

# WHITE CUBE

48 Hoxton Square London N1 6PB

Tel +44 (0)20 7930 5373 Fax +44 (0)20 7749 7480

www.whitecube.com

## INSIDE THE WHITE CUBE

**Runa Islam**

**Time Lines**

9 December 2005 – 14 January 2006

"Time Lines proposes in an intricate web of references a new paradoxical look at the city: the city that stands there to be observed and enjoyed as it is filmed is also a city that doesn't exist, since ultimately it only exists in its own cinematic reality."  
(Miguel von Hafe Pérez)

**White Cube** is pleased to present 'Time Lines', a new work by Runa Islam – the first film that the artist has shot and projected on 35mm. 'Time Lines' focuses on three early twentieth century structures in Barcelona: the once iconic cable car of Montjuïc whose linear journey is now used primarily as a tourist excursion, and two rides in the antiquated Tibidabo fairground – a plane that moves in a fixed circle overhead and a crane that rotates upwards to what was formerly the highest point in the city. Islam was drawn to these subjects not because of their immediate visual appeal (the cable car's small red box skimming the city's rooftops for example, or the candy coloured ironwork of the rides) but rather for the impossible airborne points of view that they access and for the perfect readymade tracking shots enabled by their automated functions. Like Richard Serra's 'Railroad Turnbridge' (1976), these constructions provide both the subject and the method of the filmmaking process, from which the images could develop 'in a free associative way, moving laterally and literally, vertically and horizontally.'

'Time Lines' deals with notions of suspension and the deconstruction of time/space coordinates in both a literal and metaphorical manner. Scenarios and 'timeframes' are montaged in the film, using both amateur and professional actors in period costumes ranging from the 1900s to the present day set against intermittent points of the cable car's journey. Fragments of physiognomies, clothing and architectural details are syncoated together, with overlaid sounds of ambient noise, 1920s music and the amplified hum of turn-of-the-century engineering. Occasionally, the camera cuts to the cable lines in the sky, a completely abstract composition, and then switches back to long shots of the car taken from a roving viewpoint.

As is often the case with Islam's films the actors are simply left to appear, functioning more like narrative decoys; obstructions rather than points of entry into any logical plot line. In this way, the work reflects Bresson's notion of characters being 'formed' on film, something that the artist has employed in earlier works such as 'Screen Test / Unscript' (2000) where close-ups are used to transform faces into characters on screen and 'First Day of Spring' (2005) where a group of rickshaw drivers were choreographed to simply sit and do nothing in antithesis of their daily labour. Although Islam often engages documentary techniques such as behind-the-scenes shots of crew and camera and occasionally shots of herself directing the scene, the works always rest in the space between the viewer's collusive identification with film as fantasy or fiction and the 'authenticity' of the documented image. In this way, she utilises the self-analytical construction and disruptive chronology of Structuralist filmmaking as a way to draw attention to the very artificial space of cinema.

In 'Time Lines', narrative set-ups are used more as vehicles to situate the city, from its vast expanse of sky to its horizontal rooftop panorama, the latter a motif that has frequently appeared in Islam's work: a city snowstorm in 'Dead Time' (2000) for example; the banal architectural tropes of twin port cities Oporto and Rotterdam in 'Parallel' (2001) and the urban sprawl of Newcastle Gateshead in 'Scale (1/16 inch = 1 foot)' (2003). Islam makes connections between the 'architecture' in her films and the installation space, creating a network of visual relationships that begins with the images on screen and ends with the particular set of spatial coordinates developed for each film. These range from intimate single screen 16mm projections ('First Day of Spring', 'Be the First to See What you See as you See It' (2004), 'Dead Time' and 'Stare Out (blink)' (1998)), to architecturally-scaled multiple screen DVD installations ('How Far to Fårö' (2005), 'Scale (1/16 inch = 1 foot)' and 'Parallel'), each calibrated to enhance the ability of film to act as a material conduit into a projected mental space.

Islam has exhibited internationally in group shows such as 8<sup>th</sup> Istanbul Biennial (2003), 51<sup>st</sup> Venice Biennale (2005) and Göteborg International Biennial (2005). Recent solo exhibitions include Dunkers Kulturhus, Helsingborg, Camden Arts Centre, London, UCLA Hammer Museum of Art, Los Angeles and Mart, Trento.

'Time Lines' was commissioned and produced by Centre d'Art Santa Mònica, Barcelona with the support of Göteborg International Biennial for Contemporary Art 2005.

A full colour pamphlet with an essay by Sara Arrhenius will be available during the exhibition.

