

Yuck 'n Yum

Summer 2011

Anna Orton · Catrin Jeans · Robbie Porter · Katie Govier
Dagmar Vyhnalkova · Scott Duncan · Ben Robinson
Alexandra Ross and Alex Tobin · Ben Evans · Matt Swan
Pierre Allain · Claudia Forsbrey · Erik Smith
Jonathan Kelham · Erika Stevenson · Helen Flanagan

Yuck 'n Yum are:
Andrew Maclean, Gayle Meikle, Ben Robinson, Alexandra Ross & Alex Tobin
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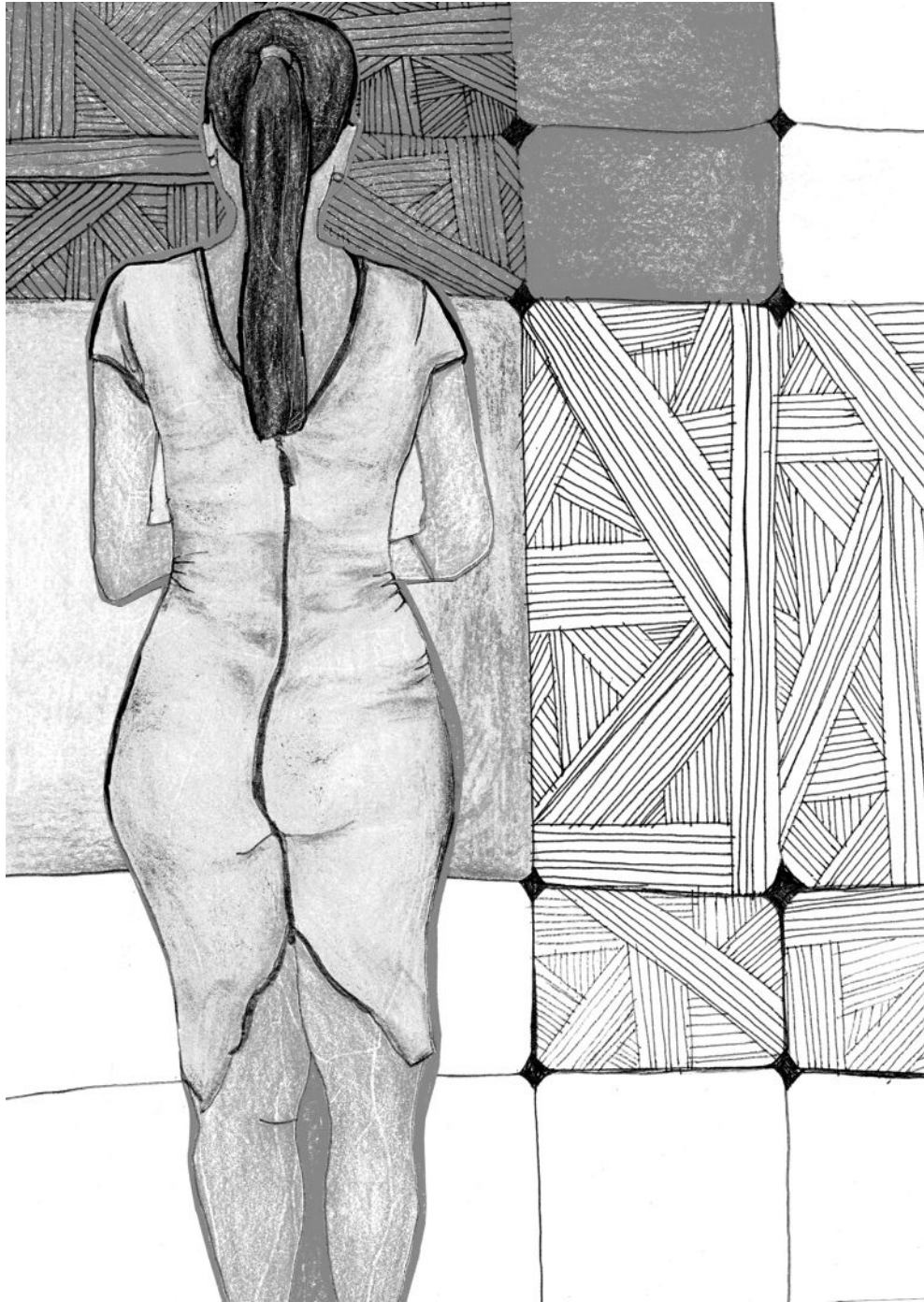
Yuck 'n Yum

