

<https://www.tracegallery.uk/psychotel>

## **Psychotel 2**

A Wollaton Street Studios Research Residency

**3 - 27 June, 2024**



### **Susannah Gent**

Artist filmmaker Susannah Gent will undertake a research residency in *Trace*, Wollaton Street Studios' project space and gallery, throughout June 2024. She will use the residency as an opportunity to investigate links between film and installation, translating themes of the uncanny, first explored in her film, *Psychotel*, into three organically linked gallery exhibitions.

### **Dates**

**Exhibition 1 & Private View**, Thursday, 6 June, 5-8pm

**Exhibition 2 & Artist Talk**, Thursday, 20 June, 4-6pm

**Exhibition 3 & Closing Event**, Thursday, 27 June, 4-6pm

Visits outside these dates please email: [wollaton179@gmail.com](mailto:wollaton179@gmail.com)

**Location:** Wollaton Street Studios, 179 Wollaton Street, Nottingham, NG1 5GE

*Psychotel 2* is a cinematic installation project exploring the uncanny. The exhibition employs elements from cinema's supernatural horror genres; bizarre interpretations of psychoanalysis; and philosophical investigations into the structure of identity. Visitors are subjected to slow nuanced arrangements of objects, kaleidoscopic sequences of

images, filmic topologies of thought, and lightly veiled filth; in order to release the uncanny's power to make us question what we think we know.

### **About the Residency**

Wollaton Street Studios' research residencies are an opportunity for artists to experiment with the creation of new exhibitions. Susannah Gent will incorporate her sixty-minute experimental film, *Psychotel*, into an installation, using multiple projectors and sculptural forms. During the residency three iterations of the installation will be constructed. Each of these will form a new exhibition, open to the public. A mid-residency talk, by the artist, will discuss the process and background to the work.

### **About the Artwork**

The film *Psychotel* takes the hotel as a metaphor for the multi-dimensional psyche of the film's main protagonist; with a clean front of house and a chaotic hidden service region. First-person and third-person narrations, and the voice of the hotel complicate the usual viewer alignment with the onscreen character. The uncanny (German *unheimlich* "unhomely") arises when the familiar becomes strange, the known becomes questionable and the body – the first home of the self – becomes corrupt. Uncanny figures hover ambiguously between the living and the dead: the ghost and the undead, as well as the spirit guide turned bad. The uncanny appears during states of uncertainty, when we hold conflicting views, and once more believe in primitive notions that ought to have been surpassed. In society the uncanny haunts from the margins where the overflow of that-which-does-not-fit coagulates.

What we lack is a lexicon of thought. Psychoanalysis has brought us fascinating internal landscapes, while simultaneously boxing up the psyche as a dirty little secret. Ideas from the philosophy of Deleuze and Guattari, and Jacques Derrida dovetail with intuitively produced image sequences that explore how film can be used as a research tool that produces alternative forms of knowledge.

In this project the film *Psychotel* will become part of an installation, *Psychotel 2*. The installation starts from the understanding that the cinema spectator anticipates familiarity, while the installation audience awaits novelty. Originally produced to be presented as an immersive black box experience, the residency explores the impact on a film, already filled with rooms, being placed within a room, where it competes with objects, and reflections; and which can be viewed at any point during its projection.

### **About the Artist**

Susannah Gent is an experimental filmmaker and educator in Sheffield Hallam University's Department of Film. *Psychotel* was produced in the context of her practice-led Ph.D: "The neuroscientific uncanny: a filmic investigation of twenty-first century hauntology."

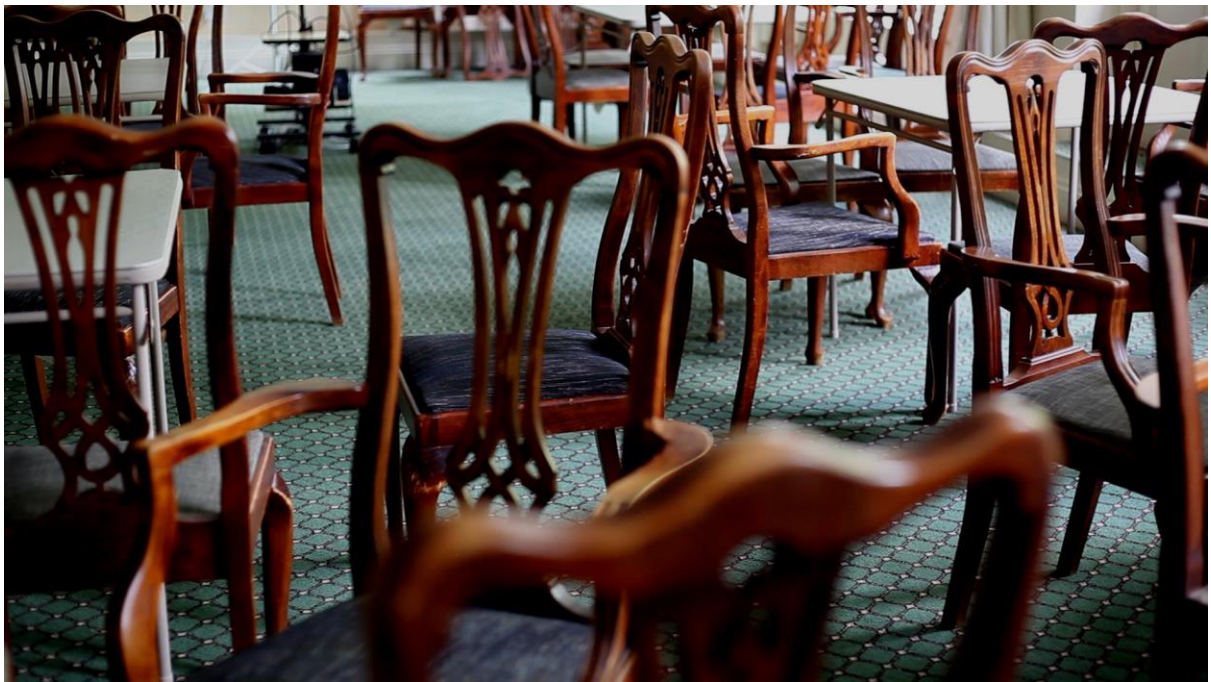
Gent's films of the past thirty years explore approaches to representing interiority and unorthodox narrative structure. Her commissions from the British Film Institute, Channel Four, and the BBC have won awards at international film festivals. Her recent retrospective at the Short Film Festival of Oberhausen, the longest running experimental festival in Europe, was accompanied by film broadcast and documentary screening on Arté. Although a specialist in film, Gent has undertaken installations which incorporate fine art taxidermy.

