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Frieze

Critic's Guides

Critic's Guide: Glasgow International's Digital Programme

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From the sweet solitude of early sunrise to the existential dread of late-night listening, these works will tide you over

For audiences disappointed by the postponement of Glasgow International (GI) 2020, four new commissions and three existing works have been made available on the festival's website from 24 April to 31 May, when it was due to take place. As a tiny fraction of the ambitious original programme, these digital works signal a tentative engagement with online festival and exhibition formats. In contrast, see the postponed Toronto-based Images Festival who last month hosted 29 live stream screenings and discussion events during the week they were scheduled to run, or the widespread relocation of upcoming degree shows to virtual spaces by UK art schools. Final-year students have, in response, organized the nationwide #pauseorpay campaign, advocating for colleges to partially reimburse them or to allow them to complete their education post-lock-down. In light of the alternatives, GI's decision to opt for a year-long postponement and to offer a small collection of works as an immediate placeholder may serve as a model for adjusted rates of productivity, recognizing that during periods of intensive mourning and precarity, expectations of output ought to shift.



Yuko Mohri, *Everything Flows - interval*, 2018, video still. Courtesy: the artist

Everything Flows – distance (2020) and *Everything Flows – interval* (2018) by **Yuko Mohri**

For the early riser, a shorter sleep is the trade-off for the grace period before the rumble of traffic and emails. It's at this point in the day that Mohri's *Everything Flows* films are best watched at home. The artist has made new edits of Yasujiro Ozu's *Tokyo Story* (1953) and Dziga Vertov's *Man with a Movie Camera* (1929). Small movements set the pace in *interval* (2018), like the swaying sheet on the balcony of a building that's seen from an oblique, vertiginous angle. Delicate visual interconnections are made between slow-moving clouds in an overcast sky, plumes of smoke and an engine's steam viewed from the roof of a train. With a sensitivity to pace, each scene precipitates the next through careful accelerations and slowdowns. In *distance* (2020), Mohri deftly isolates shots of unpeopled settings, poignantly evoking both the sweet solitude that comes before sunrise but also, at times, the eerie aftermath of an emergency evacuation. Watching *distance* in enforced isolation, while anticipating a future split between greater freedom, death and economic depression, the film's ambivalence of hope and sinister uncertainty feels all too familiar as the day begins again.