'Time Lines' will be on view at Kunstverein Düsseldorf 11 December 2005 – 19 February 2006.

**White Cube** is open Tuesday to Saturday, 10.00am to 6.00pm.

For further information please contact Honey Luard or Susannah Hyman on + 44 (0) 207 930 5373.

**Asahi**  
ASAHI BEER

and  
material you have so far.

Very best,

Runa

--- Viafarini <viafarini@viafarini.org> wrote:

Dear Runa,

I'm sorry we cannot meet this Sunday. Now I  
cannot

come to Trento, so we  
have to continue speaking by phone!! HAVE A GOOD  
OPENING MEANWHILE!!!!

Thank you if we keep in touch next week.

If also it is possible for you to confirm the  
schedule, it would be great  
(there are not many flights to venice):

You come to Milan on Sunday:

British Air BA0570

departure sun 19 febbraio 2006, 17:50  
Heathrow (London), United Kingdom

arrival sunday 19 febbraio 2006 , 20:45  
Linate (Milan), Italy

On monday, we have time to install together  
"First

day of spring" and we  
have the talk at 5 p.m. and the opening at 7 p.m.

Then, dinner and hotel!!!

We will ask to your people on Holland to deliver  
the

16 mm projector on  
friday and we will provide the screen before

We have sunday and monday morning to prepare  
everything, because we have on  
the previous videoinstallation until saturday!!

-----

the  
mid  
installation. I will send you my suggestions  
week.

Very best for now.

Runa

--- Viafarini <viafarini@viafarini.org> wrote:

Dear Runa,

That would be great if we could meet in Milan

on  
Sunday 18. Let us know  
which time suits you best.  
Can we then proceed with booking the flights

and  
printing the  
invitation/brochure with the dates as agreed in  
the  
mail below?

Monica Thurner  
on behalf of Patrizia Brusarosco

Da: Runa Islam <runaislamx@yahoo.com>  
Data: Mon, 5 Dec 2005 16:34:41 -0800 (PST)  
A: Viafarini <viafarini@viafarini.org>  
Oggetto: Re: your presence in Italy

Dear Patrizia,

Thanks for all the plans and images. I wanted

=== message truncated ===

---

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around  
<http://mail.yahoo.com>

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=== message truncated ===

---

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<http://mail.yahoo.com>

X MIHOVIL



credo che sia necessario risponderle  
magari senti patrizia  
(Alex Bradley ti ha risposto No Problem)

Da: Runa Islam <runaislamx@yahoo.com>  
Oggetto: **Installation**  
Data: 12 febbraio 2006 22:13:10 GMT+01:00  
A: Viafarini <viafarini@viafarini.org>

Dear Patrizia,

I finally had a chance to measure out some of the space. I am going by the plan that has the following measurements:

17.45m L x 7.28m W x 4.30m H

In this circumstance, as the space is so large, I think it's best to hang the screen near one end of the space.

The screen should measure 320cm W x 240cm H (4:3). If you already have the projector, then you can make more accurate measurements by projecting the size of the the width on a wall and then seeing how high the image is.

So just to check with the equipment, you have:

The projector

Loop Machine for a 7 minute film

Amplifier

2 Speakers (cables long enough to place the speakers discreetly by the walls)

One plinth to stand the projector on?

You still need:

-The lens (as you have ample projection distance, it's best to get a fixed lens this gives a brighter picture)

-To make the screen (let me know if the MDF can be cut easily to the size suggested. How big is a single panel?)

- To get Rosco 'cinema white paint' to paint onto the MDF

Do you have copies of the film?

Best,

Runa

--- Viafarini <viafarini@viafarini.org> wrote:

Se chiama Patrizia dille che  
in Hotel ho sistemato il  
pagamento di Els, che la  
fattura è pronta domani e  
l'altra l'hanno spedita,  
arriverà.

Per tariffe Hotel: cambiano  
in periodo di Fiera.

+ Focus VARIABICE

Da: "r.molleman@adsl.surfen" <r.molleman@hetnet.nl>  
Oggetto: **Runa Islam Lease Studio 2M**  
Data: 13 febbraio 2006 17:10:08 GMT+01:00  
A: "Viafarini" <viafarini@viafarini.org>  
2 allegati, 18,7 KB [Registra] [Presentazione]

Dear Patrizia Brusarosco,

We plan to send the equipment for your exhibition tomorrow. I cannot reach you by fax, so attached you find our agreement on this; please sign & return.

