

Undead Sun

Jane & Louise Wilson



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Installation view: *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017

STATEMENT

Undead Sun (2014) was a film installation artwork developed by the artists Jane and Louise Wilson and presented within a specially constructed architectural setting at the Imperial War Museum in London. Commissioned to mark the centenary of the start of the First World War, *Undead Sun* developed from the artists' research in the archives of the Imperial War Museum, the Farnborough Air Sciences Trust Museum and the Wellcome Collection. Archival materials discovered by the artists and woven into the film reveal individual human histories behind the war and its technological advances, not previously studied or made public.

The work explores the notions of observation and concealment, looking at developments in aerial photography and camouflage during the War. The film's sequences were based on archive photographs, artefacts, diary entries and personal testimonies. These materials are presented alongside re-enactments of moments in the War based on the records of these contemporary witnesses. In writing the film's script, the artists collaborated with modern-day writers

Tom McCarthy and Hanna Rose Shell, bringing their work into dialogue with archival material.

Undead Sun blends sequences of animation, historical photography and staged scenes to explore human experiences of war. In considering the relationship between warfare and technological progress, the artwork emphasizes the evolving surveillance programme of the War as a precursor to current day drone technology. The artists' use of contemporary documentary material brings to light the subjective experience of warfare, and how this has shaped our present-day environment increasingly mediated by photography and film, which developed from early surveillance technology.

Undead Sun was commissioned by Film and Video Umbrella for the Imperial War Museum. The work has been further disseminated through exhibitions at Middlesbrough and Wolverhampton and at film festivals internationally.

OUTPUTS

1. Video installation artwork: *Undead Sun* (2014) Video Installation, gauze cube, gauze wall elements and vertical gauze fins.

To view the full film element of the work online,
please use this link: <https://vimeo.com/108361765>
(Password: undead)

Filmmaker: Louise Wilson, Jane Wilson

Year: 2014

Medium: DCP

Length: 12mins 39secs

Language: English

Producer: Ohna Falby

Distribution: Film & Video Umbrella

<https://www.fvu.co.uk/projects/undead-sun>

Writer: Louise Wilson, Jane Wilson

Cinematography: Martin Testar

Editor: Daniel Goddard

Production Design: Nicholas Mortimer

Sound Design: Barnaby Templar

Music: Barnaby Templar

1. Exhibitions

The output was disseminated through three exhibitions:

Jane and Louise Wilson – *Undead Sun* at the Imperial War Museum, 15 October 2014 – 11 January 2015.

Jane and Louise Wilson – *Undead Sun: We Put the World Before You* at Middlesbrough Institute of Modern Art, 1 October 2016 - 22 January 2017 (click here for details).

Jane and Louise Wilson: *Undead Sun* at Wolverhampton Art Gallery, 27 October 2018 - 20 January 2019 (click here for details).

It was selected for the Rotterdam Film Festival in January 2015, where it received its cinema premiere.

