on site.

CONSOLE: a work about Control
 CUMBERNAULD: TOWN FOR TOMORROW
 SINGER GALAS
 THE TOMORROWS PROJECT
 WILLIAMSONS GENERATOR
 Dounreay (online version)

Dan Norton lives in Palmas, Majorca. He runs an artist-run gallery space and is working on nomadic practices and digital art.

<<<Dan Norton's use of digital animation demands active rather than simply imaginative engagement from the viewer. Although Ablab can play happily on it's own, the work really only comes into being when the viewer takes up the mouse and begins to play. The works' title is a contraction of abstract labyrinth, referring to the multiple layers of content which can be progressively explored and layered over one another. Meaning is here entirely unstable and can be created only in the mind of the viewer, different each time he or she engages with the work. Ablab exists in perhaps its purest form as a web-based work, which the artist is constantly updating.>>>

- 1989 BA Photography, Polytechnic of Central London,(now University of Westminster)
- 1991 Stage 1 Adult Education Teaching Certificate, Working Men's College, London
- 2001 MSc with distinction in Electronic Imaging, Duncan of Jordanstone, Dundee.

Higher Education

- 2005 "Vulcan" Bowrick Hall, Norfolk, featured in "Drawing is a verb, drawing is a noun." Group show, Stone Gallery, Dublin
- 2003 "Century 21 calling" at Wellcome Trust, London. The work was extended and restaged in "Designer Bodies: towards the Post-Human Condition", Stills Gallery, Edinburgh. 2004
- "Today in Paradise" Rødasten, Gothenburg, Sweden. 2005
- From Adam to DNA, Museum Boerhaave, Leiden, Holland, 2009
- Alter Nature: CIAP Contemporary Art, Hasselt Belgium 2011

Gair Dunlop Biographical details

CURRENT "Atom Town: fire after technology". 2011 film release, twin screen 22 min.

2010 "Running Time: Scottish artists film from 1960 till now" Scottish National Gallery of Modern Art, Edinburgh

2008 "Multichannel" group exhibition, Artsway.

2007 "Simulator/Realtime" multiscreen projection at NRLA, Tramway, Glasgow.

2005 "Vulcan" Bowrick Hall, Norfolk, featured in "Drawing is a verb, drawing is a noun." Group show, Stone Gallery, Dublin