Kind regards,  
Roos Molleman

### Studio 2M Filmtechnik

#### LEASE AGREEMENT #1

Road, Roos, Evelien Molleman  
Entrepôt dok 57-B  
NL 1018 AD Amsterdam  
tel / fax (031 20)-6226 353  
e-mail r.molleman@hetnet.nl

date: February 13th, 2006  
clientcode: IT-11  
contactperson: - > Patrizia Brusarosco

pick up date 14-FEB-2006  
delivery date 16/17-FEB-2006 tracking # [pending]  
[invoice #D] will be send by post to  
debtor Associazione Viafarini  
Intl.VAT no. IT 1043.2120.151 [for invoice 0-rate VAT]  
debtor's address Via C.Farini 35  
postal code 20159 city Milano country Italia  
phone 0039-0266.804.473 fax idem e-mail viafarini@viafarini.org  
delivery address [Venice?]  
pick-up by: (pref.) FedEx - UPS - DHL - Your accountant: integrally billing  
temp export documents (outside EC) N  
exhibition title technician  
artist Runa Islam  
period incl. transit, from 14-FEB-2006 to/ incl. 16-MAR 2006 weeks 4

#### EQUIPMENT SPECIFICATION

pieces	brandname / type	serial #	pc/wk	total EU
1	Fiki SL 16mm sound film projector	#32106	35.	140.-
1	Bauer Vario lens 35-65mm	-	12.	48.-
1	2M film looper B2 for 7"	#20	16.	64.-
1	Switch-off / push-button unit		6.-	24.-
1	Catozzo tape/film-splicer	#	6.	24.-
1	Public Address cable	-	loan	-
1	set instruction- maintenance materials, DVDcopy #		loan	-
	total order		75.	300.-
	discount NPO 5%			15.-
	Runa Islam discount			35.-
	total offer/ lease			250.-

Shipment by EU Standard Service UPS & return: integrally billing

± 280,-

1 wooden crate 44x 38x 43cm: 24kg

1 wooden crate 43x 43x 22cm: 7kg

date :

name :

signature consignee :

13/2/06, 11:00 AM

STOR 25

*[Handwritten signature]*

XXXXXXXXXXXXXXXXXXXX

Replacement value € 4.750,- to be taken into your 'wall to wall'-insurance policy

(amounts are excluding 19% Dutch VAT and insurance)

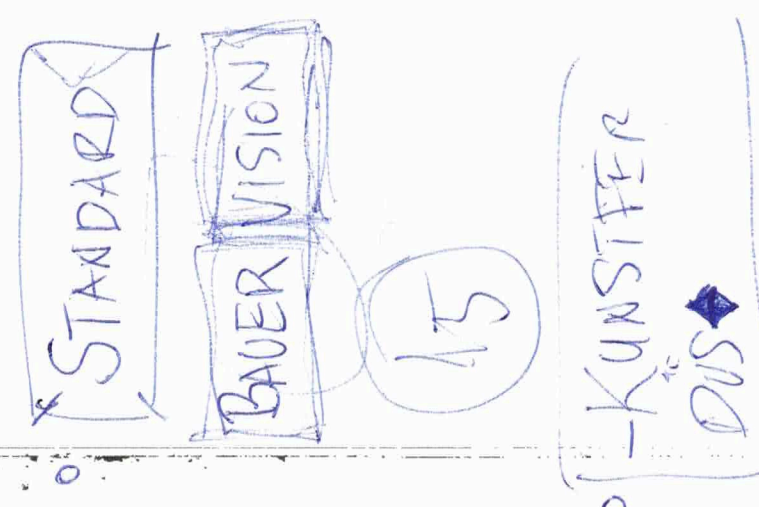
PLEASE COMPLETE AND RETURN BY FAX OR E-MAIL.

3TOR 25  
DICATED

**STUDIO 2M \* AMSTERDAM** **16mm. filmprojectie lensentabel**

brandpunt-afstand in mm. →	10	12,5	* 25	* 35	40	50	65	75	85	100
afstand doek tot venster in meters ↓	48	33								
	96	69	38							
	144	107	57							
	192	146	77	55	48	38	30	26	23	19
	288	222	115	82	72	58	44	38	34	29
	384	298	154	109	96	77	59	51	45	38
	480	375	192	137	120	96	74	64	56	48
	545	461	230	164	144	115	89	77	68	58
	670	528	269	192	168	134	103	90	79	67
	768	607	307	219	192	153	118	102	90	77
	865	684	345	247	216	172	133	115	102	86
	960	765	384	274	240	192	148	128	113	96
	1055		422	302	264	211	162	141	124	106
	1150		460	329	288	230	177	154	135	115
	1440		576	411	360	288	221	192	169	144
	1920		768	548	480	380	295	256	226	192

-----BEELDBREEDTE IN CENTIMETERS-----



*[Handwritten signature]*



Da: Runa Islam <runaislamx@yahoo.com>  
Oggetto: **Re: Installation**  
Data: 13 febbraio 2006 18:39:14 GMT+01:00  
A: Viafarini <viafarini@viafarini.org>

Dear Mihovil,

Thanks for the remarks about the installation. Below, I have added to them to clarify that we have everything we need.

