

Burton 4

Sam Vale
*Loop: The stupid
things that
adults do*



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08.02.15.10.23.AC
patience...



Loop:
*The stupid things
that adults do*

The Thanet Loop is a bus route that circumnavigates Margate, Ramsgate and Broadstairs. This continuous service acts as a conveyer to the community, delivering children to school, patients to the hospital, commuters to their places of work and shoppers to town centres. In its own modest way 'The Loop' circulates life through Thanet, creating a pulse or a perpetual rhythm.

The project 'Loop: the stupid things that adults do' explores the idea of a circular journey with the intention of investigating repetition. In his book 'Rhythmanalysis,' philosopher Henri Lefebvre identifies two types of repetition, circular and linear. Circular repetition develops from the cosmos and occurs naturally in days, seasons, tides and phases of the moon. While linear repetition is a social construct, imposed by structure, which can result in monotonous behaviour, such as daily commutes or routine visits to the dentist. These two patterns of repetition consistently and repeatedly effect and interfere with each other, creating patterns and sequences that are part of daily life. These cycles overlap and infuse, as individual patterns of behaviour briefly entwine within the enclosed space of the bus. Furthermore, in bringing together separate individuals or trajectories there cannot be any absolute repetition, as there will always be an interjection of difference or unforeseen circumstances.

The aim of each image is to record the duration of a full circuit of 'The Loop' in one single flat image. Repeating exactly the same journey on different days and at slightly varying times, the work explores the differentiation that can occur in replication. All the individual journeys, commutes and routines are collocated and re-presented into a distinct image for each loop. The resulting images have two titles; the first is a code that relates to the time of the trip, marking it out through a classification process. The second is produced from the conversations overheard on each particular journey.

Photography as a medium is fatally intersected by temporality; the camera reduces everything to a still frame, objectifying it through a process. Time and its complex rhythms are simplified, to a state where they are traces of what has passed. Photographs as images are removed from the continuous pressures of time, allowing the subject to be contemplated, examined and considered at leisure. In order to record the whole journey within a single image, the photographs are taken using a purpose made pinhole camera. Slowly absorbing the changes before the lens, each image becomes a representation of the journey and what passed before the camera on that specific excursion. Each unique image is characterised by the people using the bus, who punctuate the