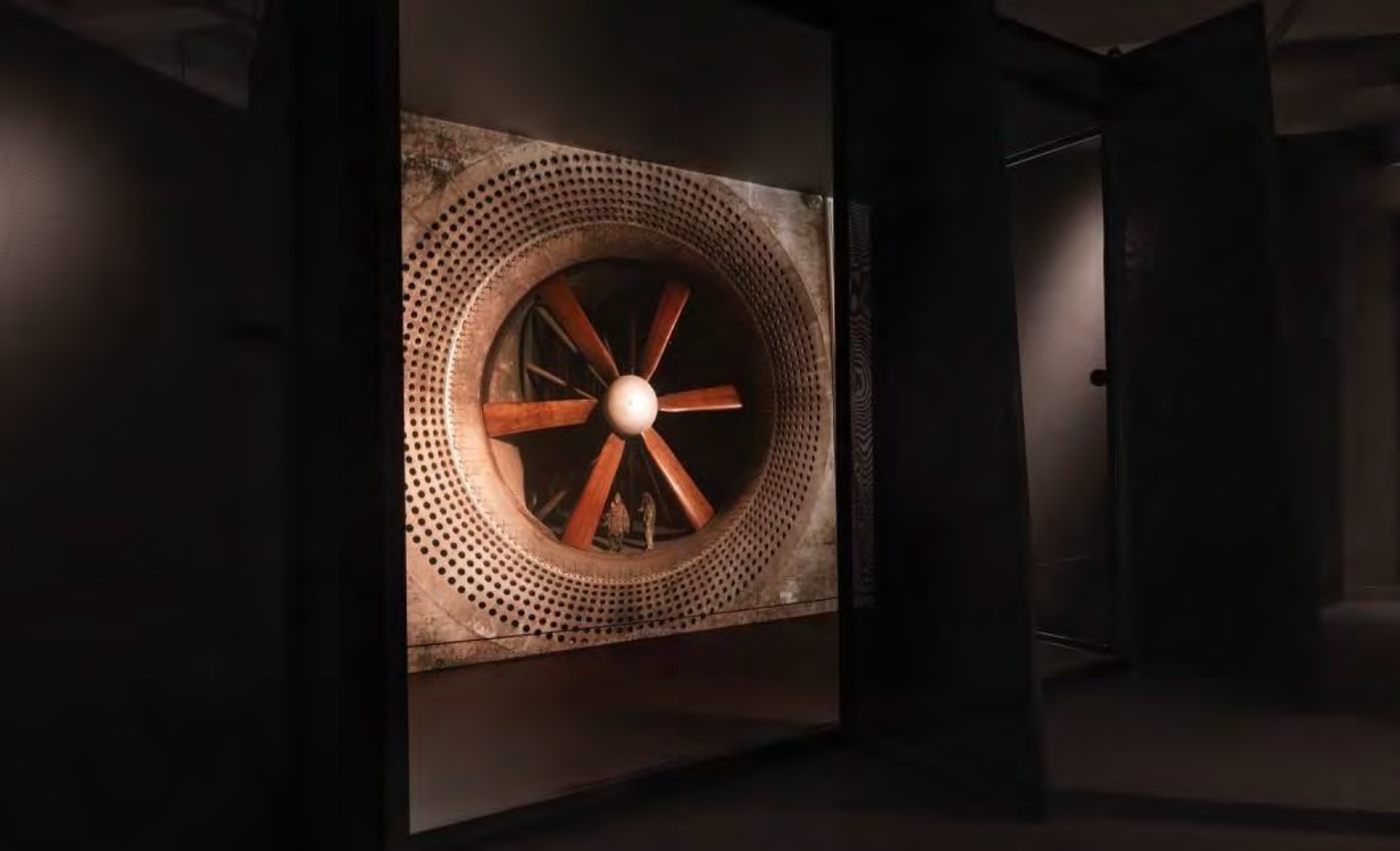
The following contextual information presents images and text outlining the research background, process, delivery and dissemination of the project.

Much of the imagery in *Undead Sun* was inspired by the visual culture of the First World War.

The artists explored this visual culture through archival research, which formed the basis for the uneasy, dream-like sequences acted out in the film against the ominous backdrop of a giant wind tunnel. These staged vignettes offer glimpses of individual, human-scale dramas, as well as intimations of the darker side of the society of the time.

The film concludes by referencing a contemporary account of an unnamed conscientious objector, stripping naked and shredding the uniform that he had been forced to wear.

Alluding to the threat of personal vulnerability and exposure from an aerial perspective, *Undead Sun* investigates ideas of vision, viewpoints and the visible within the context of the brooding and violent atmosphere of the First World War.



Installation view: *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017



Installation view: *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017

Private Clifford Lane

1st Battalion, Hertfordshire Regiment

I can remember that one of my comrades got wounded and this induced in me a sense of desolation which would normally only come if you lost a very close family – a member of your family really, that sort of feeling, for quite a time, you felt absolutely, completely desolate. There is that feeling of comradeship which can't be understood by anybody unless they were actually in the front line in the War. It was the sort of trust between men that rarely occurs.

Sergeant C. Lippett

1/8th Battalion, Queen's Royal West Surrey Regiment

The men in the line tended to despise conscientious objectors, but it was not until I was appointed regimental policeman that I came in contact with them.

There were, of course, different varieties of conscientious objectors – there were the political ones, the religious ones, and those who just didn't want to bother. But it was not until I had actual contact with them that I could see that there was something at the back of this thing, that neither I or anyone else around me had realised.