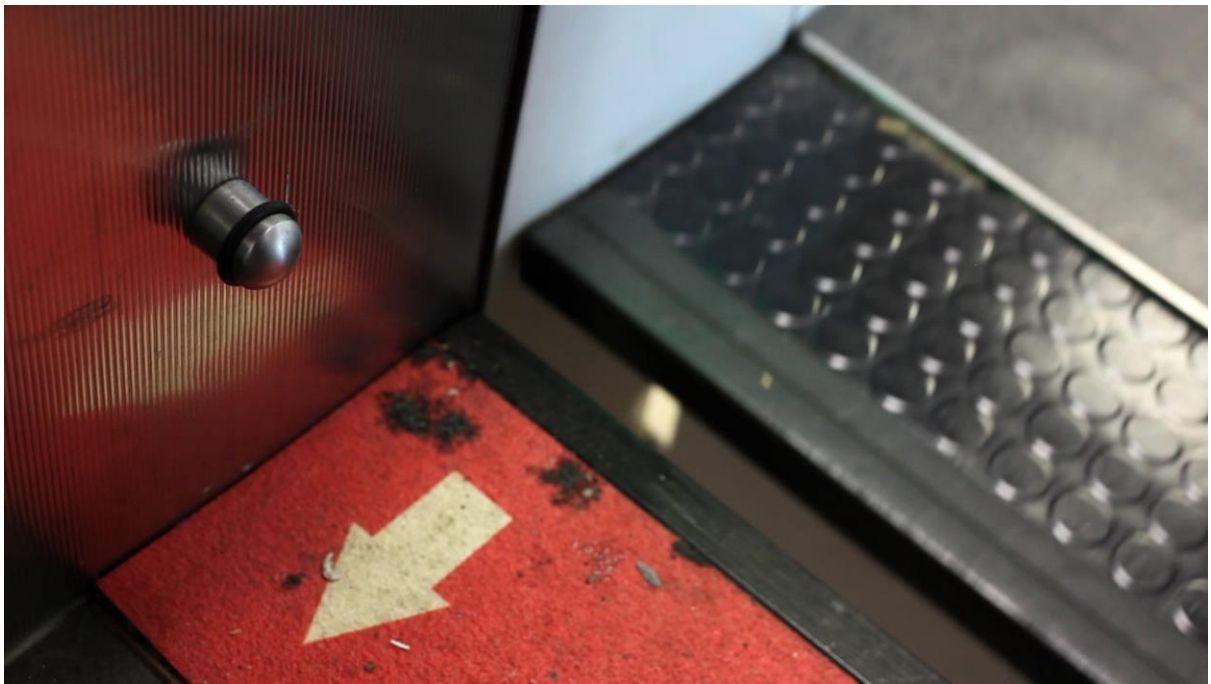
Her current research expands the study of the uncanny towards a deeper understanding of neurodivergency through filmmaking and the philosophy of Gilles Deleuze and Felix Guattari.



