



**unplace**

networked art: places-between-places

## Credits

## Thomson & Craighead with Steve Rushton **A Short Film About War** · 2009

Video. With help from New Media Scotland and Alt-w. Script

## Work Presentations:

### installations

- 2015 — *A short film about war. Worlds in Contradiction*, Galerie im Taxispalais, Innsbruck.
- 2014 — *Maps DNA and Spam*. Solo exhibition, Dundee Contemporary Arts.
- 2013 — *Flat Earth Trilogy*. Taigh Chearsabhagh, Lochmaddy, North Uist.
- 2013 — *A short film about War*. Videonale 14, Bonn, Germany.
- 2012 — *A short film about War*, Image Counter Image, Haus der Kunst Munich.
- 2012 — *Horizon & A short film about War*. The Samsung Art Prize, British Film Institute Southbank, London.
- 2011 — Solo Exhibition. Watermael Station & La Venerie, Brussels.
- 2011 — *A Short Film about War*. X Freundschaftsanfragen, Kunstverein Wolfsburg, Germany.
- 2010 — *A Short Film about War*. MyWar, FACT Liverpool & Touring.
- 2009 — *A Short Film about War*, Inspace, Edinburgh.

### screenings

- 2011 — *A short film about War*, Rencontres Internationales, Centre Pompidou & Gaîté Lyrique, Paris.
- 2011 — *A short film about War*, Rooftop films, New York.
- 2011 — *A Short Film about War*, Rotterdam International Film Festival, Netherlands.
- 2009 — *A Short Film about War*, Centre for Contemporary Art, Glasgow.

## Biography

## Thomson & Craighead and Steve Rushton

Thomson & Craighead make artworks and installations for galleries, both online and sometimes outdoors. Much of their recent work looks at live networks like the web and at how they are changing the way we all understand the world around us. The duo have exhibited their work extensively at galleries and film festivals, and have designed projects for site-specific commissions in the UK and internationally. Venues include: the British Film Institute, London; SPACE, London; FACT, Liverpool; DCA Dundee Contemporary Arts; H-I-C-A Highland Institute of Contemporary Art, Dalcrombie, Scotland; bitforms, New York; New Museum, New York; and the Berkeley Art Museum, California. Their work is represented in public collections such as the Victoria & Albert Museum, National Media Museum, Harris Museum, Museum of London, Arts Council Collection and British Council Collection.

# John Thomson

Born in 1969 in London, UK. He lives and works in London, UK, and currently lectures at the Slade School of Fine Art, University College, London.

# Alison Craighead

Born in 1971 in Aberdeen, Scotland. She lives and works in London, UK.

Alison Craighead studied at the Duncan of Jordanstone College of Art in Dundee. She is a senior researcher at the University of Westminster and lectures in Fine Art at Goldsmiths University.

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# Steve Rushton

Steve Rushton is writer and editor based in Rotterdam, The Netherlands. A compilation of his texts, *Masters of Reality* was published by Sternberg Press in 2012.

## Description

*A Short Film about War* is a diptych that crudely analyses the origin and the assimilation of images and information circulating on the worldwide web.

*A Short Film about War* is a narrative documentary artwork made entirely from information found on the worldwide web. The film takes viewers around the world to a variety of war zones, as seen through the collective eyes of the online photo-sharing community Flickr, and as witnessed by a variety of existing military and civilian bloggers. As the ostensibly documentary 'film' plays itself out, a second screen logs the provenance of images, blog fragments and the GPS locations of each element comprising the work, so that the same information is simultaneously communicated to the viewer in two parallel formats - on the one hand as a dramatised reportage and, on the other hand, as a text log. In offering this tautology, Thomson & Craighead attempt to explore and reveal the way in which information changes as it is gathered, edited and then mediated through networked communication technologies or broadcasting media, and how this changes and distorts meaning - especially for (the generally wealthy minority of) the world's users of high-speed broadband networks, who have become used to the treacherously persuasive, panoptic view that Google Earth (and the worldwide web) appears to give us. T&C



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