

### **The Transformation (third edition)**

A declaration ... of our intentions ... for an explosion of the cinema into a chaos of understanding. Time that the audience was freed from their status as passive consumers, from the manipulations of narrative, and for once allowed just to look. Not even to understand but to enter the truth of the cinema. To identify the essential essence of the source, contained within its vision rather than its story and see this transformed into the very different medium of the artwork according to our understanding of its meaning. To create an artwork as multi-layered as a film and containing symbolic remaking of all the elements of the original. It is time the viewer was presented with the entire film contents in one single structure, rather than the repetition of the temporal linear narrative. We want to scream that we get confused by films' simplicity. This as a means of tightening the relationship between art and cinema. We will not work in the medium of cinema. We will challenge the current boundaries of the ambiguities of the art form. We will involve the magnificence of cinematic scale. Through our reinvention we will return film to its natural state as the artwork returns us to the prevalence of vision over narrative. The proportions will be vast in our desire to recreate the epic scale of the cinematic form. We insist on an avoidance of direct quotation. We insist that we will disturb the text. The cinema only truly makes sense in its relationship to art. We will free the cinema from the medium of film and see ourselves destroy the source. And remake it again emancipated and as chaos as The Transformation.

Sam Levack and Jennifer Lewandowski, 2003