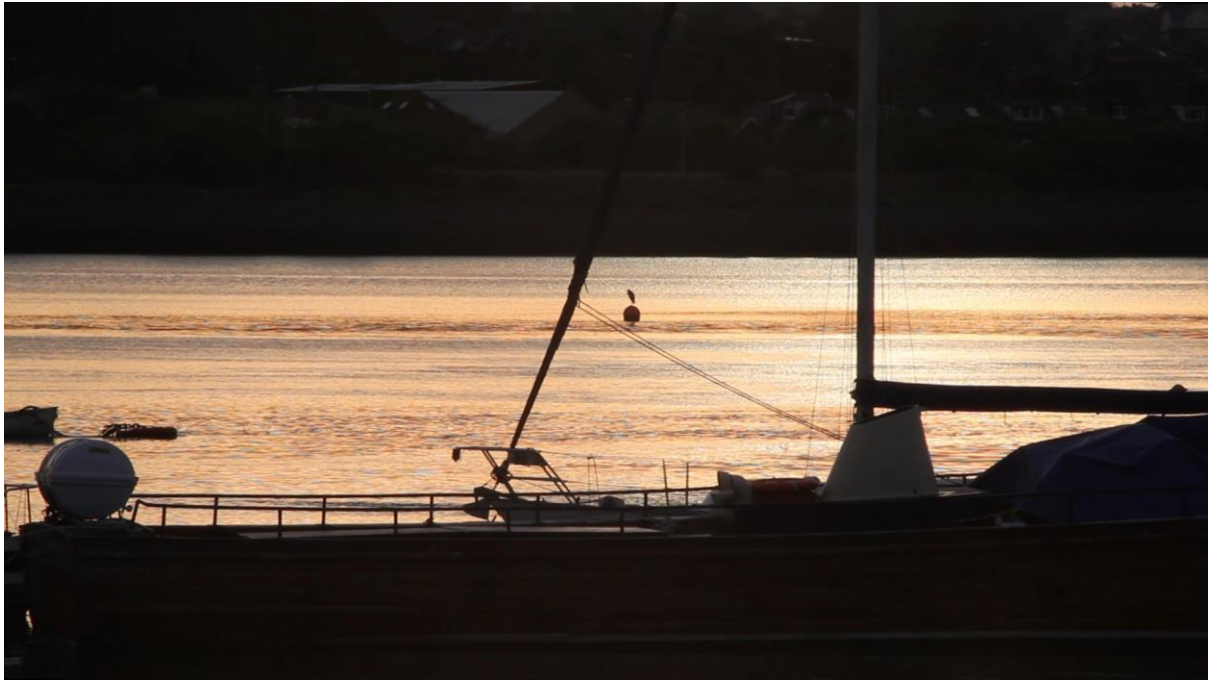


Stills from Psychotel



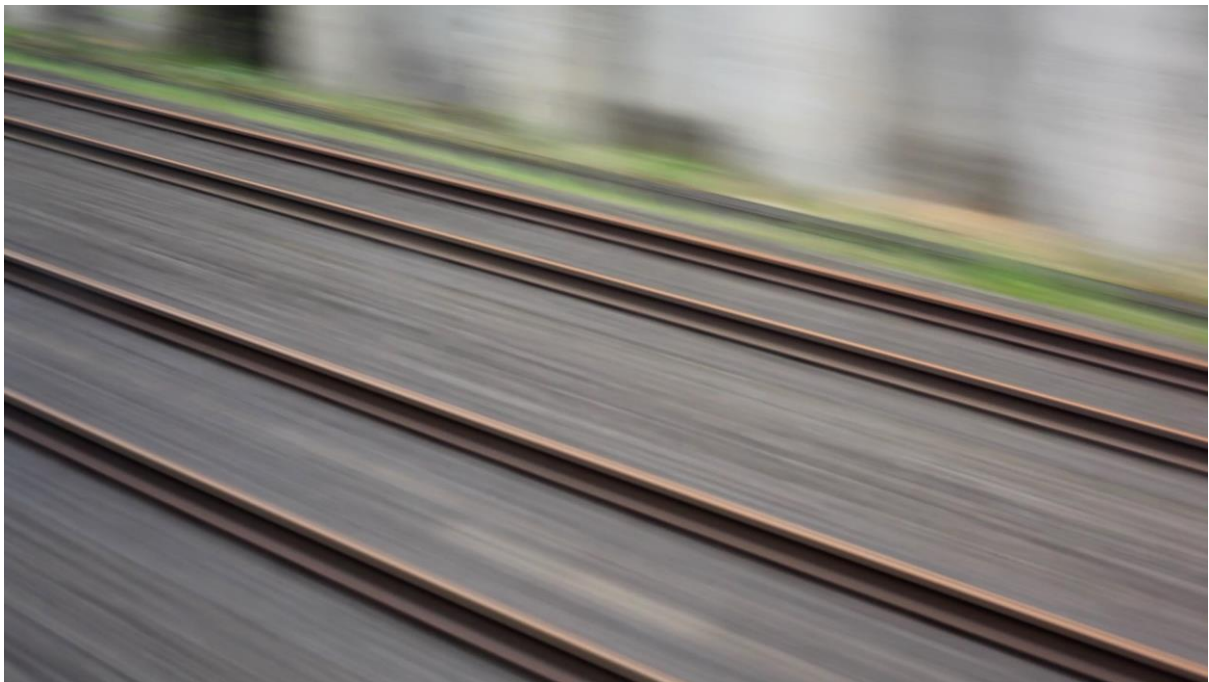