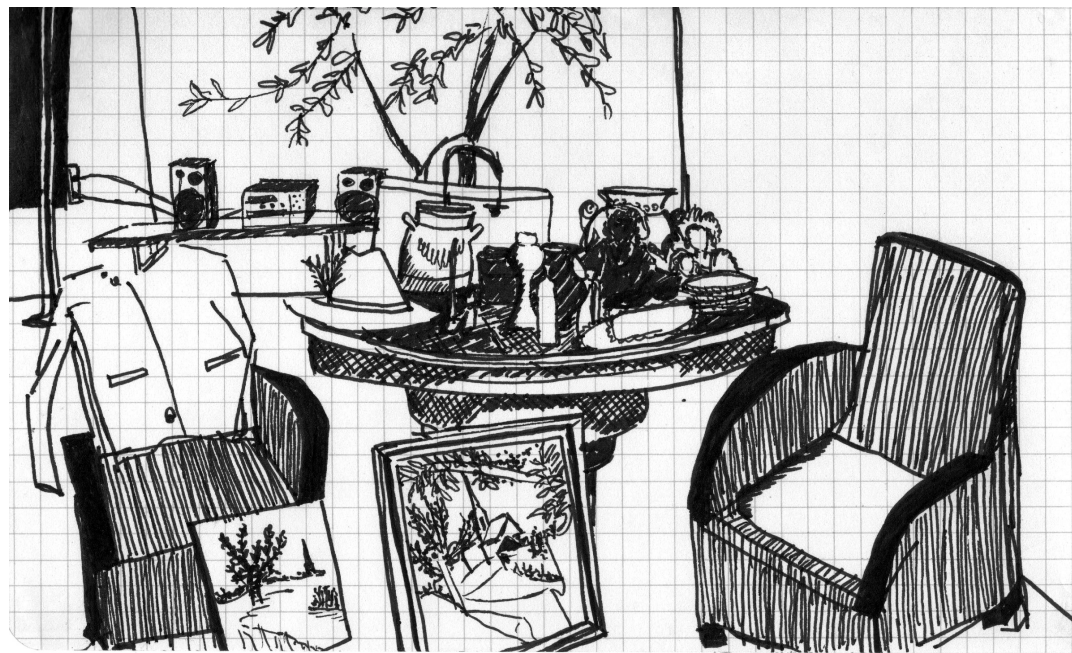
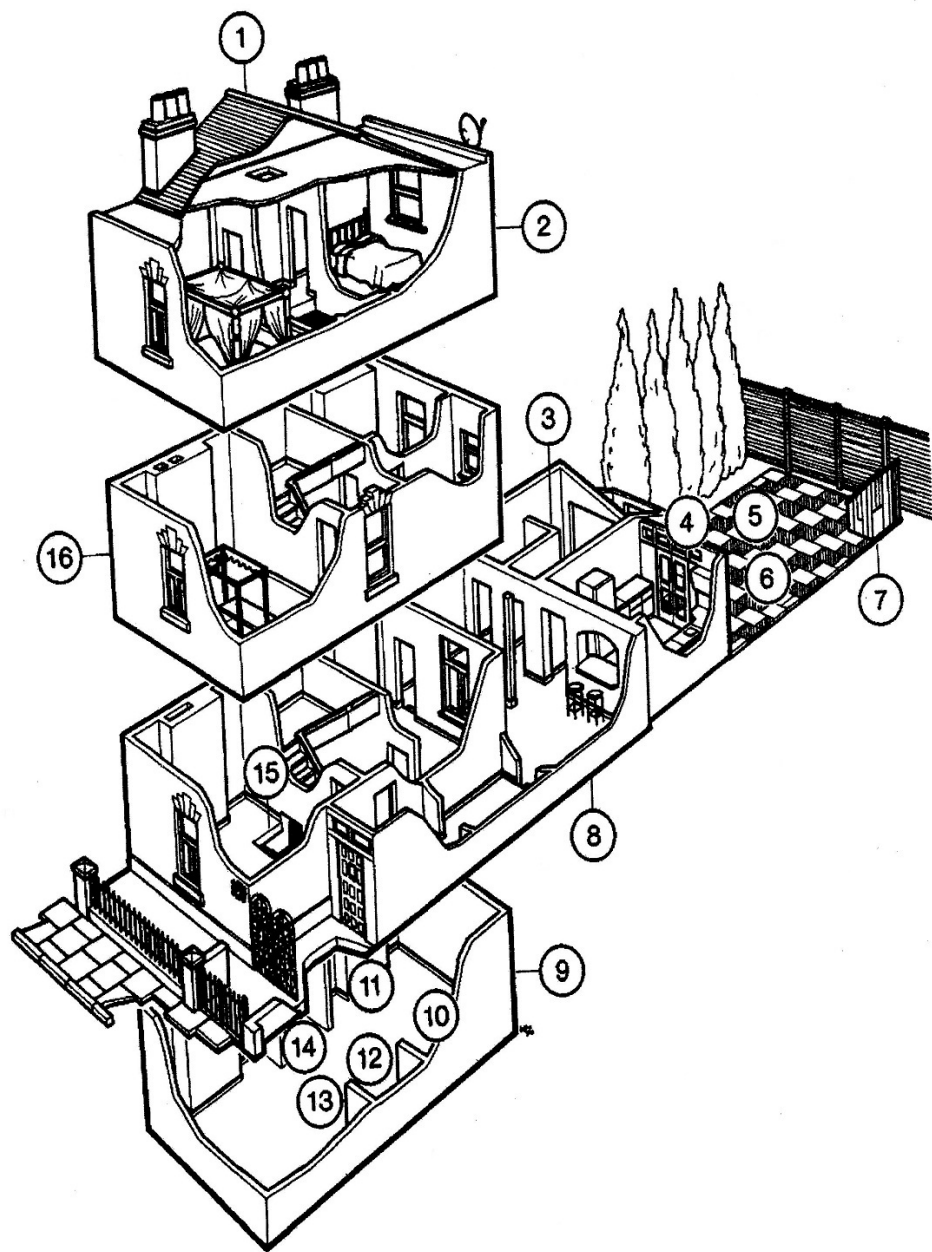
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Cover by Ross Hamilton Frew









