“They [Gibson + Recoder] have created one of the most sustained and sophisticated treatments of film of their generation. Rather than being wrapped in nostalgia or irony, their work is refreshingly direct in characterizing celluloid as a material that does not fit into a singular path through the projector and is not dedicated only to creating a cinematic representation of the world.”

– John Hanhardt, “The End(s) of Film”

The acclaimed collaborative artist duo Sandra Gibson + Luis Recoder return to the UWM Union Cinema to showcase their most recent expanded cinema project, *The Changeover System: A Projection Performance Installation (2017-2019)*. Commissioned by SAIC’s experimental media series *Conversations At The Edge* and premiered in Chicago at the Gene Siskel Film Center in 2017, the ambitious multi-projection work is premised on Gibson + Recoder’s nearly two-decade apprenticeship into the untapped possibilities in the theatrical projection of celluloid. In *The Changeover System* the artists repurpose the cinematic apparatus from the concealed chamber of the projection booth through an improvisatory technique they refer to as “prepared projection,” calling attention to the creative agency of the moving picture palace itself. The distinguished emeritus media scholar and curator John Hanhardt recently described this unprecedented artistic inquiry pioneered by Gibson + Recoder to expand and even reinvent the medium of film itself as follows: “In their ontological investigation and poetic recouping of film, they refuse to be caught up in avant-garde tropes, but instead move away from the cinematic, to transform the entire filmmaking system into a dismantled found object, an object discovered as a lost language of image making.”
“Like ancient linotype machines that sit in museums, or vacant factories that once produced and developed films, Gibson and Recoder’s work is a reflection of what something was but is barely anymore. The film spills and shafts of light emanate from silenced projectors, reminding us of what our world once was. Like the lost art of medieval stained glass, the cinema lives on in the imagination and in its magical apparatus. The cinema’s ‘dream factory’ is closing and reopening as something else.”

Collaborating artists **Gibson + Recoder** have been exhibiting their expanded cinema installations and projection performances since 2000. Their works are in the permanent collections of major museums, including the Whitney Museum of American Art in New York, Memorial Art Gallery in Rochester, and Museum Kunstpalast in Düsseldorf, Germany. Artist awards and commissions include The Rockefeller Foundation’s Bellagio Center Fellowship, National Endowment for the Arts U.S.-Japan Creative Artists Fellowship, and Mad. Sq. Art. They are currently featured artists and research associates of **RESET THE APPARATUS! A Survey of the Photographic and the Filmic in Contemporary Art** hosted by the University of Applied Arts Vienna, Austria. Gibson + Recoder live and work in New York. www.gibsonrecoder.com

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2 Ibid., p. 101.

3 Ibid., p. 102.