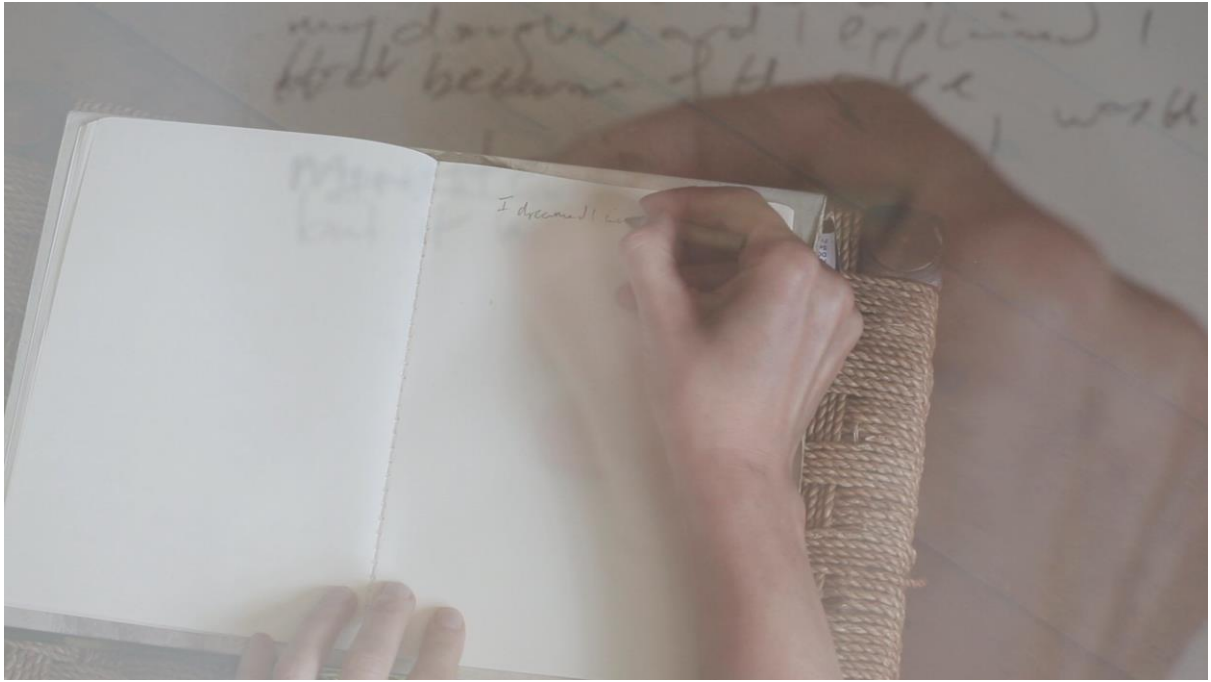


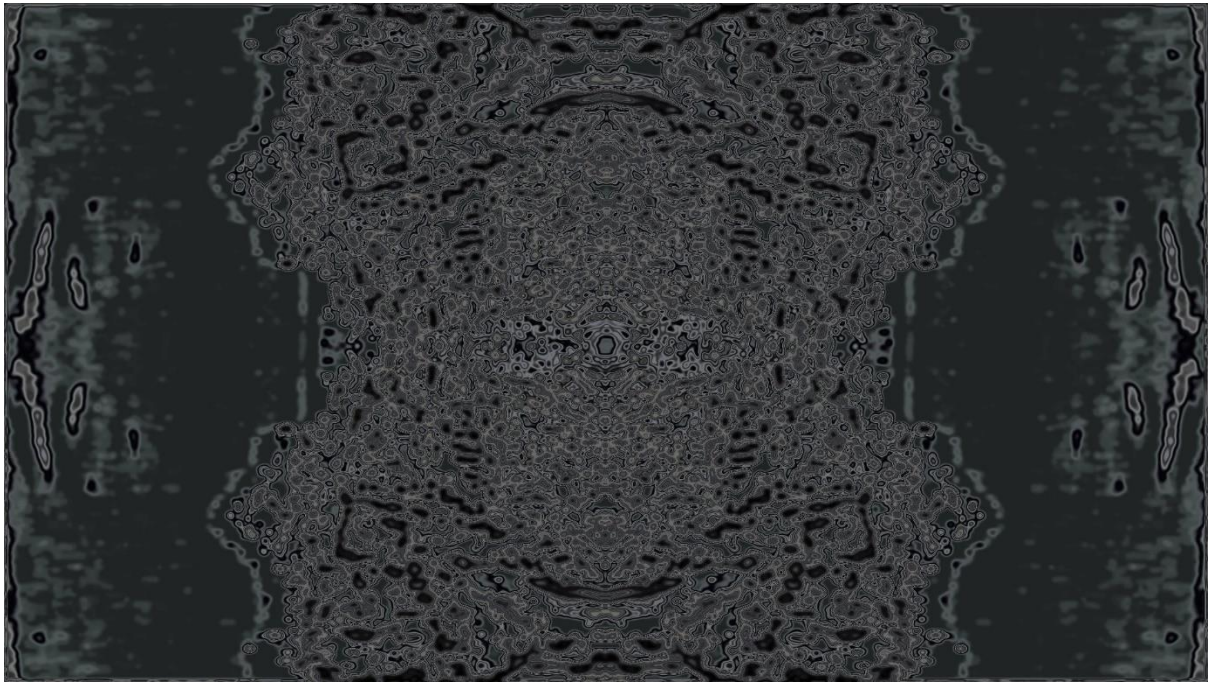
bibliography

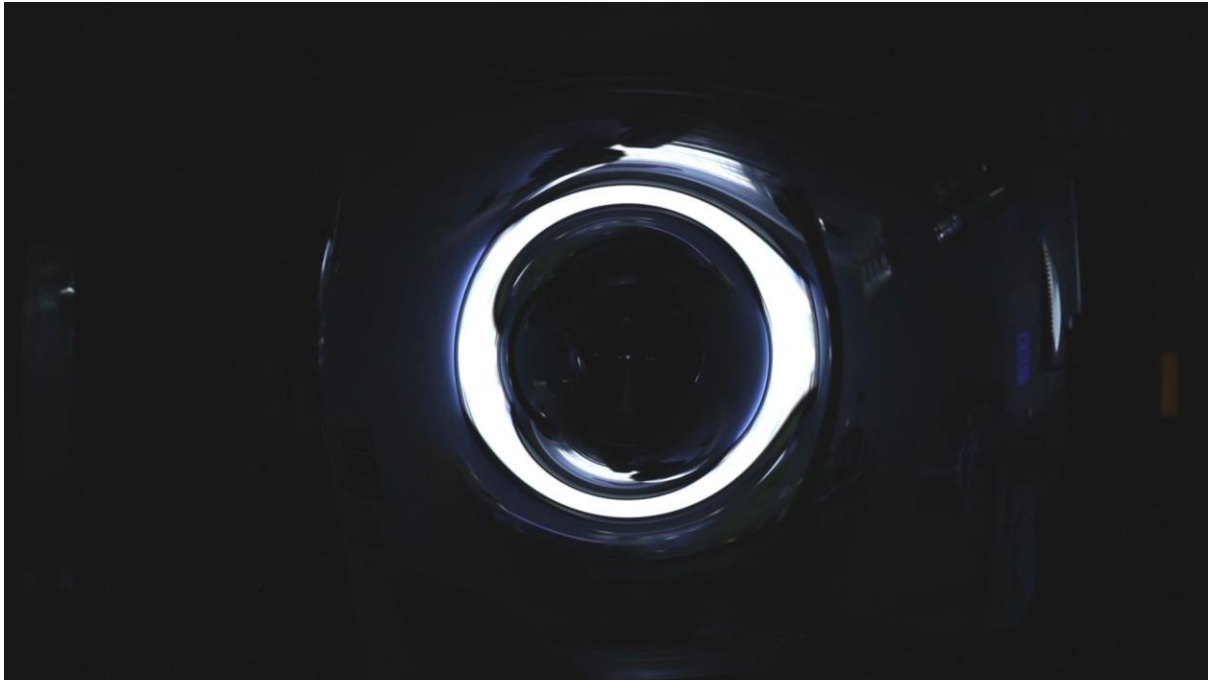