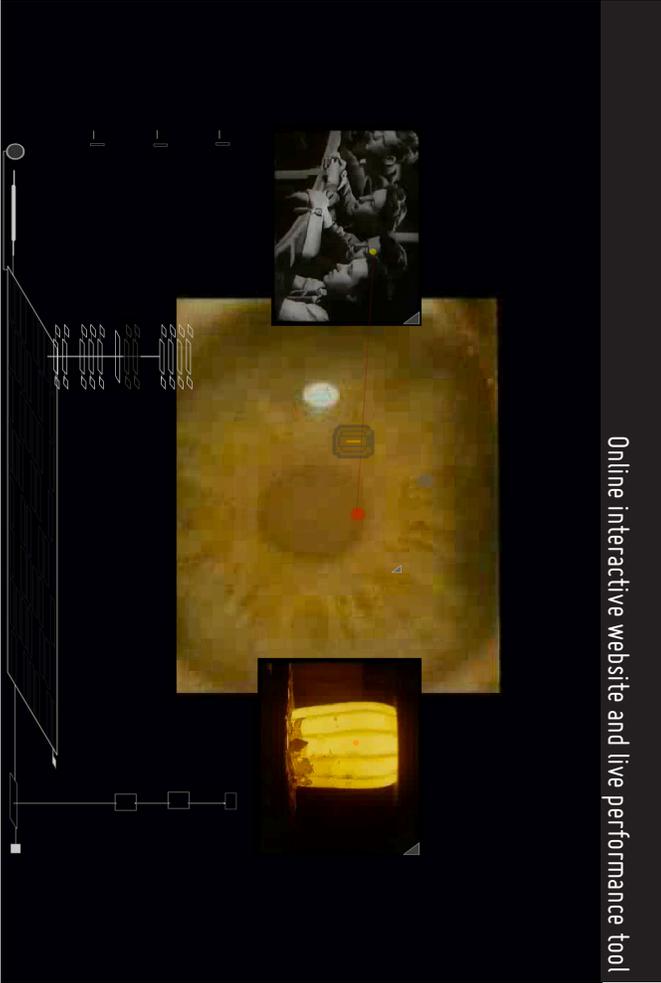
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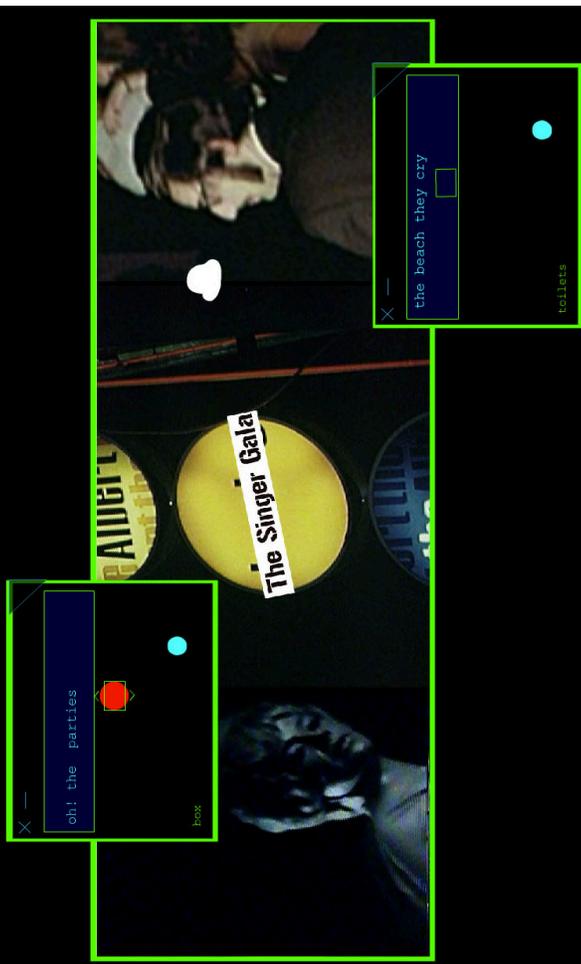
From Adam to DNA, Museum Boerhaave, Leiden, Holland, 2009

Alter Nature: CIAP Contemporary Art, Hasselt Belgium 2011



Online interactive website and live performance tool

Environmental intervention with high-bass sound system, lighting, video and LED signage



Century 21 Calling

A commission from the Wellcome Trust, as part of "Fourplus: Writing DNA". This group show was themed on the discoverers of the structure of DNA, which was announced to the world in April 1953. I chose to work with the least known of the four, Maurice Wilkins.

The career in science of Maurice Wilkins embodies a search for ethical progress in both biophysics and the social. His involvement in the Manhattan Project left him deeply opposed to the development and use of nuclear weapons, and he was central to the foundation of the British Society for Social Responsibility in Science. His role in the discovery of the structure of DNA became overshadowed by the success of Crick and Watson. Even the discovery of DNA became a political football, seen against the disastrous neo-Lamarckianism of Lysenko in Stalinist Russia. The discovery of DNA became seen as part of a generalized triumph of the West in the same way as Abstract Expressionism and the Cadillac.