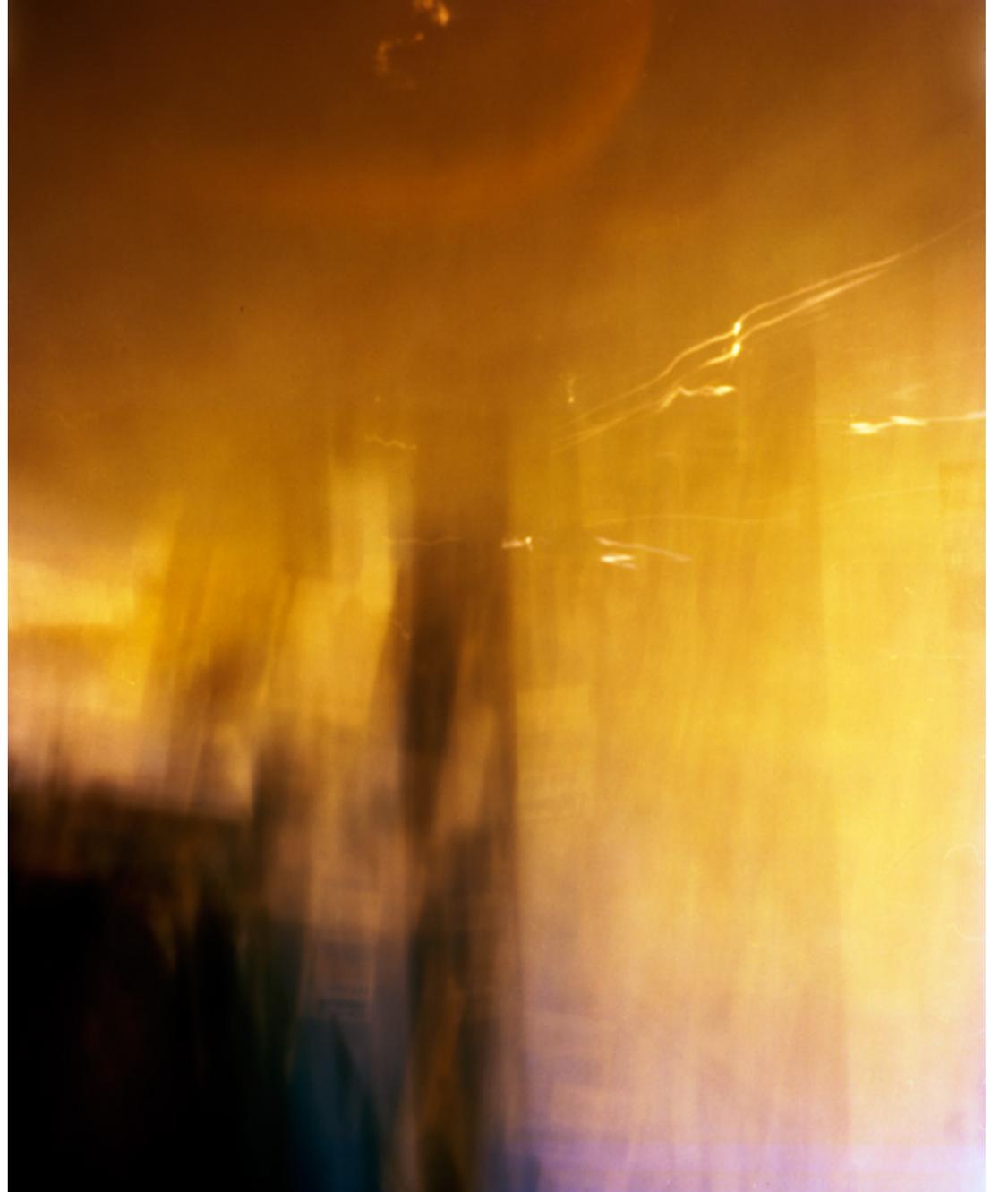
journey by choosing where the bus stops. These interruptions leave an imprint within the photographs produced. However, the main emphasis of each image is the light absorbed by the film, capturing the mood or atmosphere of that day. Thanet is renowned for the unique quality of light, which has attracted artists such as J.M.W. Turner to the area. This variation and luminosity of light comes into focus through the series and creates a unique collection of images.

03.03.15.09.52. D. AC
no where near



10.02.15.10.46.AC
long way from home





[L]
18.02.15.09.29.D.AC
we will get there

[R]
18.02.15.10.46.D.AC
better over there

29.01.15.09.36.AC
what will i do till then?



04.02.15.10.15.AC
not too far to go



Angus Carlyle
Five Upper Deck Stories
from March

**Friday, early evening,
148, Pimlico.**

Rain beads the window, each droplet a lens for the world upside down. The wet sheen blurs and brightens the lights in the darkness. Six passengers talk on their phones in four languages. A can rolls around the floor. To my right, a woman has placed her hand palm-up against her boyfriend's cheek. To my left, a man (dressed against a cold that I don't feel) watches a half-dressed couple lit in golds and bronzes embrace on his tablet. Another man staggers up the stairs and lurches beaming into the seat behind me. "She's just had her seven week scan".

**Monday, lunchtime,
26, the Old Steine.**

Woman One: "I am ready".
Woman Two: "Ready".
Woman One: "I feel that I'm ready".
Woman Two: "Being ready".
Woman One: "It's important to be ready".
Woman Two: "Ready for now".
Woman One: "I want to get ready before things start".
Woman Two: "That'll be ready, anyway".

