

Tessa Giblin about *Obstructions in Redrawing the Boundaries, Free Space for Subjective Response: The Site of Free Space*.

“By framing the sites from above, all attention is drawn to the array of forms below. Within a congested field of vision, small, indeterminate figures emerge out of a tangled mess of forms, arresting the eyes and demanding attention for the micro-figure in a complex landscape. Taking a step closer to the subjects of the film –the natural inhabitants and users of civic space- the individual journeys are followed as figures make their slow and canny way across the contested space, following improvised paths of those gone before. These singular bodies map routes of navigation that succinctly fall in place in relation to cars, which in turn co-exist next to trams; these longer, snaking figures, which enter the frame, span the frame and then exit the frame, also seem to exist in the future, the present and the past. The singular figure enjoys none of these placeholders in space. Watching a coated figure pushing a buggy over mounds, around tight corners, and through obstructed territories with determination, is a poignant reminder of how naturally we become accustomed to, and accepting of, the constructions that are placed in our way. The flux and reorganization of the movement of people has been orchestrated, but signs of innovation and self-organization repeatedly emerge, desire lines are made in the most pragmatic of fashions, being the quickest and most convenient way to get between here, and there. The formal decisions made in the film give the most insight into the practice of the artists: the strategy of the autonomous individual is set within the frame of the context, meaning that their dialogue with space is informed by, and constructed against, the platform they are set within.”