One morning it was my job to go into the cell where these people were put prior to their appearance before the commanding officer, and this fellow had scrawled across his cell wall, which was whitewashed, a slogan which I now know well. 'Workers of the world unite, you have nothing to lose but your chains.'

I wondered what it meant and I asked the fellow all about it. He proceeded to explain, and I think that was the start of my political education. But the thing I must emphasise is the treatment we were forced to mete out to these poor blighters because they thought as they did. I remember one man in particular, who absolutely refused to have anything to do with the Army at all, and refused to put on khaki.

Well, we were instructed to take measures to remedy this state of affairs, which included taking him to the baths, stripping him and forcing a suit of khaki on him. We took him to the open compound, and as

SHORTLY AFTER K. H. H. 2011
1915
HANGING IT ON BARBED WIRE.

it was very cold at night we thought he would be forced to wear this khaki to keep himself warm, but he had other ideas. During the night he stripped himself of this khaki and shredded the whole of the suit up and hung it around the barbed wire, and that man walked about all night long without a shred of clothing on him. That was the type of treatment we had to mete out, and I am bitterly ashamed that I was forced to take part in it.

Another fellow I well remember, a great big strapping fellow with a black beard, and we had the lousy job of taking this beard off this man, and I shall never forget now his eyes as he looked at us, to think that we fellow men were doing this to him. We had to do it, I suppose that was our excuse. But ever since then I've admired these men intensely. I would take off my hat to them any time, because I realise that what they did in defying the British military might – and they defied it in every way possible – they had far more guts than we did who were doing these things to them.

Kitty Eckersley

When I found out I was pregnant I went to see them at the leather-works and they said they would find me some light work. So I had a very nice job and worked there until I was seven months pregnant.

And then I'd just given up work on the Friday night when I received the letter on the Monday morning. I had gone to bed on the Friday as usual – I didn't go out very much because I had a very bad time during my pregnancy – the only thing that I could keep in my stomach was carrots. They were very cheap so I had two pounds of carrots every day, it was the only thing I could eat. I was very thin at the time.

Anyway my mother in the meantime had got a little job picking strawberries at a jam factory, and so there was only me in the house. Well, mother had gone to the jam factory and she'd left me in bed. But I heard the postman come and I knew that it would be a letter for me. So I ran down in my nightdress and opened the door, snatched the letter off him and ran in and shut the door again. And I opened the letter and I saw it was from his sergeant. It just said, 'Dear Mrs Morton, I'm very sorry to tell you of the death of your husband.' Well, that was as far

Source images from the Imperial War Museum's (IWM) archives in London and Duxford, featured as stills in *Undead Sun*. The film concludes by referencing a First World War account of an unnamed conscientious objector, stripping naked and shredding the uniform that he had been forced to wear.

Undead Sun combines modern animation methods, historical photography, staged scenes and 'enacted vignettes' to underscore the paradoxical relationship between warfare and technological progress.

Animation is used to visualize the connection between the evolving surveillance program of the First World War and as a precursor to modern-day drone technology.

Throughout the development of the work, the artists felt it was important to stay faithful to contemporary archive images and material from the period of the War (sourced at the archives of the Imperial War Museum, Wellcome Trust and Farnborough Air Sciences Museum).

Arising from these investigations, the artists also explored technology and architecture, particularly relating to wind tunnels and wind flow technology. This is incorporated in both the film and its accompanying wall installation elements.

Likewise, the focus in the final sequence of the film – on an actor portraying a conscientious objector – goes beyond the archive materials to reflect more widely on present-day

conscientious objection and protest. It points in particular to the recent example of a group of US veterans of the Iraq War who in 2003 shredded their own uniforms in a form of cathartic ritual.

The absence of a voiceover in this last sequence leaves the reflection on the subject matter open to the audience's interpretation.



Installation view: *Undead Sun*, Imperial War Museum, 15 October 2014 – 11 January 2015

To highlight the hidden and the concealed, the film was presented within a specially constructed architectural setting, in which the viewer's own lines of sight are directed – and partially obstructed – by screens of gauze.