This morning's reef of grey cloud has peeled back to leave behind a bright blue sky spotted with drifting Rorschach clouds – a beard, some pliers, a plaited headdress, a leaping rabbit from a Chinese silk brocade painting. The light has been rendered telescopic, details shine and colours quiver, the bricks stand out sharply.

**Wednesday, mid-morning,
35, Borough.**

Man One: "That's Tony. Check the tills. It was Friday by the time he'd finished".
Woman One: <Phlegmy cough> "I'm all right."
Man One: "Black pudding ..."
Woman One: "Maybe we can trip up there. I don't know whether they can wait. George, would you be able to let this bloke in tomorrow?".
Woman Two: "We need to go right into town tomorrow".
Man One: <Touching scalp> "What is it?"
Woman One: "You got dry skin there, you need some moisturiser".
Man One: "What is it?"
Woman One: "What we going to do?"
Man One: "But what is it?"

**Thursday, lunchtime,
C10, Lambeth.**

Every sneeze, every cough smothered in the crook of my arm, every wet blast on my handkerchief, even the crackle of an aspirin popping from foil and plastic, all elicit sighs and sharp looks from Man One.

Man One: "There's traffic lights down now"
Woman One: "Yeah, yeah"
Man One: "It was the IRA what got him. While he was fishing. Shot."
Woman One: "Rich Arabs mostly."
Man One: "Eh?"
Woman One: "These flats: rich Arabs."
Man One: "Probably said the wrong thing to the wrong person".
Woman One: "All change, any road. All change. All change. Let's get off".

**Tuesday, early morning,
C10, Millbank.**

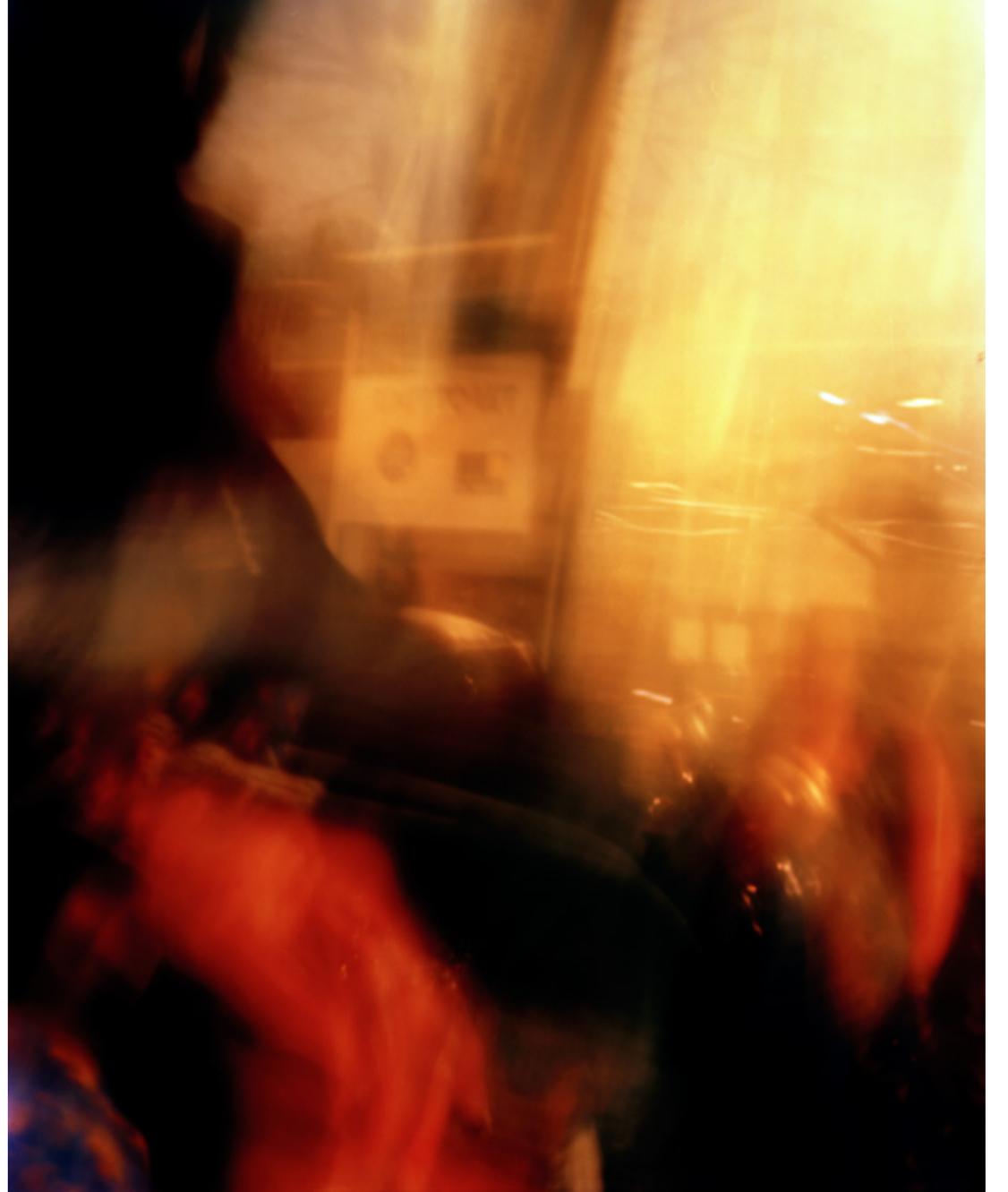
No one talks and I squint at the glare reflected from the passing office windows. Between the announcement of stops and the signal for the doors opening, we get to hear a child gurgle with delight from downstairs. A man brushes dust from his left trouser leg throughout the journey. He breathes heavily out and then fills his lungs back up with a whistling sound; he folds, then unfolds then refolds his newspaper. Another man, his arm draped across his sleeping daughter's shoulders, bends to kiss the hair above her pony-tail (he is yawning when he eventually leaves the bus).