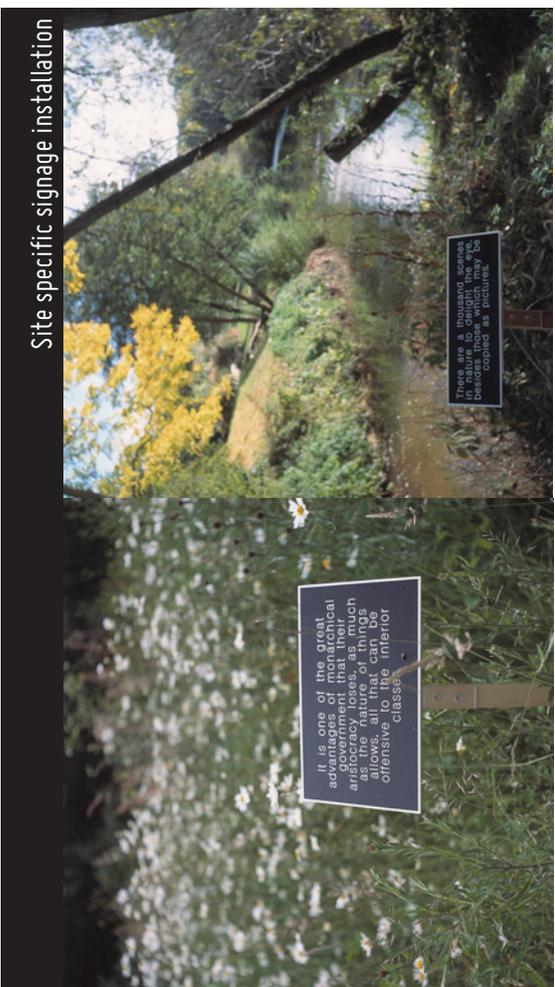
Using a Rolodex card file, rickety wooden 1950s desk and footage from 'Century 21 Calling' (a Bell Laboratories promotional film shot at the 1962 Seattle World's Fair brimming with energetic optimism for the future), the installation interweaves contemporary events, concerns and media stories with biographical fragments relating to Maurice Wilkins and his work on DNA. The work contrasts the popular/optimistic mid-20th-century conception of scientific discovery with personal and social chronologies. (Footage courtesy of www.archive.org).

A limited edition flickbook was also produced, and given away free.

The project was re-worked and re-staged in the following exhibitions:

- "Designer Bodies: towards the Post-Human Condition", Stills Gallery, Edinburgh 2004
- "Today in Paradise", Rødasten, Gothenburg, Sweden 2005
- From Adam to DNA, Museum Boerhaave, Leiden, Holland 2009
- Alter Nature: CIAP Contemporary Art, Hasselt Belgium 2011

<http://www.atomtown.org.uk/html/gairspace/html/dna.html>



Site specific signage installation

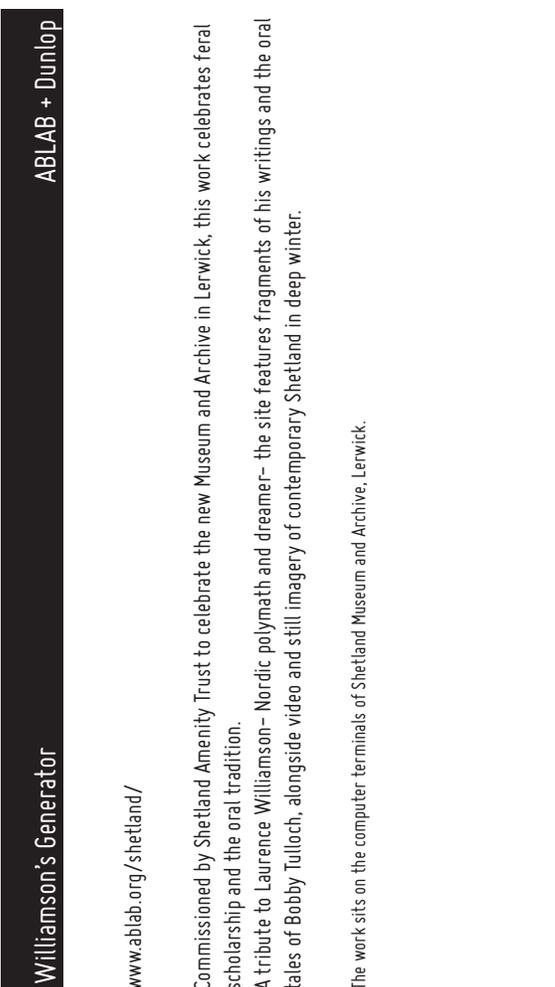
Singer Galas

Site specific work for a street corner site in Glasgow City Centre, sited in a historic police phone box and the adjacent stairway to a disused toilet. Archive film footage from nightlife in the city, scrolling LED signage, coloured lighting and massive bass-heavy soundscapes booming out from the under-street spaces created a sense of festival and tropical thunderstorm in a street at the heart of the 'new Glasgow attitude.'