Film still from *Undead Sun*, 2014



Installation view: *Undead Sun*, Imperial War Museum, 15 October 2014 – 11 January 2015

This hand-drawn animation, featured in the film, recreates an earlier existing animation describing wind flows that we found in the FAST (Farnborough Air Sciences Trust) archive, based in Farnborough, where we made further research for *Undead Sun*.

“Through a multi-faceted engagement with the archive — including re-enactments, found photographs and motion picture footage, and on-location shooting — *Undead Sun* unfolds this double perspective, assembling a constellation of camouflage techniques, decoys, and test patterns, all bound to early aviation research.

Notably, the Wilsons refrain from offering the spectacle of the aerial view itself, denying a perspective that might suggest mastery, possession, or the taking of the world as target.

Indeed, *Undead Sun* indirectly gestures to the violence latent in such a position, whether in appearance of an aerial camera shaped like a gun (found by the artists in the archives of the Imperial War Museum), or in the recurrent use of the test patterns, which speak to a process of abstraction by which bodies and buildings cease to be apprehended as such, appearing instead only as so many specks, so many coordinates.”

Erika Balsom, film historian, reflection/insight on *Undead Sun*

The above text was published for a screening and talk at Regent Street Cinema by Film and Video Umbrella and the University of Westminster’s Centre for Research in Art and Media (CREAM). At this event Jane and Louise Wilson discussed *Undead Sun* with film theorists Esther Lesley (professor of Political Aesthetics, Birkbeck), Erika Balsom (senior lecturer in Film Studies at King’s College) and curator George Vasey.

Further details and a link to the video of this event can be found on Slide 30, ‘Research and impact’.



Many sequences in *Undead Sun* were based on the artists' research in the IWM archives in London and in Duxford, and the FAST museum archives of wind flow research at Farnborough air base.

This image is of a film still and installation view of a hand-drawn animation in the film *Undead Sun*. The animation recreated an earlier existing animation technique used to illustrate wind flows. The artists found the animation reference during their research in the FAST archive.

Installation view: *Undead Sun*, Imperial War Museum, 15 October 2014 – 11 January 2015



***Undead Sun* explores perspectives on visibility, technology, camouflage and the reconstruction of narratives surrounding the conflict.**

The image on the left is a photograph from the IWM archive. It dates from the First World War and shows a tarpaulin in the landscape crudely painted to look like rail tracks from above and at a distance. The aim was to confuse enemy



aircraft flying above into believing they were real, and is an early example of the military countermeasures developed specifically to counteract air warfare.

The image on the right is a reconstruction of the earlier photograph that the artists staged in a field near Farnborough and which features in *Undead Sun*. The sequence can also be found in the storyboard / shot list the film, in the appendix.

Artefacts and images from archival research appear throughout *Undead Sun*. The artists' research process involved a focussed period of research and discovery in several key archives relating to the First World War, including the Imperial War Museum.

The next two slides present examples of the artists' engagement with this archival material, and the ways in which historical images invite the viewer to reflect on their contemporary resonances.

The concept of surveillance recurs throughout the Wilsons' film installation works; the discovery of an early surveillance camera in the Imperial War Museum prompted the artists to draw a parallel with the development of modern-day drone technology. The artefact becomes a touchstone image in *Undead Sun*, as the artists' research focusses on previously unexplored links with the development of 'drone' cameras in the early 21st century.

Animation techniques were also used to revisit and reframe archival source material. Hand-drawn animations arising from the artists' wind tunnel research at Farnborough Airfield

are overlaid with footage recreating dummy railway tracks laid on the ground to fool surveillance planes. The use of animation in this way draws distinct visual parallels between the marks made on land and in the air, in environments real and imagined (see slide 16, above).

Further examples of the artists' archival discoveries and their use in *Undead Sun* are provided in the Appendix.

The aerial camera (images to right) found in the IWM collection was included in *Undead Sun*. Its surprising design – handheld and shaped like a gun with a trigger system – invited the artists to consider the camera as a weapon.

This artefact was a key influence for *Undead Sun*. The relationship between war and technological advancement was of particular interest to the artists, and this piece is a manifestation of such developments: in aerial photography.

Handheld cameras were developed to be portable and light enough to be held from the window of a moving aircraft, to take essential reconnaissance images over enemy lines.

