(I)MAGESOUND(S) brings together Jim Hobbs, Dennis McNany, and Andrew Hill, who will explore/exploit the potentiality of how the sonic influences the moving image and vice versa. Working across various approaches from single screen films andArgyro archival footage to more complex expanded cinema and sonic installations, the entire program celebrates the collaborative nature of artists and the resonance of sound and image.

1) NATUREMORTE, 16mm B&W, optical sound, 2015, 10 mins.
   Jim Hobbs’ Super 16mm film based on the early floral still lives of Robert Mapplethorpe with optical sound transformed by Dennis McNany.

2) RE(Score), a curated selection of films by Jim Hobbs with sound by Dennis McNany and Andrew Hill, 30 mins.
   2.1 RHYTHMINLIGHT
       Mary Ellen Bute, 1936, 5 mins
   2.2 GARDENOF EARTHLY DELIGHTS
       Stan Brakhage, 1981, 2 mins
   2.3 COSMICRAY
       Bruce Conner, 1961, 4 mins
   2.4 HEADGEAR
       David Leister, 1998, 6 mins
   2.5 WASHI #1
       Guy Sherwin & Lynn Loo 2014, 3 mins
   2.6 HELIOGRAPHY
       Hiroshi Yamakazi, 1979, 6 mins
   2.7 HOUSE
       Ben Rivers, 2006, 5 mins

3) PROJECTIONS, expanded audio and 16mm projector, 2016, 12 mins.
   Andrew Hill’s new audio work utilizing the sounds of the projector to create a type of sonic image. Originally recorded in Hobbs’ studio in St. Leonards-on-Sea, UK, and composed/edited by Andrew Hill at Notam in Oslo, Norway and London, UK.

4) VIENTOS FUERTES (STRONG WINDS), 16mm colour/B&W film, multiple projectors, manipulated audio, 2016, 15 mins.
   A new collaborative expanded cinema piece including 16mm footage by Jim Hobbs, and live, improvisational sounds by Dennis McNany and Andrew Hill. Using film shot on location at the Little Cheyne Windfarm in East Sussex, and newly created abstract experiments with digital and analogue techniques, the work encapsulates a live audio/visual assault on these monumental structures that define/defy the landscape.

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Programme Design by Shaan Blackford