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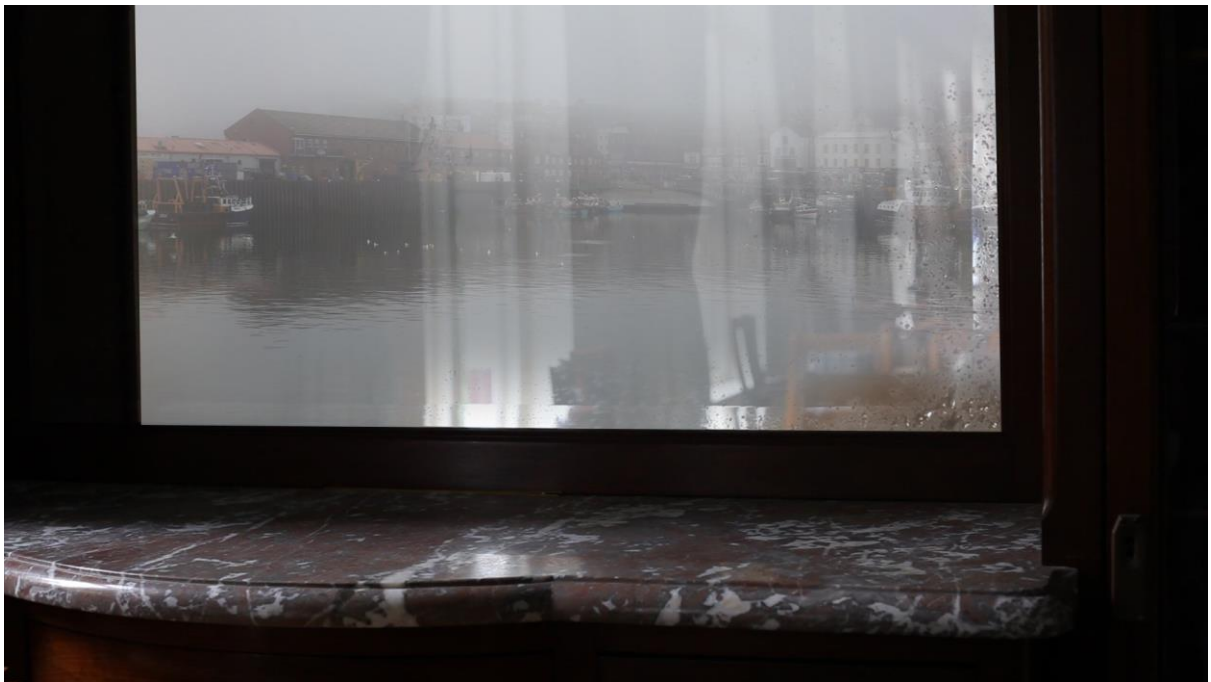


