

Gair Dunlop


4 Memorial Cottages
Balmerino
Fife
DD6 8SD
Scotland
01382 330169

gairmail@gmail.com
<http://www.atomtown.org.uk>
gdunlop@dundee.ac.uk

07896008396

FILMOGRAPHY & Exhibition History

Yellowcake: atomic modern. (2017) 66 minutes 28 seconds. Three screen HD synchronised digital projection.
<https://vimeo.com/208972216> contact me for password if interested in exhibiting or screening.

	<p>The rise and fall of the UK nuclear fission research programme, seen through its sites, archives, memories and remains. Gair Dunlop has spent 3 years gaining unique access to a range of research sites, archives and restricted facilities. As well as physical remains, the film explores the psychic realms of the nuclear- whether as postwar dream of a post-empire future, apocalyptic terror as entertainment, or zone beyond our understandings of time.</p>
---	--

Section 1: origins.

Section 2: 7 min 30 sec till 19 min 30 sec: Harwell and atomic horror- featuring author and broadcaster Ken Hollings.

Section 3: 19min 40 till 32 min: Winfrith pastoral versus technical.

Section 4: 32 min 30 sec till 38 min 30 sec: Building the bright world.

Section 5: 38 min 40 sec to 47 min 46 sec: Smash hits. Protest, spectacle, Sizewell, Torness.

Section 6: 48 min to 1hr 3 min. Tomorrows and tomorrows. Deposition and closure.

Preview screening at VRC, Dundee Contemporary Arts, Dundee as a 3 screen installation on 8th April 2017

single screen version screened on a monitor at Royal Scottish Academy, April 1st - May 7th.

Full length as single screen film projected at Bildmuseet, Umea, Sweden, April 2nd, and at Rome Media Art Festival April 27th - 30th.
documentation

https://www.flickr.com/photos/gair_dunlop/albums/72157679066901724

Presentation of ideas behind the film at the "Nuclear Art and Archives" day, Dundee Contemporary Arts April 8th 2017

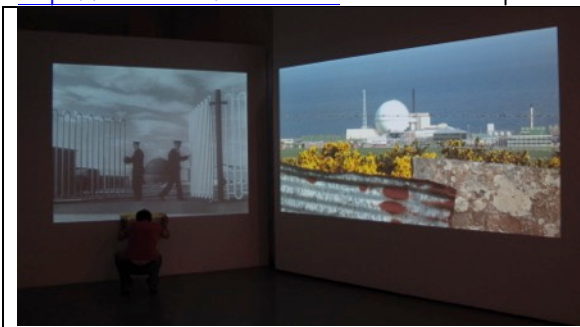
<https://vimeo.com/216806746>

Singer Queens. (2014) 4 minutes. HD single screen video.

<https://vimeo.com/90519412>

	<p>A works carnival, in Clydebank, over several postwar years. Holding back time, preserving the styles, maintaining hierarchies. By 1961, change is in the air. But very faintly.</p>
---	--

Atom Town: life after technology. (2011) 22 minutes 7 seconds. Twin screen HD digital projection.
<https://vimeo.com/27717292> contact me for password if interested in exhibiting or screening.



Dounreay Atomic Research Establishment, on the north coast of Caithness, Scotland, is a sprawling monument to solidity, optimism and analogue engineering. The intangible alchemies and sense of romantic science at its heart are trapped like amber in archive film and in its colossal structures. Unprecedented access to the facility and to the UKAEA Archive at Harwell have enabled me to explore the dream and the consequences of high science in a remote community.

The film explores the stages of discovery, construction, scientific advance and slow fading of optimism. Archive material from TV broadcasts, educational film, training videos and amateur film-makers are paralleled with contemporary HD video footage. It has been shown at ISEA 2012, in 'die Grosse Reinemachen' (The Great Clean-Up) at Kunsthaus Nurnberg, Kassel Documentary Film Festival, Charlottenborg Forårsudstilling Copenhagen, HICA in association with LUX Scotland, and many more.

documentation
https://www.flickr.com/photos/gair_dunlop/albums/72157629172704961
<http://www.whereiam.info/project/hica/>

Interview with Carmine Beckenbach of Kunsthaus Nurnberg on the project:
http://www.atomtowntown.org.uk/media/Reinemachen_Dunlop_Beckenbach_final.pdf

Dispersals. (2007) 10 min 51 sec. Single screen PAL DV video.

Observational documentary about the slow closure of RAF Coltishall, Norfolk.
<https://vimeo.com/14262458>



RAF Coltishall, Norfolk, is hard to find by road, a junction of the pastoral and the apocalyptic. As the last Battle of Britain airfield connecting the RAF to an era of unambiguous heroism, its role in British self-image and identity is iconic. It functioned from 1939 onwards, a strategic WW2 and Cold War interceptor station. The airbase is in the process of closure, its assets dispersed. Three artists- Angus Boulton, Gair Dunlop and Louise K Wilson - have been given unprecedented access to the site, making video, photography and sound recordings.

Simulator/Realtme. (2008) 6 minutes 9 seconds. Single screen HD video.