Key

1. The attic, where Fred and Rose stored boxes of pornographic photographs and correspondence.
2. Fred and Rose's bedroom.
3. The remains of Lynda Gough were buried here in 1973, in an old inspection pit under the bathroom floor. These remains were discovered on the evening of Monday 7 March 1994, the eighth set to be found.
4. The remains of Alison Chambers were buried here in 1979, in the garden, near the bathroom wall. Alison's remains were the second set to be found, at 5:20 P.M. on Monday 28 February.
5. The remains of Heather West, the first to be discovered at Cromwell Street, were buried here in 1987, near the fir trees halfway down the garden. They were found during the afternoon of Saturday 26 February.
6. The remains of Shirley Robinson, and her unborn child, were buried here in 1978, near the back door of the house. These remains were the third set to be uncovered, at about 9 P.M. on Monday 28 February.
7. The Wendy house.
8. The breakfast bar and children's living area.
9. The cellar.
10. The remains of Carol Ann Cooper were buried here in 1973, beneath the cellar floor on the right-hand side. Carol's remains were the ninth and last set found in 25 Cromwell Street, at 7:10 P.M. on Tuesday 8 March.
11. The remains of Juanita Mott were buried here in 1975, beneath the cellar floor in an alcove by the wall, where a staircase had once been. Her remains were the seventh set to be found, at around midday on Sunday 6 March.
12. The remains of Lucy Partington were buried here in 1974, in the 'nursery alcove' of the cellar. Lucy's remains were found early on Sunday 6 March, the sixth set to be discovered.
13. The remains of Thérèse Siegenthaler were buried here in 1974, beneath the cellar floor, and were later covered over with a false chimney breast. They were the fourth set to be found, just before lunch on Saturday 5 March.
14. The remains of Shirley Hubbard were buried here in 1974, in the 'Marilyn Monroe' area of the cellar. Shirley's remains were the fifth set to be discovered, just before 3 P.M. on Saturday 5 March.
15. Trap door to cellar.
16. The Black Magic bar.

A Report to our Funders

An email exchange between Yuck 'n Yum's Alexandra Ross and Alex Tobin in the wake of their 24-hour sponsored viewing of Christian Marclay's *The Clock* in the CCA, Glasgow as part of the British Art Show.