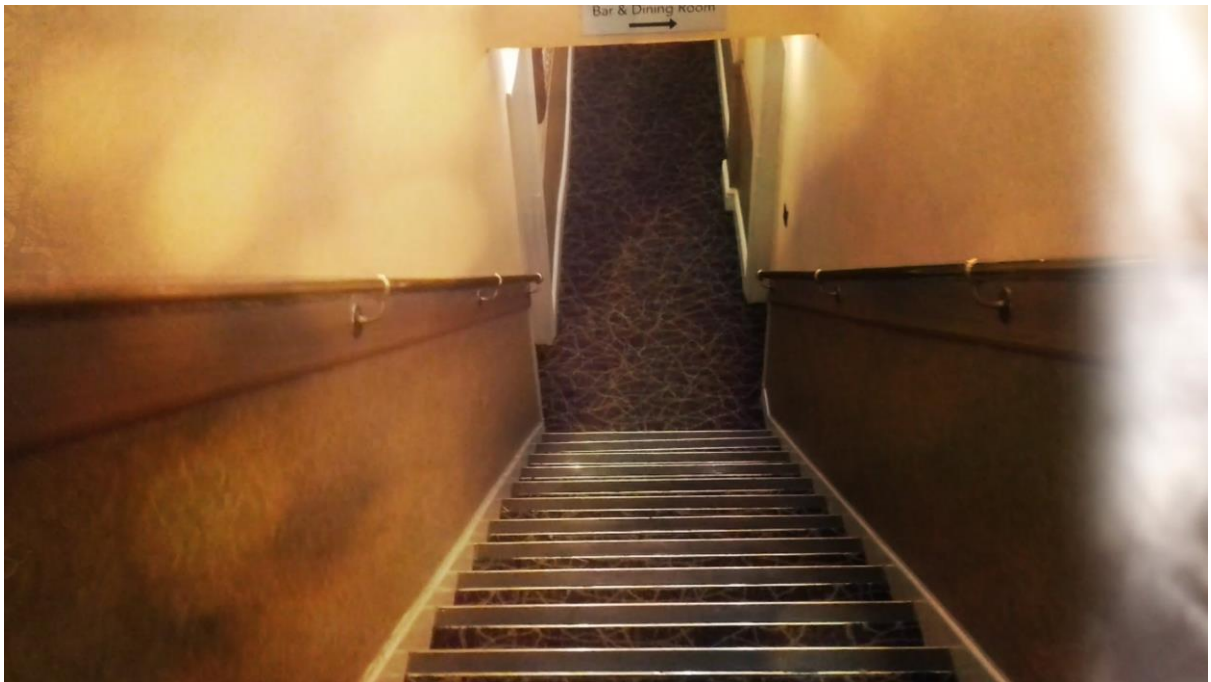




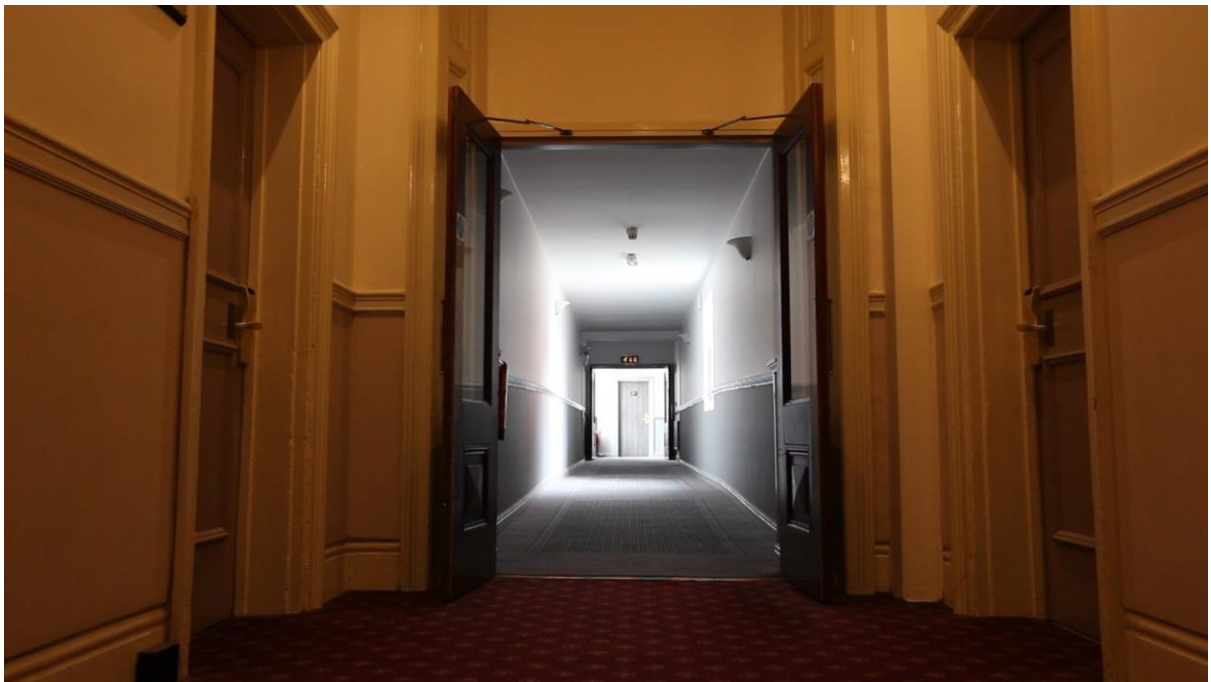




















