# (WO)MAN WITH MIRROR - A USER'S MANUAL

part 1 - preparations

## Things you will need:

- mirrors cut to size
- white paint, roller and tray
- a super 8 film camera
- batteries etc.
- a tripod
- a super 8 film projector
- a projector stand
- a tape measure - an open space to shoot in
- an open dark space to perform in
- a friendly audience



get your local glass-cutter to make you up a mirror to size. Ask for 3mm thick mirror, and get the edges bevelled so you don't cut your hands...

**FUN FACT!** 

This poster/brochure is exactly the same size as Louise's mirror

the tradition alive...

generation to generation.

of his young son, Kai.

## **PAINTING YOUR MIRROR-BACK**

Once you've got your mirror cut, use the paint and roller to paint the back of it white. We found 2-3 coats works best, make it nice and smooth...

Mirror to his young son, Kai - thus keeping

we might also consider teaching Man with

Guy suggested that some time in the future,

re-making the work became more concrete.

from Guy. At this point, the possibility of

received a "tutorial" about Man with Mirror

work. It was there that Louise and Lucas

Guy visited Brisbane for a screening of his In late 2008, with Lynne Loo and baby Kai,,

morł nwob bessed step ti nieredw - Arow

cially our notion of an "oral history" of the

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re-enactment of Man with Mirror. Guy

idea of the Teaching and Learning Cinema's London in 2007, we proposed to Guy the

contact via email, and on a second visit to

Since then, we have been in irregular

filmmaking as the subject of the work itself.

cinema, which folded back the apparatus of

punchy black and white experimental

College. We had heard rumours of Guy's

the archives at LUX and Central St Martin's

study trip to London to rummage through

Lucas first met Guy in late 2003, on a

baby-blue plastic table from the high-chair

August 2008. In this photograph, the

Guy Sherwin at the IMA in Brisbane in

the choreography of Man with Mirror using the

great structuralist film-maker demonstrates for us

## Extra things which might prove useful:

- a digital video camera
  - an extra tripod
  - a friend to lend a hand
  - a stopwatch

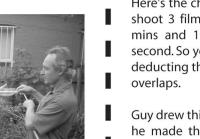
## **BUYING FILM**

Buy some colour super 8 film. We used Kodak Ektachrome 64T. It's the only one still available to our knowledge... For each person who will be making a version of Man with Mirror, you will need position of the mirror. 3 rolls of film.

We suggest you get one extra just in case...

The mirror needs to be cut to a rectangle whose dimensions follow a 4:3 ratio. This is the same ratio as super 8 film. Guy works with a mirror of dimensions 24X32 inches (61X81.3cm). However, he is a tall man. If you are shorter than this, you might need a

Working on the notion that Lucas is roughly the same height as Guy, and would therefore use the same size mirror, we measured Lucas' wingspan and found it to be 188cm. Louise's was only 163cm. By doing some high-school maths, we therefore calculated that Louise's mirror should measure 70X52.5cm



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### **MAKING YOUR MIRROR**



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co-oberatively, as in the early days of the London

consolidate their equipment resources and/or work

artists working with film who have been able to

bettitened sed eibem letigib otni noitergim esem possibilities for film projection as a live event. The

favour of digital technologies, and this has increased

projectors are cheap, having been abandoned in

live performance and multi-projection. 16mm film

the ideas of hte 70s, but with an emphasis now on

With my recent works (since 2000) I am returning to

during this period were for single screen, and more

child, teaching imperatives, all had a bearing on my

Changes in the cultural climate, the birth of my first

and hand-made or photographed experiments in

Mirror 1976); double projector films (Interval 1974);

mative interaction with projected film (Man with

layered printing (At the Academy 1974); live perfor-

wide-ranging, and included silent observational

ing and processing. By this time my film practice was

such as contact printing, optical printing, develop-

I learnt (and was soon teaching) film techniques

film practice and to the compromised world of the here in its radical opposition both to mainstream

London Film-Makers' Co-operative was important

alised potential. The work being made at the

- new and powerful medium in fine art, with unre-

particular, how we perceive the world in motion.

doubt, or secret, about how we actually see, and, in

seemed to have at its heart (in its claw?) some possibilities for exploring an image in time. Film

What particularly interested me about film were the

some notes from Guy Sherwin's Biography

At that time, film also had the attraction of being a

camera rolls (short Film Series 1975-1998); complex

practice through the 80s and 90s. The films I made

optical sound (Cycles 1972-77, Railings 1977).