<https://vimeo.com/13819865>



An institutional half-life persisted after the RAF Coltishall airfield closure in March 2006. Third World War, Middle East invasion, and Balkans crises continued to take place on a regular basis in a nondescript industrial building on the site. Dressed in full nuclear/chemical suits, pilots sweated their way through engine failures, missile attack, refuelling scenarios, and bombing runs. Carefree about airfield safety, pilots would careen across the "grass," squeeze through impossible gaps between buildings, and fly through as many suspension bridges as possible on their way to "War." Outside, as the base neared closure, structures were uprooted, signs taken down, and more buildings were sealed. The virtual Coltishall of the simulator increasingly became more "functional" and homely than the real one.

Featured at National Review of Live Art, Tramway and at 'Multichannel' Artsway.

Vulcan. (2004) 6 minutes 12 seconds. Single screen DVPal video documentation of 111 by 93 ft. drawing
<https://vimeo.com/13819937>



Vulcan describes the contradiction between the idyll of the English country house, and the impact of militarisation and new technologies upon it. It is a work that considers the transformation of our awareness of overlapping structures and networks in the countryside. It links the defensive with the decorative, and with the transience of the structures of militarism. If the landscaped garden can be said to embody the Picturesque, then the always alert nuclear bomber embodies Sublime Terror.

C21 Calling. (2003) Installation with 2 videos, rolodex card file and office furniture- dimensions variable.

optimistic <https://vimeo.com/13782170> scientific <https://vimeo.com/13781304>



This installation was a commission from the Wellcome Trust to celebrate the 50th anniversary of the discovery of DNA structure. An installation emerged about the idea of progress, and the forms that dream takes. All you need for a future is a monorail and a revolving restaurant. Edited from open source film material on the Prelinger Archive.

2 screens face each other across an archetypal 1950s office desk, with an anglepoise lamp and a Rolodex card file. One film replays the endless optimism of the 1960 Seattle Worlds Fair. The other replays the anxieties and seductions of spectacular science.

Exhibited at Wellcome Trust, Rådasten Gothenburg, Stills Gallery Edinburgh, Boerhaave Medical Museum Leyden, and many more.
Documentation stills: https://www.flickr.com/photos/gair_dunlop/albums/72157615013394272

ONLINE/Interactive in collaboration with Dan Norton

Console (2002) installation. Custom desk with one roller button, one interactive projection, 2 videos.

An Ablab + Dunlop production.



Commissioned by FACT Liverpool. Installed in the watercolour Gallery, Worcester, spring 2003.
The installation explored fantasies of power and control which arise from industrialised automation and panoptic visual capability.

<http://www.ablab.org/a/i/console.html>

Documentation stills

https://www.flickr.com/photos/gair_dunlop/albums/72157614925069846

Cumbernauld: town for tomorrow. (2003) interactive website.

An Ablab + Dunlop production.



Digital online exploration of the new town of Cumbernauld, restoring its transgressive and joyful optimism. Let's get lost...

<http://www.ablab.org/cumbernauld/>

<https://vimeo.com/98064400>

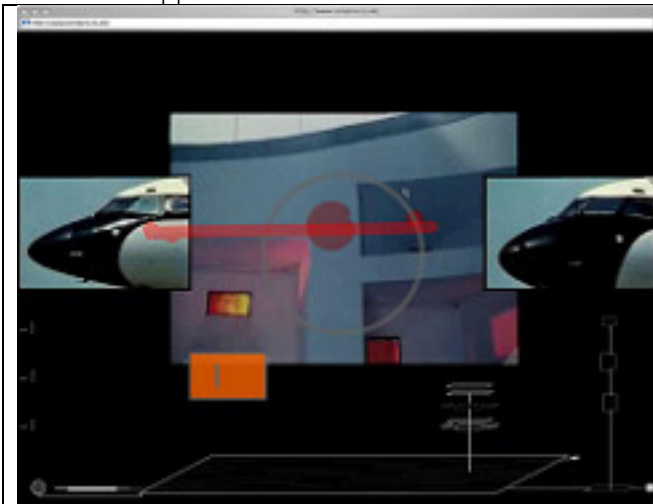
Looking back on Modern Living e-book, featuring archive imagery and interviews with planners architects residents and enthusiasts. <https://bookleteer.com/book.html?id=2749&#page/1/mode/1up>

Documentation stills

https://www.flickr.com/photos/gair_dunlop/albums/72157615106131488

The Tomorrows Project (2004). Interactive digital installation.

An Ablab + Dunlop production.



nothing is true
everything is modernised

Cajoling, encouraging, sometimes peremptory but always slightly breathless, archives pitch your place in the coming world. Where you will live, how you will work, changes that will be wreaked upon your environment. You may have a lifestyle rather than a life.

Places where the tone breaks down, where uncertainty pokes through, where the logic of improvement falters...these minor keys expose some of the contradictions of "a New Age in an old, old country..."

Here we play with the way the Scottish Modern was manufactured.

