

TC McCormack's works for A Ragged Gesture exhibition include following:

## 1

### ***O Mine***

TC McCormack 2016

This time-based installation features a series of animated gestures interspersed with video sequences, still image, text and audio.

*O Mine* references architectural and design forms, industrial topography, the aesthetics of cultural memory, to juxtapose the slipperiness of virtual space and the conditions of resistance space. The time-based structure within the dual films is deliberately fragmented and disrupted, a periodic shifting occurs between the screens, producing a sequence of ragged gestures.

The work considers how our man-made structures can exist in and out of time, a sequence of filmic gestures act against our neat formulations of progress and handed down historical trajectories. Ultimately this is a question of form, these films reveal a recurring reappraisal of objects and materials; in light of the challenges of contemporaneity, these gestures unfold the material relationship with memory and provenance.

*'O Mine' features: Vattenfall Lignite open mine*, in eastern Germany – animation of a diagrammatic map of *Vattenfall*, zoned by years, that span from the late nineteenth century to 1989. a 3D animation featuring a massed expanse of objects; all designed in the early to mid twentieth century. This 3D animation appears in two different forms; the second being fragmented and dispersed, without gravity. a sequence of stills documented in Thailand, featuring a scene after a violent explosion, a series of pure forms, made in 3D animated gestures. Featuring appropriated music and a composed soundscape.

## 2

### ***Floating land*** (ZM no.002)

Prints (a triptych: in light boxes)

TC McCormack 2016

This large work is displayed horizontally, to extenuate the landscape physiognomies in the image set. The patterned treatment denotes an altered state of displacement and offers a vivid incarnation of a ragged gesture. The offset colour spectrum add to the scene's sense of disorientation.

This embedded source photograph was taken by a press photographer, Fathil Asri, in Malaysia in 2009. It shows a landscape, taken from above, you see a raised area of land, where animals, people, vehicles and other machinery have gathered in close proximity, to shelter. Water encroaches and dissolves the edges the land on all sides.

### 3

**ZM.** (no.003 to 006)  
TC McCormack 2016

This series of digital collages were made specifically for large light boxes, displayed as two pairs.

The *ZM* series features combinations of sourced imagery and drawn elements. This prints speak to the ruptures of the past and present, in they offer points of contention to the state we find ourselves in today.

These gestures, are drawn from cultural memory, architectural forms, industrial topography, filmic moments and sensory materials.

A selection of sources included:

An drawing of an illustration by the French interpretive restorer Eugène Viollet-le-Duc, from his 19<sup>th</sup> century re-imaginings of medieval buildings. A drawn diagrammatic map of the unique historical landscape at *Vattenfall* Lignite open mine, in eastern Germany. A press photograph taken inside Palmyra museum (Syria), recently recaptured from ISIS, now in possession of a badly damaged collection. A cut out of a still from the Powell & Pressburger film; '*A Canterbury Tale*' 1944. Roland Penrose's 'startle camouflage' project, featuring his partner, the artist Lee Millar. A patterned fabric that features a hybrid of an 18<sup>th</sup> century baroque motif eroded by a distressed patina (as found on weathered rocks).

### 4

**ZM.** No.008 to 012  
Prints on silk and satin, sizes variable

Individual titles: (in the order they appeared)

*Skoprop* | *Ancient Light* | *Athena of Palmyra* | *T, Dove & Free M.* | *fingers & smoke*

The central investigation that runs through these prints is a series of linking questions; can we move away from the styles of repeating pasts and navigate more slippery terrain, can we recognize instances or objects that sit apart from any subscribed vision of progress, even if the authors intentions are dubious, can we appreciate gestures that flourish in the absence of order.

Do we mourn the unfulfilled promises of *Modernism*, and can gestures speak to another trajectory?

A selection of sources included:

A detail showing part of the architectural redevelopment of Skopje, Macedonia 2015; a radical conversion; cloaking brutalism (of the city centre) with new neoclassical facades; constructed with resins and plastic composites, made by prop companies. A wall of smoke, hands holding flairs, a formal phenomena of resistance space. Tito holding a dove, overlaid with an ancient symbol. Statue of Diana, interior of Palmyra museum, Syria. A detail from a still from '*A Canterbury Tale*' a Powell & Pressburger film.