A longer version of this text is printed in Guy's 2007

Film-Makers' Co-operative.

personal and lyrical in character.

commercial gallery.

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part 2 - shooting your films

casette 1

1st half

2d half

Carrete Z

3rd half

nect 3 halfiers

Guy's instructions in a nutshell:

phase one ["flat plane moving"]

seconds with screen side facing out.

down left right etc.

phase two ["rotating"]

3:10 -- first roll of film runs out

5 seconds with screen side facing out.

the three basic moves described above.

6:00 -- bring mirror back to centre position

pause to change rolls of film...

phase four ["improvising"]

6:10 -- roll 2 runs out of film

pause to change films

of the third roll of film

phase three ["tilting"]

0:00 -- begin shooting roll 1: hold screen level for 5

0:05 -- slowly begin moving mirror in a flat plane up

1:33 -- begin rotating mirror left and right, twisting your body

3:00 -- come back to front and hold screen side out in centre

3:10 -- begin shooting roll 2 -- as before, hold screen level for

3:15 -- tilt mirror up and down, slowly increasing this move-

4:35 -- this phase is an improvisational phase. You make up

your own moves based on combinations and variations on

6:10 -- begin again - continuation of phase four until the end

ment over time. You can begin to "spin" the mirror too.

4:30 -- come back to "centre position" briefly again.

1:30 -- bring mirror back to centre. Pause briefly...

around, increasing movements as time goes on.

Man in the Nimor

3 carnetes of Exper &

Shooting the film is perhaps the trickiest part of the whole process. Remember, you'll be performing with this particular roll of film for the next 40-odd years, so a little preparation and practice will help you get it right the first time.

Basically, what you're going to be doing is holding the mirror/screen at about shoulder height, front-on to the camera, and moving it around during the shooting of the film. Before starting, you need to set up the camera so that it exactly frames the

The mirror/screen should be held so its top edge is about 2 inches above your head.

You will need a tripod for your super 8 camera. The camera should be positioned at the centre of the height of the mirror, so that it sits level. Different cameras have different lenses, so the distance from camera to mirror/screen will vary. At any rate, you need to move the camera's position so that the edge of the frame matches the edge of the mirror/screen. (DANGER!! - watch out for "parallax error" an easy mistake for young players. For more on the pitfalls of parallax see the TLC

OK - now you've got your camera and mirror/screen matched up, you're going to want to practice a bit before you shoot your precious super 8 film.

Here's the choreography. You are going to shoot 3 films. Each film runs for about 3 mins and 10 seconds at 18 frames per second. So you have 9 minutes to perform, deducting the extra seconds for errors and

Guy drew this diagram for us showing how he made the film. We have followed his model, more or less. (There's no reason you couldn't invent new moves).

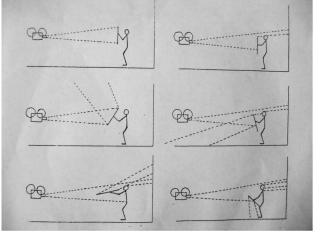
Oh, one final point - shoot your film outdoors, on a sunny day. Super 8 is happiest in these conditions...

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part 3 - performing your film



Louise Curham performs (Wo)man with Mirror in 2009, photograph by Anneke Jaspers



..psst... one final point about filming - when you are coming to the end of your third reel (your friend with the stopwatch will let you know when this is) you should walk slowly towards the camera with the mirror side facing out. The film thus ends with a shaky mirrored image of the camera lens itself.

Diagram by Guy Sherwin from 1976, showing the performer

bouncing light around

the room...

The general principle for performing is to replicate the set up of its shooting. However, instead of standing in front of a super 8 camera, you now stand in front of a projector. And instead of being outdoors in the sunlight, you perform indoors at night.

So - set up your projector on a stable stand at the correct height. As with filming, hold the mirror/screen with its top edge about 2 inches above the top of your head, and match the projection to this position. Get your zoom and focus right. Before you start the performance, set up the film ready to go. It might help to discreetly place a mark on the floor where you have to stand.

You want as dark a room as is humanly possible. Those pesky bright EXIT signs in art galleries are not your friend. Hang a woolen coat over them if you can get away with such a breach of the OH+S code.

To begin - turn off all the lights and ensure your audience is settled and happy. Now, walk to your starting position. Breathe for a moment. Performing with a heavy mirror for 9 minutes is tiring. (Some | HINT! warm-up exercises are recommended, especially in the shoulders and upper-arms). Now, walk to the super 8 projector and switch it on. Now return to your starting position, and lift up your mirror/screen.