AR After recovering from self-induced delirium I am now almost fully acclimatised to daylight and interacting with others. Since we embarked upon our 24-hour sponsored watching of Christian Marclay's *The Clock* in order to raise funds for Yuck 'n Yum's 2011 programme of events, it seems appropriate, if not essential, to give a report to our funders. So what do you think they want to know?

AT It takes a long time to recover, doesn't it! When I went to bed last night, my brain was still locked in endurance-mode, and was very reluctant to let me shut my eyes. I think if I were paying someone to watch *The Clock*, I'd most probably ask: "What films were in it?"

In fact, I hope someone is wondering this, because today I took some time to try and write down as many films as I could still remember. In no particular order: *Silence of the Lambs*, *Beetlejuice*, *The Fly*, *The Pit and the Pendulum*, *Ed Wood*, *A Nightmare on Elm St*, *The Evil Dead*, *Spellbound*, *Rope*, *Rear Window*, *Pan's Labyrinth*, *Back to the Future*, *Back to the Future II*, *Back to the Future III*, *Goldeneye*, *Moonraker*, *The Man with the Golden Gun*, *Amelie*, *The Pink Panther*, *The Ladykillers*, *Knowing*, *1408*, *Zoolander*, *The Big Lebowski*, *Groundhog Day*, *Big Daddy*, *Gregory's Girl*, *Live and Let Die*, *Saw*, *Saw IV*, *Mary Poppins*, *The Green Mile*, *Hook*, *One Hour Photo*, *Kinsey*, *Schindler's List*, *Casino Royale*, *Die Hard III*, *Pulp fiction*, *The Time Machine*, *The Producers*, *Planes Trains and Automobiles*, *When Harry met Sally*, *A Single Man*, *Pride and Prejudice*, *Kes*, *Breakfast at Tiffany's*, *Scarface*, *The Untouchables*, *Hellboy*, *Interview with the Vampire*, *From Hell*, *Mr and Mrs Smith*, *The Others*, *National Treasure*, *Batman*, *One Flew Over the Cuckoo's Nest*, *Lost in Translation*, *Run Lola Run*, *The Terminal*, *3.10 to Yuma*, *The Machinist*, *The Number 23*, *The Mask*, *Office Space*, *Nosferatu*, *Citizen Kane*, *Little Miss Sunshine*, *Knocked Up*, *War of the Worlds*, *Vanilla Sky*, *Rain Man*, *The Wizard of Oz*, *The Good the Bad and the Ugly*, *Titanic*, *Willy Wonka and the Chocolate Factory*, *The World is Not Enough*, *Watchmen*, *The Hunchback of Notre Dame*, *Micmacs*, *The X Files*, *Beatrix Jumper*, *Hallam Foe*, *Chaplin*, *Marie Antoinette*, *Mission Impossible*, *Bruce Almighty*, *Jingle all the Way*.

Of course, these are only some that I both recognised and later remembered having recognised. The majority of the films were outside my acknowledgeably limited film-watching experience, and I will forever associate those unknown clips with Marclay's "The Clock" instead of with their original sources.

One of the staff members at the CCA asked me what I thought the best hour was, and I couldn't really remember in particular (I said perhaps around 3.30am). Did you have a favourite segment?



The chief criticism leveraged against Peanuts is that it repeated itself for the last three or four decades of its tenure. Or, worse, that it went soft. I'm of a mind that Schulz simply found what he was looking for, and the ideal of constant artistic reinvention is simply unattainable. He developed some fertile archetypal situations and tropes - the baseball game, Lucy and Schroeder at the piano, Charlie waiting for Valentines, etc., etc. - and varied them endlessly. It's harder than it looks to write 100 jokes with the same premise, and his care and concern for the characters remained infectious to the end.

Is your work a tribute created out of love?

3eanuts is very much a loving tribute to Schulz's work. I aim to clue people in to what Peanuts already does on its own, if read aright: it confronts us with life's worst and helps us to cope. To be honest, I'm torn as to whether the original punchlines merely divert our attention from the preceding misery or whether they accomplish victories over it. I guess I'd say some strips are more successful than others. 3eanuts presents the same anguish as the originals, but without any attempt at resolution; the angst itself becomes darkly humorous. This offers us a different and maybe more contemporary way of coping, involving catharsis (the characters face life on our behalf) but also irony (we know we aren't fit to face life, but we know this communally). This method suggests itself because of the "setup, setup, setup, gag" (1, 2, 3, punch) joke structure that Schulz pioneered in the visual medium. We want to feel a modicum of control over life's vicissitudes, and we feel that these are "captured" by Schulz's first three panels in important ways.