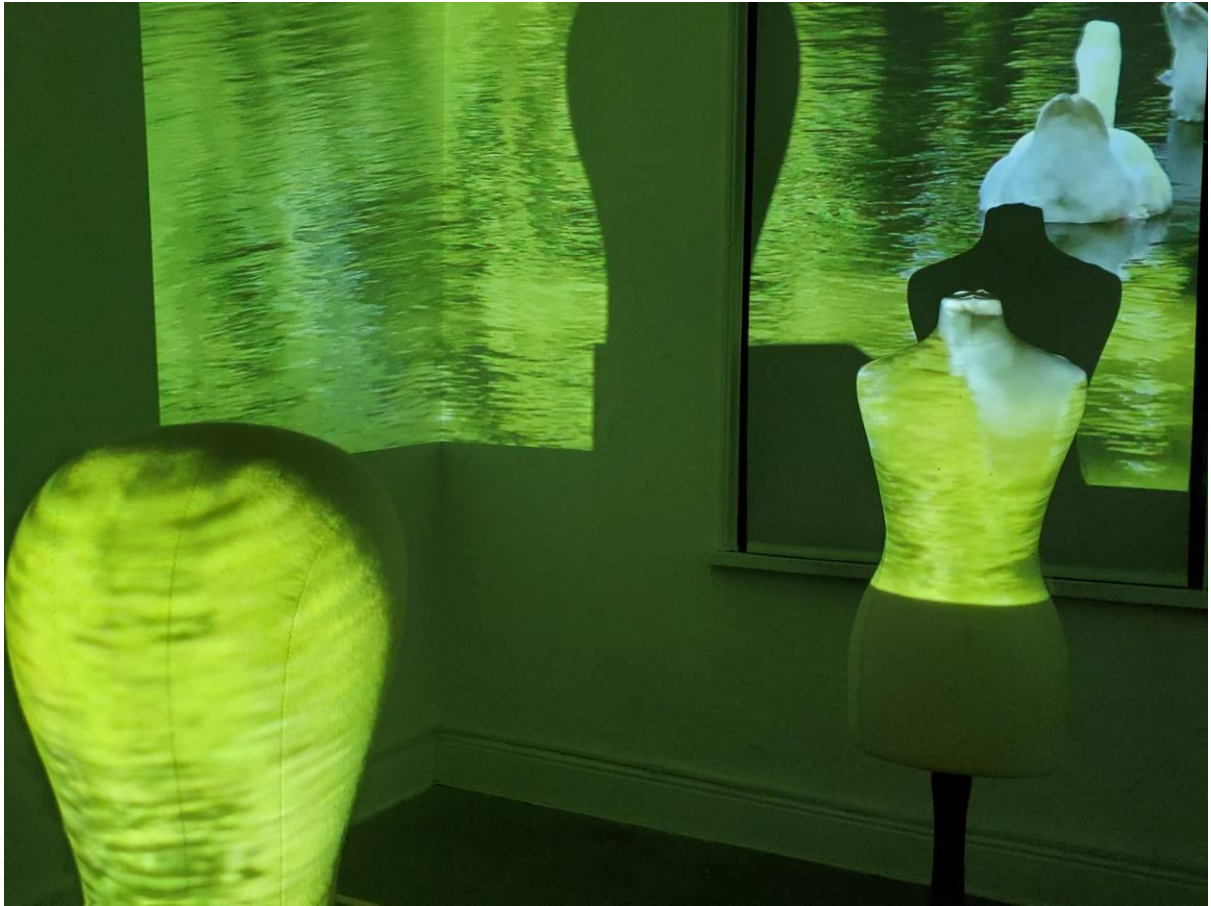
Installation Images









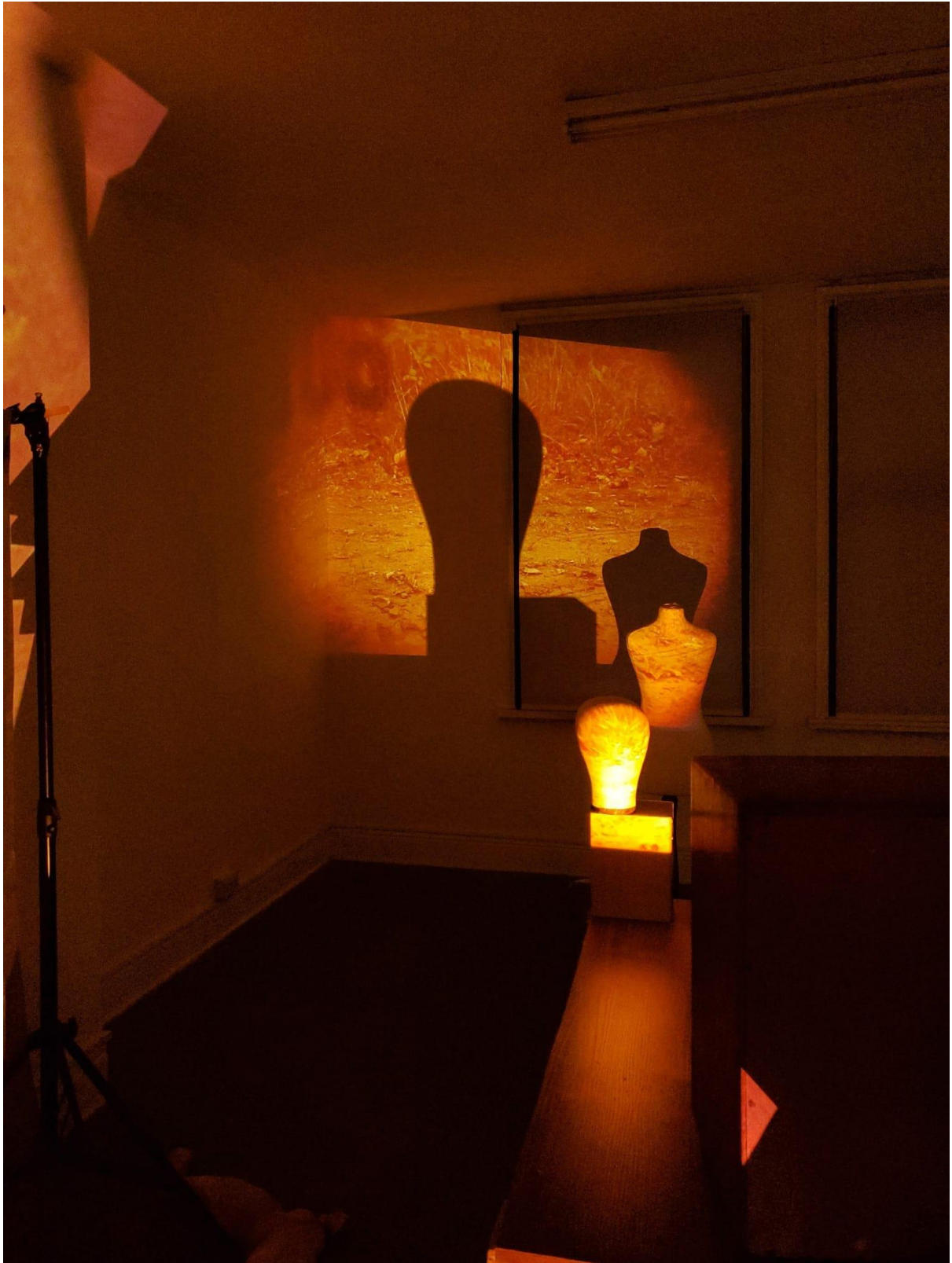


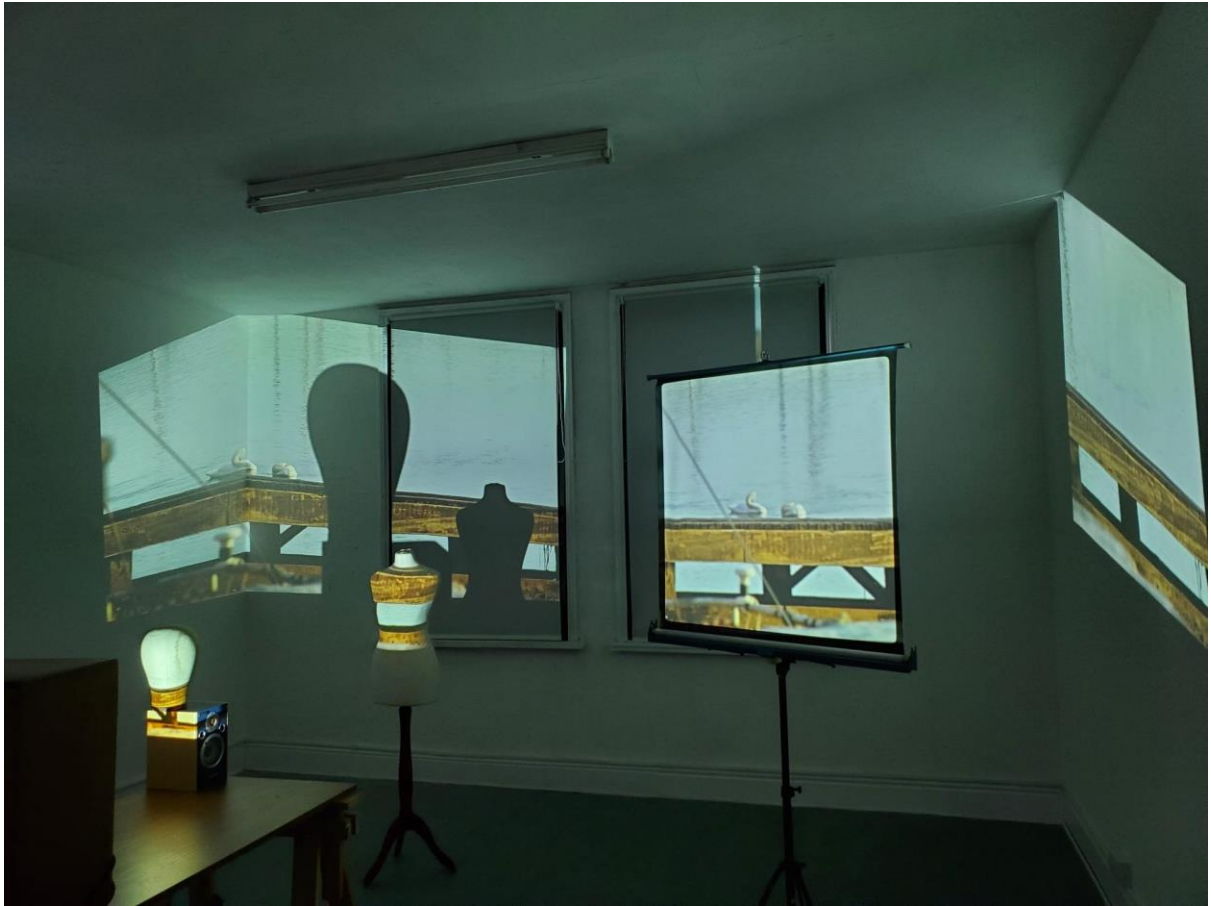