As with the filming, start with the mirror side facing you. You will be able to judge if you are in the right \_ position by the spill on the back wall. You can see this spill in the mirror. Shift forward/backward/left/right to match as best you can.

For the rest of the performance, the basic principle is this - replicate what the film-you is doing, as closely as possible, but out of phase.

Towards the end, you will see your filmed-self walking towards the camera with the mirror side facing out. Now's your cue to do the same. Walk towards the projector with the screen-side facing towards the beam of light. The beam will diminish in size. Hold the screen there while you reach around and switch off the projector.

Now, take a bow and accept the accolades of the assembled crowd.

Louise Curham & Lucas Teaching and Learning

Why not try performing with two people at once? The performers could stand opposite each other, "mirroring" each other's moves. This could have the extra effect of destabilising the frontal view which is standard for audience/performer situations.

Louise practicing with her mum, Val.

If you get tired - don't worry!

sympathise with you. And

besides, chances are the

filmed-you is looking tired

at this point anyway, so it's

all good.

audience will



you could include Guy's date of birth, your own birthdates, the year Guy first shot and performed the film, and your present activities with the work. You could also indicate on the timeline the future, when you plan to pass on your knowledge to the next generation of (wo)men with mirrors...



Lucas practicing with his Dad, Owen

# produce one version each - hence "(wo)man with mirror". shooting new films, now, in 2009, with ourselves as the subject. We have decided to

عام وعدد ماطوه، لله والله والله والله عام الله عام الله على الله على الله على الله الله الله الله ا Guy Sherwin still performs Man with Mirror. In fact, as the years go on, and the real

Realtime 66, April-May 2005, -from Lucas Ihlein, 'Pre-digital new media art',

1976 the passage of time is further marked by his ageing body. Each time Sherwin attempts to re-enact his own movements from

results. Which is the real Guy Sherwin, which is the projected image? attempts to 'mirror' his own earlier movements, with confounding mirror/screen outdoors. As the film is projected, the live performer Super 8 footage shot in 1976 showing Sherwin tilting an identical mirror/screen reflects back into the room, or catches and reveals the tor, holds and tilts a square mirror painted white on the reverse. The win. In this piece the artist, standing in the beam of a Super 8 projecmore poignant works in this category is Man with Mirror by Guy Shercannot be re-enacted by other artists or archivists. For me, one of the Some exquisite works, sadly, will go to the grave with the artist, and

The performance can incorporate directional sound aimed at the screen, the event and the recorded one. activity taking place in a sunlit landscape. Visual echoes are set up between the live image, or deflect it around the cinema space. The image on film is of the same other. This screen is used by the artist / performer to either 'catch' the projected The film is projected onto a small hand-held screen, white one side and mirrored the

To be performed in a cinema or gallery space, or outdoors after dark Performance using super 8 film, mirrored screen, and performer. MAN WITH MIRROR 1976 / 2000

film still from Dziga Vertov, Man with a Movie Camera, 1929 — -from Malcolm Le Grice, 'Real TIME/SPACE', Art and Artists magazine, December 1972.

- Theo Van Doesburg in 1929, as quoted by Peter Wollen, in 'The two avant-gardes', Studio International, vol. 190, no. 978, p. 172, 1975

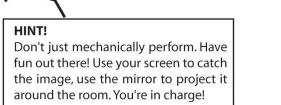
part 4 - ideas for advanced players

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IDEA 2: One of the interesting things about (Wo)man with Mirror is that as you get older, the gap between the film-you and the real-you streches, and the audience concretely understands the time-lapse effect of this work. But what if you get your father/mother to shoot a version of the film. You could then perform with their film, and as the ears go on, the performer would get closer in age to the filmed-parent, until eventually they match.

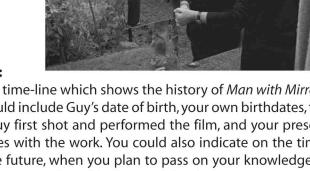


Make a time-line which shows the history of Man with Mirror -





tilm is himself in 1976, a new version of Man with Mirror must therefore involve the **new** work has to be re-constructed from scratch. Since the subject of Sherwin's that Man with Mirror CAN be re-enacted by others. What needs to happen is that Actually, the above assessment of the situation was a little hasty - we now know





Pttp://dhq.php/?inearts.net/article.php/?id=7779

movements of which bounce the sound around the space.

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