<http://3eanuts.com/>

Good Grief, Charlie Brown: Existential Despair and 3eanuts

As stated in the brief bio on his website, Daniel Leonard is a 23-year-old teacher, writer, and musician who lives in Wheaton, Illinois. He's also the man responsible for 3eanuts, a daily webcomic whose raison d'être is devastatingly simple: vintage Peanuts cartoon strips are presented without their fourth panel, and all the latent anguish is piled up without ever finding the release of a punchline. Each story just hangs there in the air, a mournful setup that leaves only a desperate ennui. Charles Schulz's characters would go on to get submerged beneath a wave of commercialism and merchandising, so it's easy to forget just how poignant many of those early strips really were. The 3eanuts re-edit has already attracted a profile on the Time website and has built up a following of thousands since launching in March this year. I emailed Leonard a few questions about his venture:

Which of the 3eanuts strips are you most proud of?

In terms of the 3eanuts strips I like best overall, it's hard not to tear up when Peppermint Patty realizes she is unlovable. The answer we have to give is that she's wrong - of course she's lovable to someone! - but we empathize with how real this idea seems to her at the time and how unbearable it can be for us to face a new day knowing we may suffer further sadness and rejection. We also know the strength we discover within ourselves to do so anyway, day after day.

Another great 3eanuts strip is Snoopy's grim typewritten list of "Things I've Learned After It was Too late" [sic]. He stops writing after entry 1: "A whole stack of memories will never equal one little hope." One cannot manufacture hope through persistence; if hope arrives, it does so on its own. This is either freeing or horrifying.

What's your attitude to the existing Peanuts strips?

Peanuts was groundbreaking in many ways. If you look closely, the kernels of successors like Calvin and Hobbes are there: Linus's extravagant snowmen and philosophical rants, Sally's defiance of scholastic authority, Snoopy's alter egos. To see the bleak core of Peanuts, look no further than the wavy-lined minimalism of the visual style.

AR Well, the passage of time was not only relevant to the content of the work itself, but also to the situation of us as viewers. My immediate thoughts on this are varied, subjective and somewhat lacking in logic. Apologies. The hardest hours: 1-2pm and 7-9am. Hours when I thought I would give up: 12noon until 1am! The first 13 hours were certainly the hardest for me. Things that kept me going: when the cinema space was nearly empty between 4 and 7am. With hindsight, I think this was because in some skewed way I felt that I had won. Perhaps a last man standing competition. Most emotional moment: when the CCA staff asked for a round of applause for our having completed the 24 hours. Another question sponsors have been asking me since my return to Dundee is, 'would you do it again?' This question could be viewed in another way - was this a viable method to fund-raise for Yuck 'n Yum project programming, and are there other possibilities to use this as an alternative to existing and diminishing funding for the arts? Bearing in mind, that despite *The Clock* being thoroughly engaging, there were torturous elements to this as an endurance exercise.

AT I think it can only be done once. It was an extraordinary experience that seems to have altered the plumbing in my brain: it has absolutely changed the way I think about film, and, in a wider context, about narrative and fiction. When you witness a character being told to wait outside a courtroom for three hours, and then you revisit that scene three very real hours later, you feel yourself shrinking down to the size of these wee characters that exist for our entertainment within the bounds of movies. Or perhaps the characters are growing into real people and their situation is taking on a quality of actual life. The normal editing process works as a buffer between viewers and the discomfiting situations characters are subjected to in the course of a standard action movie. The man locked in a cellar with a ticking bomb, for example: *The Clock*'s real-time narrative revisited him over several hours, whereas in the original context, I can't imagine us witnessing more than a few minutes of his suffering. Tortuous is the word!

AR I entirely agree. The potentiality of a never fulfilling narrative pulled me through the 24 hours at a surprisingly vigorous pace. That is of course said with a nod to the limitations of hindsight - I now feel caught someway between a *Marclay* groupie and a film buff. I think I prefer the former. Maybe I will give him a call now!

