

Communique No.2

The Reversing Machine as Creative DNA Mill

It may be worth emphasising that the Reversing machine arises from an unusually cross-generational collaboration at a number of levels.

Simon Lewandowski was born in 1952, Sam Belinfante in 1983. They met when Belinfante was a student at the School of Fine Art at the University of Leeds where Lewandowski was teaching. Nevertheless this is very much a partnership of equals. In the work both artists reference personal enthusiasms for the historical avant-gardes and technologies of earlier generations than their own - explored in previous, separate works.

As well as working with pre-cinematic technologies of vision and movement, Lewandowski has more recently referenced the Tony Conrad's "Flicker" films and the Burroughs/Gysin Dream Machine, works using the direct stimulation of the viewer's brain to induce intensely subjective perceptual effects. Though an "early adopter" of digital and electronic media in his practice, Lewandowski has incorporated the use of analogue and mechanical technologies (often in elaborately "obsolete" forms) into a poetic, experimental visual language.

Belinfante has made curatorial and performative reassessments of Fluxus, Cage and the post Cagean avant-garde in a practice that moves between music and visual art; he has also worked intensively with the spatial and temporal loop as both device and metaphor.

Thus, the Reversing Machine can be seen as a *History Machine* (if such a thing can be imagined to exist) linking two generations of artists with their antecedents through a conceptual and intellectual lineage. Its turning shafts generate counterfactual re-alignments of past and contemporary avant-gardes as it grinds away relentlessly at the fabric of Time.