This handheld camera operates with a gun trigger shutter release system. As an object, it uncannily embodies its function as a weapon of sorts – a surveillance weapon.

(Please refer to the short film *Parallel Lives* on the IWM website, for further information – Link on Slide 30, below.)

Top: Installation view, *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017.

Bottom: Source images featured in *Undead Sun*, from the Imperial War Archive.





This image shows one of the hand-drawn animations featured in *Undead Sun*. The animation is a digital recreation of an animation made by the Shell Oil Company in the 1940s.

The animated sequence illustrates the impact of wind flow resistance on an aeroplane's wing, and was discovered by the artists during their research in the FAST aArchive.

The artists worked with animators to interpret and recreate these sequences – the original animation remaining in the copyright of Shell.

Installation view: *Undead Sun*, Imperial War Museum, 15 October 2014 – 11 January 2015

An aim of the artists in developing *Undead Sun* was to realize an art installation where audiences could encounter historical interpretation, commemoration, and an historical moment in time in a new way.

It was crucial that authentic voice recordings and written accounts from individuals who were alive during the First World War were used in the work, to allow audiences to experience the conflict through these first-hand accounts. In this way the exhibition was conceived as being both *hosted* at the Imperial War Museum, but also responding to the museum as an institution and archive, and reflecting on its role in commemorating war and combatants.

The artists were conscious of their ethical responsibility in studying and making use of first-hand accounts, and deliberately sought to collaborate with specialists to help them understand the archival material and put it in a broader historical context. These specialists included: Professor Stephen Badsey (University of Wolverhampton); Sara Bevan (Curator of Art at IWM); Kathleen Palmer (Head of Art at IWM); and Diane Lees (Director-General of IWM).

Undead Sun marked the point of departure for the artists on an ambitious body of work over several years, from 2014 to 2019. Developing a modus operandi they previously adopted for their suite of works connected to the Chernobyl nuclear disaster, the artists used the research process for *Undead Sun* to begin further exploration of the First World War and its contemporary resonances.

For the Chernobyl project (2012-13), the Wilsons made new work for each gallery exhibition on a three-venue tour. This meant that each exhibition was distinct, but equally importantly, allowed the artists to research the subject in greater depth, and develop their response to the material through the exhibition making process.

The artists were keen to use the opportunity of an exhibition tour for this new body of work connected to the First World War to begin a vein of research that might develop into new projects and formats as it tours.

For the iterations of the project following its premiere at Imperial War Museum – at Middlesbrough in 2016 and Wolverhampton in 2017 – *Undead Sun* acted as a starting point for a wider consideration of processes and phenomena set in motion during the First World War that resonate today. For example, the threat of chemical warfare, and the continuing fallout from the new maps of the Middle East that were drawn up at that time.

Early in the development of the project, Jane and Louise Wilson explored collaborating with the novelist Tom McCarthy. McCarthy had previously collaborated with the artist Omer Fast, on his feature film *Remainder* (2015), which was based upon McCarthy's 2007 novel of the same name.

The artists initially discussed commissioning a new text by McCarthy as the basis for a scripted narration or voiceover for *Undead Sun*. Through these discussions, it transpired that McCarthy himself had extensively researched the IWM archives for his novel *C* (2010). The overlap between McCarthy's and the artists' research into the first-hand accounts of First World War veterans and civilians prompted the Wilsons to consider using writing from McCarthy's novel. *C* looks at air warfare and surveillance countermeasures that had been developed during the War, and that were represented in the IWM archive.

Accordingly, for *Undead Sun*, the Wilsons employed descriptions used by McCarthy's character Serge Carrefax (based on archival testimony of a radio operator for reconnaissance planes). This account, of the footage of wind flows and of film moving through the aerial reconnaissance camera body, enabled a valuable comparison with the Wilsons' own research in both the IWM and the FAST Museum archives. Given the artists' fascination with the wind tunnel research programme, McCarthy's literary account gives voice to another aspect of aviation in the First World War.

The artists used McCarthy's *C* as the basis for a voiceover script for the film.

The artists wrote and directed a series of vignettes for *Undead Sun*, using them as a device to create short impressionistic scenes, each focussing on one moment in a character's development.