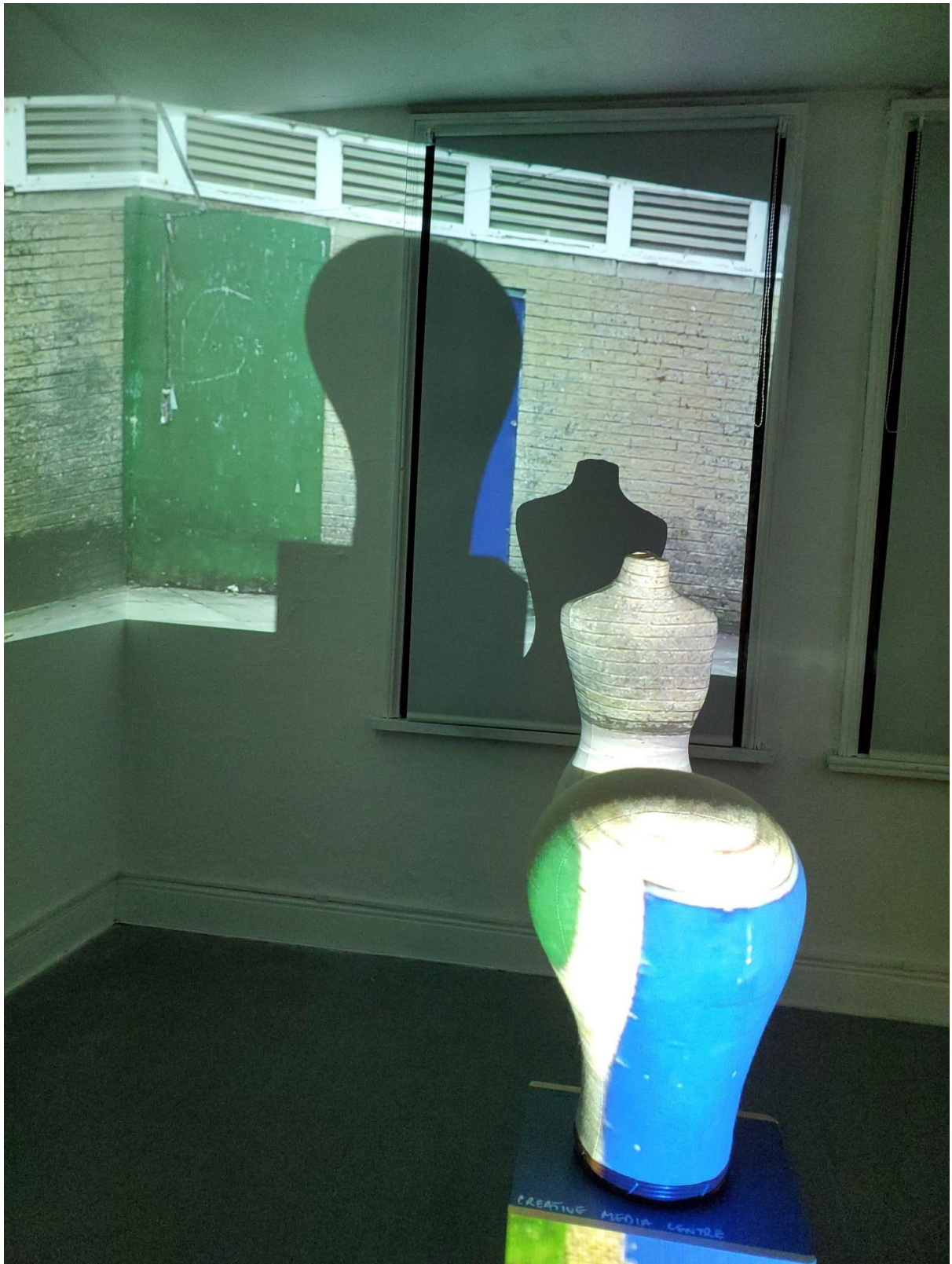














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