Also, will it be ok if I bring a c-d with images and films for my talk at Via Farini (and Venice). Or do you prefer that I bring my own laptop?

Best,

Runa

1) >> One plinth to stand the projector on?

| yes,  
| we will decide measures of Plinth for the projector  
| after the arrive  
| of the projector.

- Ok, but it maybe be necessary to place a cover (made like a box) to prevent sound leakage and also the dust getting to the film. (this will need some ventilation holes in it).

2) >> -The lens (as you have ample projection distance,

| it's  
| best to get a fixed lens this gives a brighter  
| picture)  
| do you mean Bauer Vario lens 35 65 mm?  
| they are already in the order of equipment of the  
| projector.

A fixed lens is on that can only make on projection size which means that the projector has to be moved to make it larger or smaller.

3) >> -To make the screen (let me know if the MDF can be cut easily to the size suggested. How big is a single

| panel?

| we have the one panel mdf. that is already here in  
| the gallery. but  
| the measure are 186 x 260, smaller...

could it be o.k with you?  
ore shoud i order the new one?

-Did you amke this panel especially? If not please can  
oyu get the new size as I think the projection will  
otherwise be too small.

4) >> - To get Rosco 'cinema white paint' to paint  
onto the MDF

will the Rosco colour( TV white) used at MART be  
o.k.?

- No, as TV white is from video projections and in  
fact it is grey to the eye.

5) > Do you have copies of the film?

One copy is ariving.

Is this coming from the White Cube. If it is still to  
be sent, maybe you can ask them also for a 'used' test  
copy, so that any trials can be made with this  
version. And the new one is saved for the exhibition.

---

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around  
<http://mail.yahoo.com>

Dear Runa,

-We ordered the the Film projector with loopmachine from Roos in Holland ( r.molleman@hetnet.nl ) but we couldn't give them instructions about Sound and zoom lens to project size (yet to be established)

-We have speakers with separate amplifier

-We don't have Sound Mixer: what is it used for?

-a MDF medium density panel could be usefull for making the screen  
( we don't know how big you want it, and were to hang it)

-we have a plint hight high cm. 110, large cm 55 x 55, with a "hole"  
inside a the top hight cm. 37 were we use to put DVD player ecc.

Milovan will try to call you Sunday; anyway his phone number is 0039 347 8000431

So lookin forward to meet with you!!

Patrizia

Viafarini  
Via C. Farini 35  
I-20159 Milano  
tel / fax +39 02 66804473  
viafarini@viafarini.org  
www.viafarini.org

Il giorno 09/feb/06, alle ore 14:38, Runa Islam ha scritto:

Dear Monica,

Thanks for your call. I am teaching this week and next

so I will get back to you this weekend as soon as I am

back in London.

Can you send me a check list of all the equipment

Da: "r.molleman@adsl.surfen" <r.molleman@hetnet.nl>  
Oggetto: **RE: Runa Islam Lease Studio 2M**  
Data: 15 febbraio 2006 17:01:19 GMT+01:00  
A: "Viafarini" <viafarini@viafarini.org>

Dear Mihovil,  
We received a readable fax, thank you. UPS has been already.  
The shipments tracking numbers are:  
M049 069 6772 for the small box, and M049 069 6781 for the big one.  
It should arrive tomorrow, let me know when you receive it.  
Good luck & success!  
Roos Molleman

-----Oorspronkelijk bericht-----  
Van: Viafarini [mailto:viafarini@viafarini.org]  
Verzonden: dinsdag 14 februari 2006 17:38  
Aan: r.molleman@adsl.surfen  
Onderwerp: Re: Runa Islam Lease Studio 2M

Dear Roos Molleman,  
we will like to order a standar 50 mm lent.

Kind regards  
Mihovil Markulin

Viafarini  
Via C. Farini 35  
I-20159 Milano  
tel / fax +39 02 66804473  
viafarini@viafarini.org  
www.viafarini.org