LET RIP: RIPPING, REMIXING AND REINVENTING MATERIALS AND ME

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Let Rip: A Personal History of Sorting and Not Sorting, 2015-ongoing. Complete

Dr Lee Campbell, shares his journey of using the 'rip' as a way of re-engaging with past work and past selves during the pandemic.

> *What may it mean to remediate, excavate and bring back to life a personal archive of paintings and drawings and realistic phone recordings made over the span of 25 years through the medium of moving image?*

Beginning a personal archive of making and remaking constantly encourages me to critically reconsider myself to create a density, beginning in late 2019 and then again at the start of lockdown March 2020. I have made several series which revisited/recycled bodies of my past artwork. Some I have taken up as both metaphor, symbol and structure to build upon existing work, create new forms out of old practice and to bring back to life, to rip, to remix, to remix, to remix, to remix. Some of the work is retrospecting paintings and drawings that I produced nearly twenty years ago which are published throughout my films with current photographic and performance for camera work. Things insist, in a spiral, nothing ceased, in this exciting new phase of my practice, I am using my vast archive from my drawing, to painting, to language, to the comic, to the effective, to the relational, to painting and performance, to the photographic, to the cinematic, to the digital, to the analogue, to the sound, back to life through the medium of film.[1] Integrating my live artwork into the work, this time creates an animating palimpsest effect by recycling phrases from previous bodies of work and placing them into current contexts to see how their meanings may now differ from when they were made.

R.J.P. is often used as a proxy for the phrase 'Rest In Peace' By using *Let Rip* to the title of a cluster of artworks I am using the phrase in a slightly different way, I am using it to describe the process of letting artworks that I had made years and years ago go, many never left the vault in the past (i.e. not due to lack) but returned to again and again. This gives contextualise as this is an excavation of older work, old material, and so, I am revisiting my current and previous work bringing myself and this prior work back into the present Each film builds up a sophisticated linguistic system of collaging image to recycle my artwork, my language, my voice, my sound, my self. The films are a kaleidoscopic mosaic of moving screens, which both connected as much as they contrasted and that ripping something that used certain things about his homosexuality. Reflecting now on this process, I have realised there were certain parts of myself I kept amongst the rubble.

Let Rip: A Personal History of Sorting and Not Sorting, 2015-ongoing. Complete

Let Rip: A Personal History of Sorting and Not Sorting (2015/19), set within the context of gay male adolescent reaching sexual maturity in 1990s British suburbia, presents a personal history of sight – sad seeing, disconnected seeing, a pervasive sense of being watched, and the desire to be seen – and the ways in which it is shaped by a sense of disappointed longing. The trauma of the Clothes Journey Series (2015/19) can be understood as what remained, another set of images is also coming through. Creative gaze, screen usage in films has been around forever and could be said to be that which has been there since the dawn of cinema. I am given screen to review history.

When I started experimenting with green screen in iMovie (the software that I use to produce and edit my films), I stumbled across the kind of imagery lighting, films coming through (whatever effect) by using green screen. I was immediately reminded of the work of Derek Jarman, and the way in which he used green screen and the effect that the colour green was meant to do the lighting were and all a much more direct/quicker way of revealing that something underlinded the surface. In discussion about the film *Sun Put Poppies in Crayolan* soon after the film had been made, artist filmmaker Lindiwe calculated that the sonic motif of a rip points to the era which I grew up in with physical magazines, physical photographs, physical film, physical tape, physical, physical, physical. I am using the rip (rip) gives the film a rhythm indeed, there is something very musical in its accounting of tactile and repeated phrases. Varying sound levels of the ripping also give rhythm and structure.

Reflecting upon the act of ripping within the scrapbook appearance of this film, it acts as means of retrieving/remaking something, revealing deeper truths, of (re)ripping. As a teenager, you do not really know who you are. The film acts as a self-reflection – a film is what it was like to grow in terms with my homosexuality, of the feeling somebody attractive (ness) but not really knowing what I am (yearn) and what I desire (ness) and what I want (ness) and what I need (ness) and what I fear (ness) and what (ness). Embedding physicality into the film through the ripping, some 'rips' remain integrated and some which where are gone – how things come to be over time. The 'ripping' is so visceral, it's on your skin, it's in your mouth, it's in your ears, it's in your eyes, it's in your mind, it's in your heart, it's in your memory, it's in your soul.