20.02.15.09.40 AC
different every time



04.03.15.10.45 AC
sparks will fly

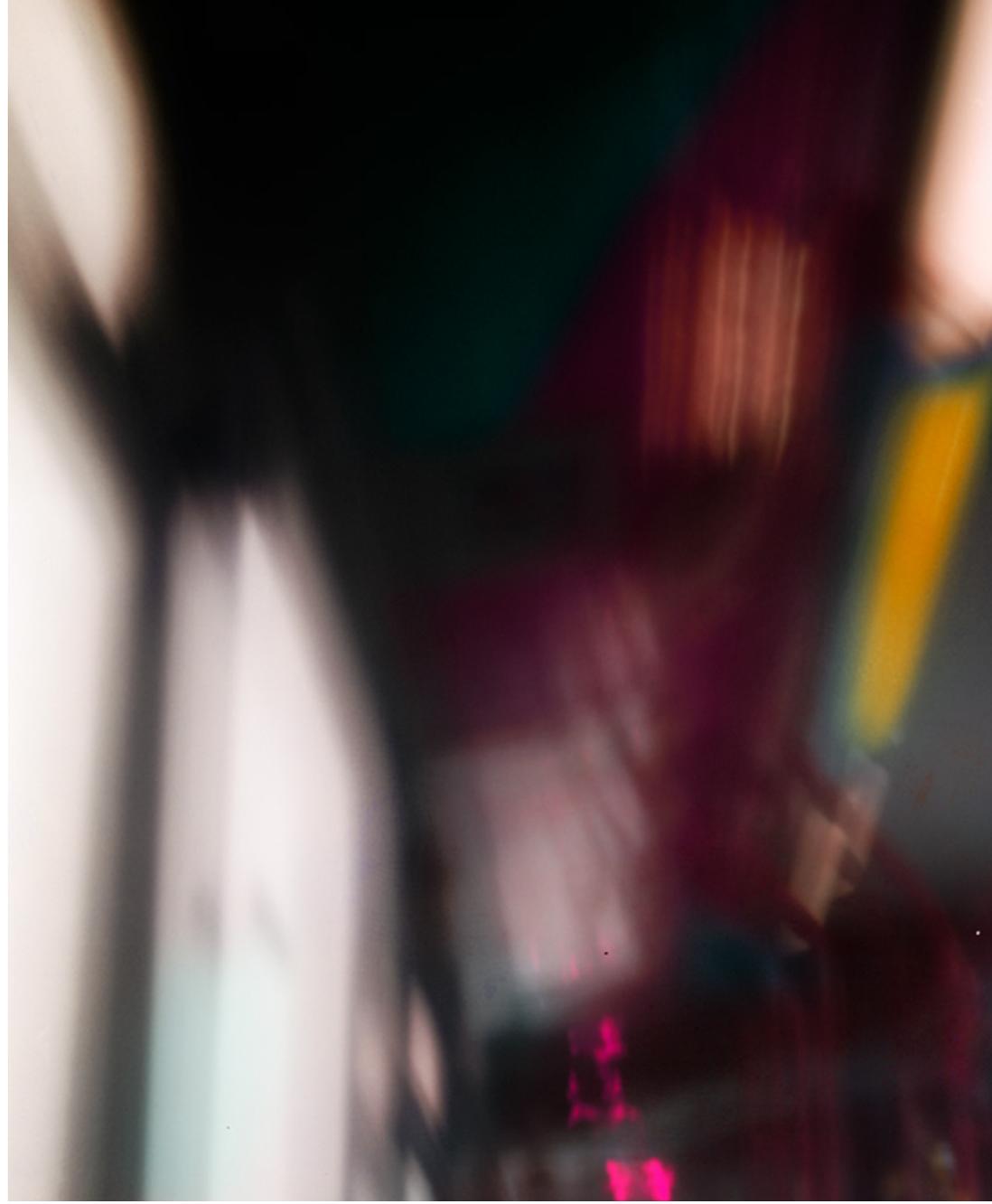




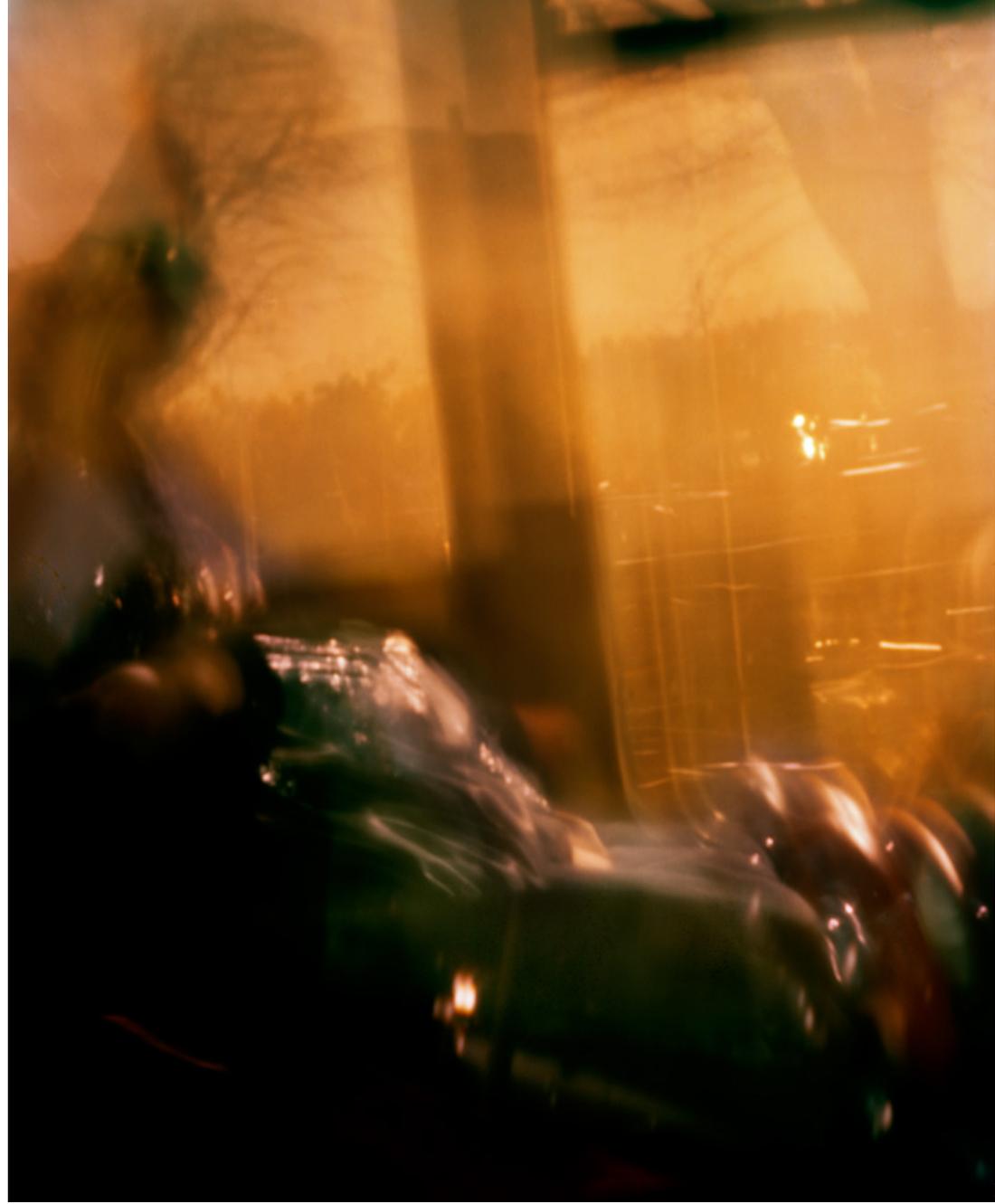
[L]
03.03.15.12.44. D. AC
never long enough

[R]
03.03.15.11.21. D. AC
nothing is simple

18.02.15.12.17.D.AC
time to move on



17.03.15.10.38
thank you





Sam Vale

Sam Vale is a multimedia artist who uses photography and oral history to tell intimate narratives.

Currently a Senior Lecturer in photography at Canterbury Christ Church University, Vale received a Doctorate in Philosophy from the London College of Communication for his research project “Collecting Rooms: Objects, identities and domestic spaces.” Working alongside participants, his practice based enquiry reveals the motivations, frustrations and satisfactions manifested in the creation of a private space.

Focused on the nuances that make people individuals. He creates artworks that combine histories gained in relation to objects, memory, experience and nostalgia, revealing insight into the individual circumstances and personal situations. Working in close collaboration with participants, Vale collects the personal accounts of his subjects and re-presents them, producing artworks that aim to reveal their distinctive stories.

www.samvale.com

Angus Carlyle

Angus Carlyle is a researcher at CRiSAP at the University of the Arts, London, where he is Professor of Sound and Landscape. He edited the book *Autumn Leaves* (2007) and co-edited *On Listening* (2013) and co-wrote *In The Field* (2013). His art works have included 51° 32 ‘ 6.954” N / 0° 00 ‘ 47.0808” W” (part of the Sound Proof group show (2008)), the CD *Some Memories of Bamboo* (2009) and *Acqua Bianca* (part of the Caroussa Sonore project, (2012 – 2013)). He recently completed a sixth month residency project called “Viso Come Territorio” / “Face As Territory” exploring life in a village on a Southern Italian hillside and the ongoing work from this project will emerge as a film collaboration. His most important work, *Air Pressure*, is another collaboration – this time with anthropologist Rupert Cox - and led to an installation (part of the Asia Triennial Manchester), a CD/ booklet and a film which has toured internationally.

www.anguscarlyle.com

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