The source interviews for the vignettes were recorded in the 1960s with surviving First World War soldiers and pilots who had fought in the trenches, in air warfare, or served alongside female factory and munitions workers. The source material also included early accounts from dentists and surgeons on their pioneering efforts to develop reconstructive plastic surgery in the treatment of facial injuries incurred during trench warfare.

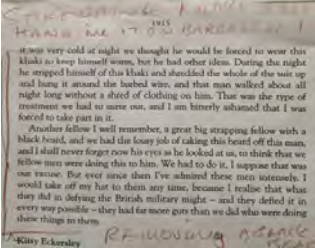

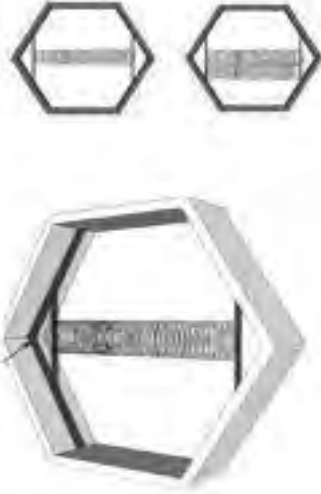

The vignettes in *Undead Sun* are intended to create a trenchant impression about a character, idea, setting or object. The vignette device was used instead of similar characterization methods in film, such as 'flashbacks', which tend to be used to explore the experience of time. Vignettes were deemed the most appropriate way to represent



interviews and written first-hand accounts by people during the War that the artists sourced in archives.





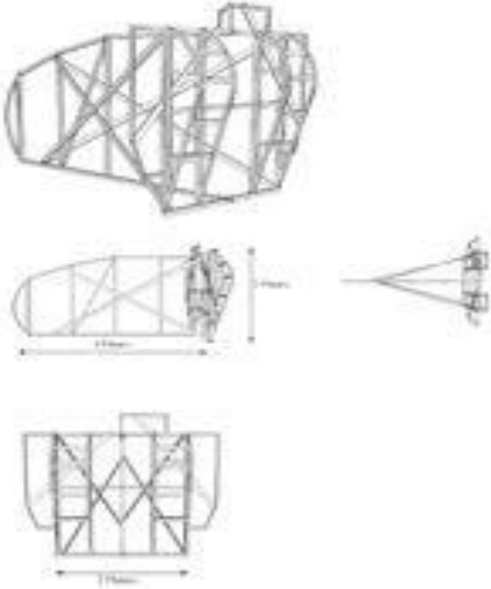





These interviews were also referenced in the film and online, on the IWM archive website, directing viewers to the repository.