A Scottish Screen "Archive Live" commission, using fragments from the range of Scottish Screen Archive material dealing with concepts of 'the future.' Viewers/users mix their own blend of possibilities, from ideas of the housing and jobs of tomorrow to the destruction of slums and the technologizing of the countryside. Also presented as live event with members of the Glasgow Improvisers Orchestra at GFT and at Manchester International. BAFTA nominated.

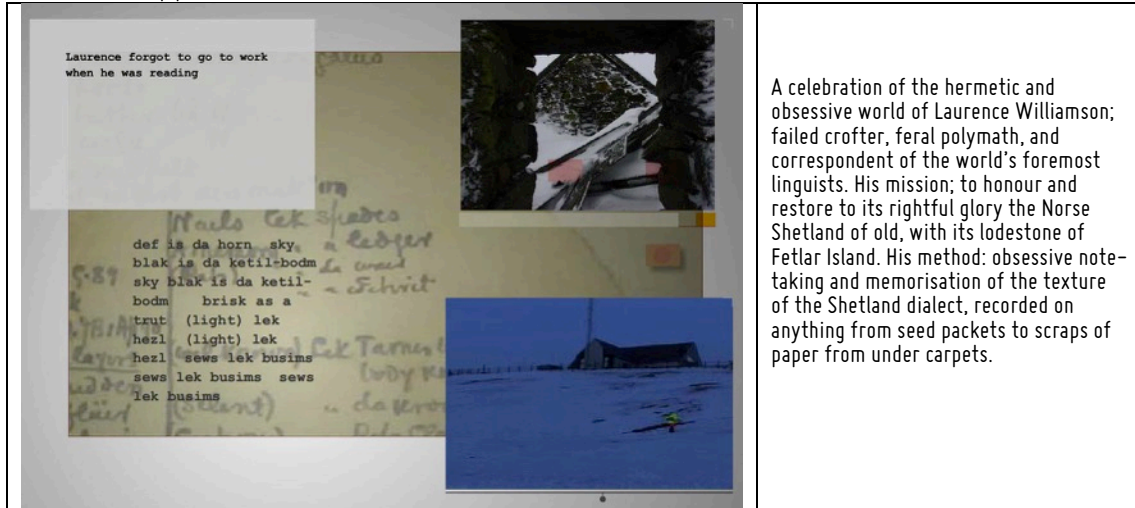
<http://ablab.org/jump/tomproin.html>

documentation stills

https://www.flickr.com/photos/gair_dunlop/albums/72157615106372422/with/3322943085/

Williamsons Generator (2006). Interactive commission from Shetland Museum and Archive.

An Ablab +Dunlop production.



A celebration of the hermetic and obsessive world of Laurence Williamson; failed crofter, feral polymath, and correspondent of the world's foremost linguists. His mission; to honour and restore to its rightful glory the Norse Shetland of old, with its lodestone of Fetlar Island. His method: obsessive note-taking and memorisation of the texture of the Shetland dialect, recorded on anything from seed packets to scraps of paper from under carpets.

<http://ablab.org/jump/shetin.html>

PHOTOGRAPHY

IFC series (2017) Royal Scottish Academy, Edinburgh



https://www.flickr.com/photos/gair_dunlop/albums/72157678474046711

9 photographs from the Irradiated Fuel caves, Dounreay. The most precious and dangerous waste in the country, awaiting deconstruction behind three feet of quartz glass.

Arizona Pants (1997) Street Level Gallery, Glasgow



https://www.flickr.com/photos/gair_dunlop/albums/72157650431145021

Langugeland (1996) Galleri Image, Århus, Denmark, Hereford Photo Festival.



A landscape series on ideal place and language as represented by the Scottish Highlands.
Extreme colour imagery.

https://www.flickr.com/photos/gair_dunlop/albums/72157614987060362

Picturesque Index (2002) Meadow Gallery, Shropshire.



Philosophical texts from picturesque landscape theorists, presented as botanical signage in a rural environment. Part of "Picture this: re-visiting the Picturesque" at Burford House.

https://www.flickr.com/photos/gair_dunlop/albums/72157603355382334

Dispersals (2007)



RAF Coltishall, Norfolk, is hard to find by road, a junction of the pastoral and the apocalyptic. As the last Battle of Britain airfield connecting the RAF to an era of unambiguous heroism, its role in British self-image and identity is iconic. It functioned from 1939 onwards, a strategic WW2 and Cold War interceptor station. The airbase is now closed, its assets dispersed.

The 'Ministry of Justice' have built a secure detention camp on the base, using the former barrack blocks.

Online eBook: <https://bookleteer.com/book.html?id=2809#page/1/mode/1up>

Photographs: https://www.flickr.com/photos/gair_dunlop/albums/72157600329595711

CODE: forgetting Bletchley Park (2010)



Unregarded and not part of the sanitised Bletchley Park Heritage Zone, Block G awaits development. This facility was the first industrial scale codebreaking facility in the UK; many facets of modernism developed here. Probably the last wartime building to be constructed, this was where the Abwehr Enigma was broken and where the successes of the D-Day deception campaigns were monitored.

Photos: https://www.flickr.com/photos/qair_dunlop/albums/72157627912054577

Online eBook: <https://bookleteer.com/book.html?id=2649#page/1/mode/1up>