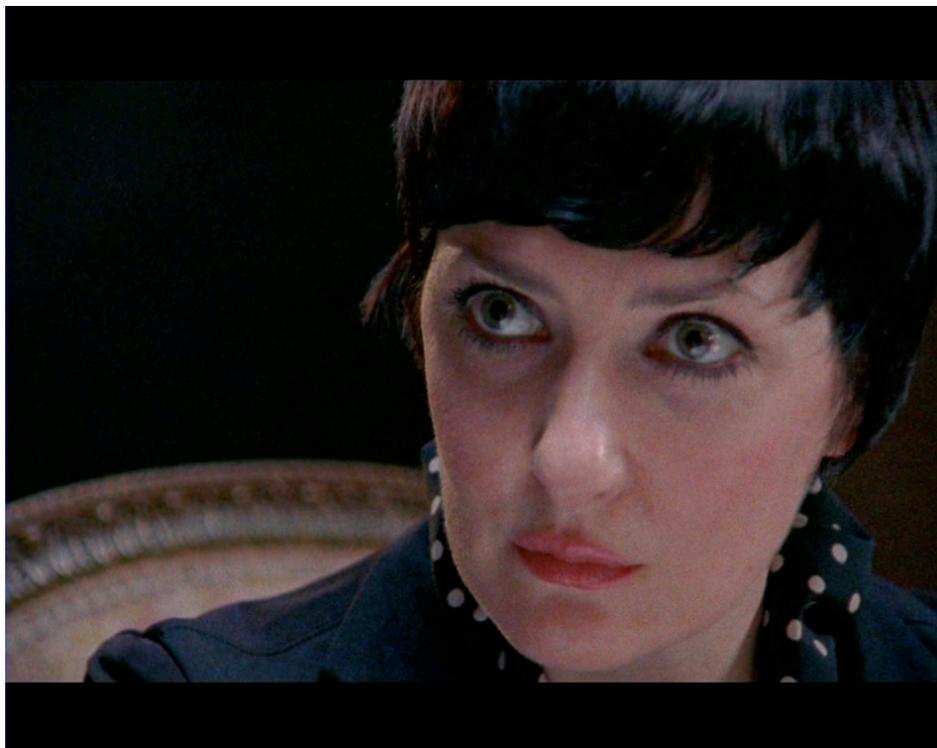


Red Light

Redmond Entwistle



Red Light, a newly commissioned project by Redmond Entwistle, reflects on the indeterminate space that Belfast finds itself - in between the unfinished work of the peace-process, and the phantom promises of the market economy. The project brings together a gallery installation and three short films shown in cinemas around the city. Twelve previously unpublished photographs from Belfast Exposed's archive are displayed in the main exhibition space at Belfast Exposed and integrated in a sound and light installation feeding live sound into the gallery from Belfast's city centre. The images selected were taken in the early to mid-1990s and are photographs of large crowds, both Nationalist and Unionist, outside Belfast's City Hall listening to speeches.

These photographs are now over a decade old and yet for many in Belfast it seems as if the city is still in a state of suspension. Post-conflict, the centre of town has developed as a neutral space through business-led regeneration, but the overwhelming sense is of a space for consumption, and possibly of employment, rather than a civic or communal space where a new polity (body politic) might be established. While the exhibition at Belfast Exposed reflects on the recent transformation of Belfast's city centre, three short films shown on rotation at Queen's Film Theatre, the Strand and Moviehouse Yorkgate anticipate some of the prospects and perils of the near future. Each film is a piece of a puzzle of which the three films form a whole. Taking their titles from classic mid-20th century novels of Belfast life, the films are at once a description of a film to be made, a conversation between characters in a love triangle, and a portrait of a city attempting to refashion itself for entry into a global economy. The films draw on original interviews with professionals from the film and IT industry in Belfast, two key industries through which Belfast hopes to attract international investment and establish a position within a pecking order of service economies, knowledge economies and creative industries. Shown before feature films, most of which will be North American, the films hint at the promise and thwarted desires of mobility and economic participation at an international level that characterize the new economy.

Red Light has been curated by Monica Nunez.