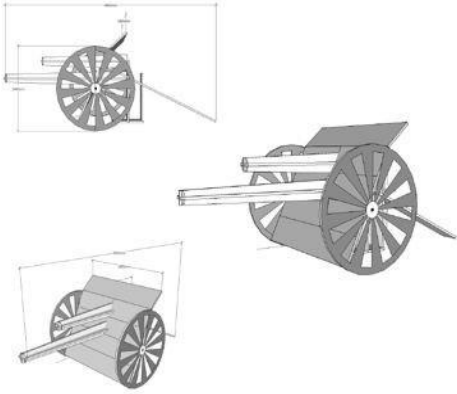

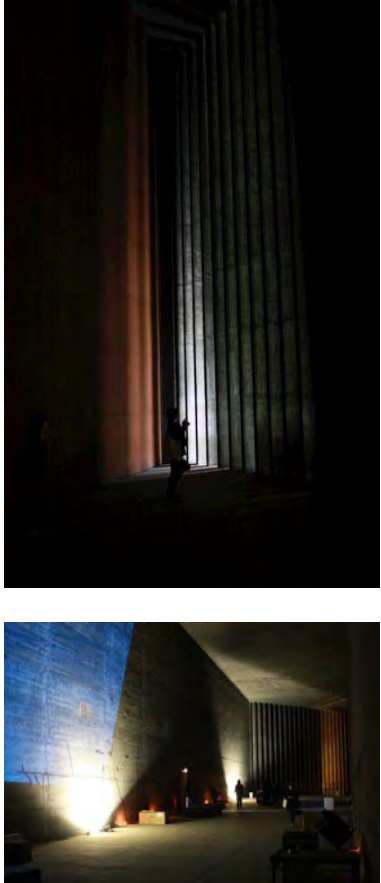
Undead Shoot Chart


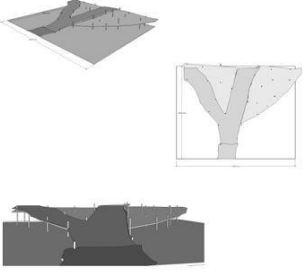
Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>1. Women making camouflage</p>	 	<p>various inc 2D people & nets and step ladders & maybe props from 3rd warehouse depending on findings.</p> <p>Hanging camouflage nets and sniper carcass</p>   <p>From the Imperial War Museum, Duxford</p>   <p>Decoy Heads</p>  	<p>3 x Women TBC students: Apoa + Natalie</p> <p>+ extra (Student / French?)</p> <p>Dressed in smocks</p>	<p>The empty black draped room (R52)</p>	 

Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>"# \$%&'()*&+)%,' %-.*(+/ +01*' %22 3)' ,&)2%/4'5 '3/*6') + 7 0++0(3*') + +% -0/- * 6 8) / * 9# :0& 80;1' +3/%, <3 +, &&*; +%80/6' 7 080= 2/%4 (04*/0</p>	 <p>it was very cold at night we thought he would be forced to wear this khaki to keep himself warm, but he had other ideas. During the night he stripped himself of this khaki and shackled the whole of the wire up and hung it around the barbed wire, and that man walked about all night long without a shred of clothing on him. That was the type of treatment we had to mete out, and I am bitterly ashamed that I was forced to take part in it.</p> <p>Another fellow I well remember, a great big strapping fellow with a black beard, and we had the lousy job of taking this beard off this man, and I shall never forget now his eyes as he looked at us, to think that we fellow men were doing this to him. We had to do it, I suppose that was our reason. For ever since then I've admired these men intensely. I would take of my hat to them any time, because I realise that what they did in defying the British military might - and they defied it in every way possible - they had far more guts than we did who were doing these things to them.</p> <p>Kitty Eckersley</p>	<p>Barbed Wire</p>  <p>Uniform for shredding</p> <p>Barbed Wire Sketches</p>  <p>+ wind machine for shreds</p>	<p>2 x men</p> <p>Bearded conscientious objector</p>	<p>The Distortion tunnel (R52)</p>	

Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>9# :0& '30?' %22 -*0/6 %2 (%&'()*&+)% , %-.*(+%/ ,</p>		<p>@30?*/</p>	<p>2 x men Bearded conscientiou s objector Shaver</p>	<p>The Control Room (R52)</p>	

Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>4. Tank skeleton</p> <p>5. men carrying flat packs and rotating blades in the background</p> <p>6. The straw/ camouflage men in front of the wind tunnel whilst blades are being rotated in the background</p>	   	<p>inc flat pack parts & people carrying / building them</p> <p>Tank Sketches</p> 	<p>2 x men in uniform</p> <p>In swamp man outfits and masks</p>  	<p>The main centre part of the wind tunnel (Q121)</p>	  

Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>5. Flat pack Gun</p>		<p>inc flat pack parts & people carrying / building them</p>  <p>Flat pack gun references</p> 	<p>2 x men in uniform</p> <p>In swamp man outfits and masks</p>	<p>The large antichamber behind the main wind tunnels (Q121)</p>	

Scene	Archive reference	Props / Art Dep	Cast	Location	Location Pics
<p>8. Train track illusion PAINTED PATH HESSIAN & camouflage netting</p>		 <p>A0+35 (0/(0"5 (04%,2;0<* 3,&< 2/%4 0 +/**5 -0/-*6 8)/* 7 <,&#</p>	<p>No Cast</p>	<p>B)*;6</p>	

The output was disseminated through three exhibitions:

Jane and Louise Wilson – *Undead Sun* at the Imperial War Museum, 15 October 2014 – 11 January 2015.

Jane and Louise Wilson – *Undead Sun: We Put the World Before You* at Middlesbrough Institute of Modern Art, 1 October 2016 - 22 January 2017.