Commissioned by Street Level Photoworks for Radiance Festival Glasgow

<http://www.ablab.org/singer/>

ABLAB + Dunlop



Williamson's Generator

www.ablab.org/shetland/

Commissioned by Shetland Amenity Trust to celebrate the new Museum and Archive in Lerwick, this work celebrates feral scholarship and the oral tradition. A tribute to Laurence Williamson- Nordic polymath and dreamer- the site features fragments of his writings and the oral tales of Bobby Tulloch, alongside video and still imagery of contemporary Shetland in deep winter.

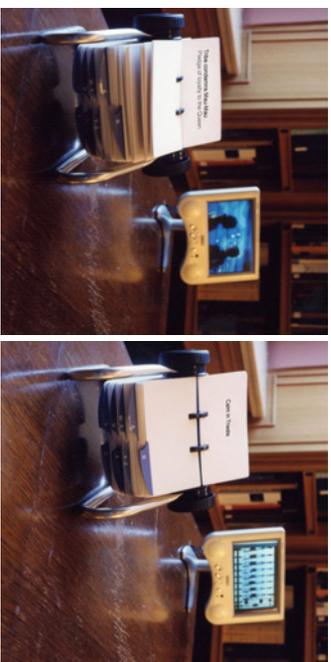
The work sits on the computer terminals of Shetland Museum and Archive, Lerwick.

Mixed media installation



Century 21 Calling...

above: flickbook stills
left: installation at Wellcome Trust Library, London (biographical section)



“The neatness, simplicity, and elegance of English gardening have acquired the approbation of the present century, as the happy medium betwixt the **wildness** of nature and the **stiffness** of art; in the same manner as the English constitution is the happy medium betwixt the **liberty** of savages, and the **restraint** of despotic government.”

Humphrey Repton, Letter to Uvedale Price, 1794

Site specific commission. Signage featuring text from garden theorists, political philosophers and dystopian novelists was placed strategically throughout an award-winning garden.
Part of 'Revisiting the Picturesque' at Burford House, Shropshire.

Index

Law drawing, video, print edition



Interactive site-specific installation and website

Laurence forgot to go to work
when he was reading

def is da horn sky
blak is da ketil-bodm
sky blak is da ketil-
bodm brisk as a
trut (light) lek
hezi (light) lek
sews lek busims sews
lek busims

CONSOLE: a work about control

ABLAB + Dunlop

“The iconic image of the control room was shaped by countless thriller films: it was commonly the battleground for power struggles between mad professors, maniacal dictators and forces for good and evil.”

Console evokes the ‘Industrial Sublime’: in which mighty technological forces are seen to be the powerhouse of the workplace. This vision of technological efficiency is, for the artists, epitomized by the image of the control room, complete with oversize dials, controls and efficiently humming equipment. Yet, conversely, at the centre of the darkened gallery installation stands a “ghost of a panel”; a pristine white deck.

As if taking the helm of a control deck, the user operates the computerized trackball, activating film sequences of archival footage – which celebrate the “self-conscious grandeur” of the old fashioned operating plant – inter-cut with footage of present day, anonymous control rooms and ambient industrial sound.

“We wanted to create a tension between the corporate dream and the everyday life of these places. It is an attempt to posit the individual in projects of control and productivity, and to embody the changes involved in the move from the self-conscious grandeur of the control rooms to the functional modesty of the work station.”

Commissioned by FACT Liverpool
exhibited Watercolour Gallery, Worcester City Museum 2003

<http://www.ablab.org/a/i/cons.html>