

Swords Road 17.12.1984

'Reid has an ongoing interest in making narratives using words, pictures, materials and context. The narratives are based around memory and often originate from recordings, journal writings, photographs or video. These narratives explore memory – individual memory and more collective forms of memory. Reid focusses on how these recollections can become part of larger narratives and thus become tangential to a bigger picture.

This piece is a re-edited version of a short film made by Chris Reid 10 years ago (called 'The Exchange'). It was based on a memory written in a journal in 1993. This memory in question was of an incident that happened in 1984. The original film (made in 1997) was an almost word for word re-enactment of this incident as written in the Journal '.

Eimear O'Raw, Exercises in Folkatronica Exhibition Catalogue, May 2008. The exhibition 'Exercises in Folkatronica' was curated by Sean Kissane and Eimear O'Raw. This exhibition presented works by artists who were awarded a media residency by Visual Artists Ireland called 'Exercises in Folkatronica'.

As a part of this exhibition 'Swords Road 17.12.1984' was screened in the Sugar Club on the 26th of May, 2008. Other video works were produced as a part of this media residency which will be featured elsewhere on www.chrisreidartist.com.

After word

Looking back at this film piece which was originally made in 1997 (original title 'The Exchange') I realise that a theme at the core of this piece is the dynamic that can exist in almost any social interaction whereby one person can have their sense of self challenged by interaction with another person.

In this short film piece the driver sets out to seduce the other man, a hitcher who has asked for a lift. This man is presented with an erotic scenario that is outside of his norm and should he enter into this scenario his sense of self will be changed.

In the film the hitcher is seduced into engaging but then changes his mind when the driver makes his desire explicit. The film ends in frustration both for driver and for the hitcher. It also ends with ambivalence - Did the hitcher discover something about himself having partially engaged in the driver's scenario? Did the Driver learn something from the failure of his seductive scenario?

Chris Reid July 2015