Jane and Louise Wilson: *Undead Sun* at Wolverhampton Art Gallery, 27 October 2018 - 20 January 2019.

The exhibition at Mima and Wolverhampton brought together major artworks developed between 2014 and 2016, communicating a seam of research explored by the artists around the First World War and its lasting visual impacts and contemporary correspondences. Works created in 2016 and shown alongside *Undead Sun* at MIMA and Wolverhampton are submitted as the separate output *We Put the World in Front of You* and *Unhappy Valley*.

The output was further disseminated via two invited presentations:

Jane and Louise Wilson, artist duo and Royal Academicians, discuss how a German First World War aerial camera from IWM's collection provided inspiration for their video installation, *Undead Sun*. View online: <https://www.iwm.org.uk/history/parallel-lives>

A screening and talk was held at Regent Street Cinema by Film and Video Umbrella and the University of Westminster's Centre for Research in Art and Media (CREAM). Jane and Louise Wilson discussed *Undead Sun* with film theorists Esther Lesley (professor of Political Aesthetics, Birkbeck) and Erica Balsom (senior lecturer in Film Studies at King's College), and curator George Vasey. View online: <https://www.fvu.co.uk/projects/undead-sun>

***Undead Sun* has been widely reviewed in the international art press. The next slide features links to a broad sample of the coverage.**

Wall Street International | 'Jane and Louise Wilson. Undead Sun' 15 October 2014

<https://wsimag.com/art/11236-jane-and-louise-wilson-undead-sun>

Apollo Magazine | Melanie Vandenbrouk | 'Jane and Louise Wilson's 'Undead Sun' at the IWM' 28 October 2014

<https://www.apollo-magazine.com/review-jane-louise-wilsons-undead-sun-imperial-war-museum/>

Art News | Elizabeth Fullerton | 'DOUBLE TAKE: JANE AND LOUISE WILSON' 15 December 2014

<http://www.artnews.com/2014/12/15/jane-and-louise-wilson/>

Frieze | Jane and Louise Wilson Middlesbrough Institute of Modern Art, UK 23 January 2017

<https://frieze.com/article/jane-and-louise-wilson-0>

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Jane and Louise Wilson. Undead Sun

15 Oct 2014 – 11 Jan 2015 at Imperial War Museums, London

19 SEPTEMBER 2014



APOLLO

THE INTERNATIONAL ART MAGAZINE

REVIEWS

Review: Jane and Louise Wilson's 'Undead Sun' at the Imperial War Museum

Melanie Vandenbrouk

28 OCTOBER 2014



[apollo-magazine.com/current-issue/](https://www.apollo-magazine.com/current-issue/)

The following slides give additional archival reference material for the installation and imagery employed in *Undead Sun*.



These source material images were used to recreate the staged mise-en-scènes, vignettes and cameos that appear in the film.

Left: decoy gun constructed out of timber, used to confuse enemy aircraft during aerial surveillance into believing the gun was real.
Right: a soldier in gillies wearing head camouflage that had been used for stalking animals but was adapted to be used as disguise in trench warfare. Both images were used as reference material



for the staged re-enactments and action shots that feature in *Undead Sun*, and both images visually encapsulate the voiceover statement employed by the artists early in the film:

“On the ground you can only hide if you are able to imagine the view of yourself as seen from above”

Source Images featured in *Undead Sun*, from the Imperial War Archive.



Installation view: *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017
Undead Sun (2014) video, with *Gun Decoy* (2017) (to the right of the image)



Film still from *Undead Sun*, 2014



Installation view: *Undead Sun*, Imperial War Museum, 15 October 2014 – 11 January 2015
Still showing animation sequence in *Undead Sun*

Jane and Louise Wilson *Undead Sun*



Source images featured in *Undead Sun* of WWI Facial Reconstruction at Military Hospital Sidcup (source: Wellcome Trust Library).



Source images from IWM archives in London and in Duxford; film stills featured in *Undead Sun*.



Documentation: Installation view: *Undead Sun*, Middlesbrough Institute of Modern Art, 1 October 2016 – 15 January 2017
Re-enacted scene based on testimonies and artifacts from IWM archives in London and in Duxford, film stills featured in *Undead Sun*.