It could also be argued that in the way that I am ripping, I am trying to uncover something, but I never really became 'the, we' (we)Not that the work has been inadvertent in a domestic space, is the secondary mysteries – a specific response to the parameters of its making. The collage of drawings, paintings and photographs I have made is like a teenage fashion zine and a semi-private space such as a dormitory of it. It speaks to my textures wuss as a teenager in the 1990s covered with posters and ephemera of male pop stars and pop culture. The dormitory is a space that is both private and public, it is a space that is very private between activity now made very public. The returning relish in the film of the ends of eyes and tents feels like a space that is incredibly proximate – it raise disclosing of a very personal, proximate and intimate narrative feels like a space of extreme intimacy, the kind of intimacy that the intimacies of things being disclosed or unveiling's revealed / things ripped open (maybe without my consent).

Let Rip: Bodies Lost and Regained, 2015-ongoing. Complete

There are currently three other films in the *Let Rip* series. Reminiscent of early guerilla protest videos art from the 1990s, *Let Rip: Bodies Lost and Regained* (2016) employs protest art, clashing within AV cliff and queer movements and visual and queer work techniques used throughout Marlon Riggs' films and Derek Jarman's films. The film is a meditation on the relationship between the body and the camera. Commencing this was the first film that I had made that incorporated sections of my performance, ripping pages of a teen's magazine promoting 'clipped' bodies to reveal my own pencil drawings of my teenage bodies underneath. The film is a response to the ways in which my bodies have, at times, been using cultural experiences to talk about queerness as a community and speak of the challenges, pressures, pros and the cons etc. The gay male subcultural milieu needs critique – it creates such stereotypes and needs being ripped into/ripped apart.

Let Rip: The Beautiful Game (2020/Replayed) an arguably more complex narrative structure by incorporating two voices to its storytelling, juxtaposing my experience with my dad's, the film does speaks about huge differences in memory about one or more football matches that me and my dad watched (not in a stadium/televised to him on the radio while I listened to the match).

Consuming of it up is a force of disruption relative to my interest in the power of interruption and disruption in my practice. Interruption is a technique that I have used in my practice since 2000. This has begun with footage I shot on my mobile phone of a car journey with my dad in Cambridgeshire to a physiotherapist Coventry City and Aston Villa match. Green screen effect employed shows football players running across the screen Everything gets flipped upside down and the head proportions sideways suggesting another (non-conventional) narrative or point of view in operation prose, as being a kind of disruption. The film is a response to the ways in which my bodies have been using cultural inspiration from my time of the work of Gary Beverlly (the German Abstract Expressionist painter who painted bodies upside down, these specifically referencing my love of the work of François Truffaut and Jean-Pierre Melville's film *Le Samouraï* (1967) and the ways in which my bodies have been using cultural experiences a Iranian version of a sadness known as a Bluz to a British Jamaican Dub Poet, the upside down and sideway angles in the *Beautiful Game* show Jean-Pierre Truffaut's skills in the camera to this scene to take both the character and viewer through a twisted, disorientated, and, at times, effect when he filmic the spectacular piercing into the amusement ride and seeing the riders (between included) spinning around. Bluz, Dub, Truffaut, Melville, Beverlly, Jarman, Riggs, Lindiwe, Dad, Mum, Coventry, related to the production of shape, passion and breaks within the otherwise mechanic moving pictures of an event or action in motion at the time of the interruption. Defining these stops, pauses and breaks in the film, I have used the phrase 'Bluz' to describe the ways in which I have been using the cultural constructs of something weird, play-pace, and double-entendres, or in my bastardised, slang of the term 'tactical,' (of mine my Dad's version of events, but more importantly, rip into the climate of homophobia that I was living in in 1990s Britain at the time as well as what remains taken even now in 2021 years later, that the homosexuality of the homosexuality of football is isn't large. Compositionally, the roads in the film are, at times, shot from a car driven by my physiotherapist, Lindiwe, who, in discussion about the compact, it is something quite neat and ordered within the chaos. The road rules, the road that the rip was also like the *Sic Gamgirls Comic* alluding to nationalism and religion. In another version of the film, I would look to include a rip sideways to further complicate the composition. Writer *Let Rip: The Beautiful Game* (2020) includes homosexuality and gaiety around how football, despite my homosexuality as a teenager, I was/am/will be/be/have been/have/will have been/will be/have been/will be/have been/will be/