

# Journey to the Centre of the Night

Christopher Collier

This video installation was shown as part of the Static 3 exhibition in a vacant industrial space in the centre of Hereford. Static is a yearly program of contemporary art and amp with live audiovisual performances. Static aims to bring you some of the best photography, digital media, installation, video art, & vj performances from regional and international artists and takes place in conjunction with Hereford's acclaimed photography festival.

Christopher Collier's video installation entitled 'Journey to the Centre of the Night' comprised looped DVD footage recorded directly from a TV screen showing a video made up of footage of a childhood trip that the artist and some friends made to a 'haunted' wood at midnight in 1997. The recording of the video footage was made in a customised tent that the DVD was then presented within. The result was an interesting physical and temporal loop, like an echo or a hall of mirrors - especially as the reflection of the artist watching the original recording is captured in the final video and then has the reflections of viewers superimposed upon it, blurring the boundaries between artist and audience. The whole looping serves to emphasize transience and the process of looking forwards and back at what the protagonists thought the future held. In the video the friends discuss their lives and where they think they will be in ten or fifteen years' time. At one point in the recording the artist's reflection picks up a Polaroid camera and takes a photograph of the screen, later in the recording the photograph materializes into the recording itself with the reflection still looking on and eventually the physical photograph is also propped against the TV in the final installation. It aims to express the way in which once one makes a record of reality one freezes the present and instantly it becomes the past, highlighting the relational nature of time. The work is looking back at looking forward, a sort of time machine.

The tent creates an intimate, secluded and secretive space, almost shrine-like, its televisual altar flickering like an icon by candlelight, its arched doorway reflected like a gothic window. The floor of the tent is strewn with branches, recalling that wood from out of the past, brought into the present but also acting as a barrier that contradicts the tent's inviting atmosphere and forming a barrier between the viewer and the video, occluded as we are from our own past by the barriers of our own lives. The work touches on the fluid nature of time, ambition, friendship and regret.