

An interactive video installation by
Davide Bugarin & Angel Cohn Castle



Solo installation:
Tate Modern, London 2025

Solo screening:
ICA: Institute of Contemporary Arts,
London 2025

Solo exhibitions:
Fruitmarket Gallery, Edinburgh 2023
Microscope Gallery, NYC 2024
Kriittinen Gallery, Turku 2024

Group exhibitions:
Tromsø Center for Contemporary Art 2025
Cypher, Athens 2025
WHYNoT Space, Manila 2025
Powerhouse Arts, NYC 2026

Produced by

POLLYANNA

Funded by

LOTTERY FUNDE

CREATIVE INFORMATICS



Still from film

ABOUT: SORE THROAT

Sore Throat is an interactive moving image work that explores the impact of sound overheard through walls, and how this has affected queer people and space in the Philippines, where the interpretation of sounds has been impacted by monstrous mythology, colonisation and gentrification. A new interactive software records sounds that the audience make and plays them back later in the narrative, imbued with new monstrous meaning. Filmed in portrait with custom-made theatrical backdrops and featuring music made with Manila-based band Kalye Teresa.

THE FILM

A mysterious monstrous figure - part coloniser, part matador, part cabaret emcee - lurks in the Filipino jungle and conducts the audience in making animal noises. Soon a young queer person is haunted and attacked in his rural home by the very same audience noises. He runs, accompanied by a new song about fearing animal noises and the pitch of his voice, and eventually arrives in Manila. He finds himself in a gay bar, where the air is filled with both fears of disappearance and the sound of his voice singing a new decolonial heartbreak song. The monstrous figure returns, conducting the audience in being loud. All this noise cannot be contained and it vibrates the family dinner table of nearby new-build homes, their sounds shaking the certainties of this contested world.

BREAKING THE FOURTH WALL: NEW SOFTWARE

Produced by queer arts company Pollyanna, *Sore Throat* blends cabaret and moving image using a newly developed interactive technology made with Studio Autonomic. As in live cabaret, an on-screen character guides the audience is making noises, and the film will not proceed without them. The audience become implicated as antagonists, with the noises they make being recorded and played back within the narrative, imbued with new threatening meaning. In the non-interactive version a disembodied audience is heard off-screen.

HISTORICAL AND CULTURAL CONTEXT

Drawing on this breaking of the ‘fourth wall’ of moving image, the work investigates the phenomenon of how we interpret sounds that we hear through physical walls. *Sore Throat* looks at how Spanish colonisers used monstrous myths against queer people, including influencing understandings of animal noises heard through walls in the Philippines to be interpreted as those of monsters associated with queer people. The work also looks at how nightlife and queer performance spaces in the Philippines are threatened by their sounds being heard through neighbouring walls.



VIEWING LINKS

Full film, with demonstration of interactivity
vimeo.com/885650724
password: sore

2.5minute extracts video
vimeo.com/924677641
password: sore

Still from film

INSTALLATION





Installation at Fruitmarket Gallery, Edinburgh

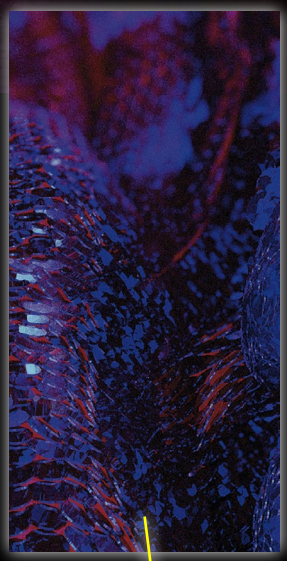


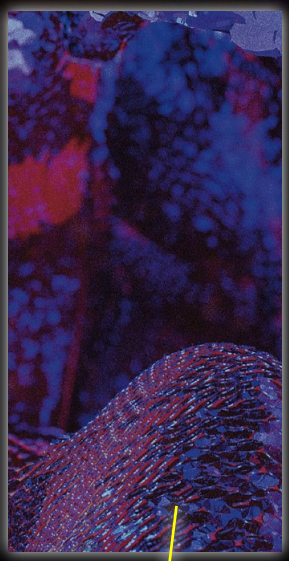
Still from film

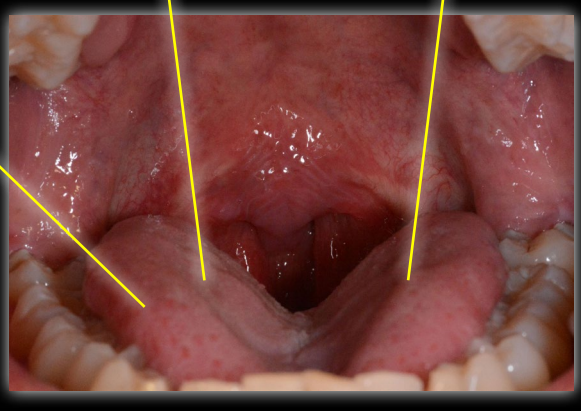
Surrounding the film projection are **four hanging banners**, reminiscent of the wings of a theatre. The imagery upon them is created from a photo taken by a dentist of the inside of the performer's mouth. This human form has been constructed as space in architectural software before being transformed into millions of digital sequins. The audience finds themselves amongst this glittered throat as they experience voices passing through the fourth wall and physical walls, shaking certainties in a contested world.











Within the film are **theatrical backdrops** that move up and down as we change location.

These are created by Davide Bugarin Imaginary spaces are created in architectural modelling software and then extensively worked into with digital drawing and colouring, creating densely layered works with disorientating perspectives.

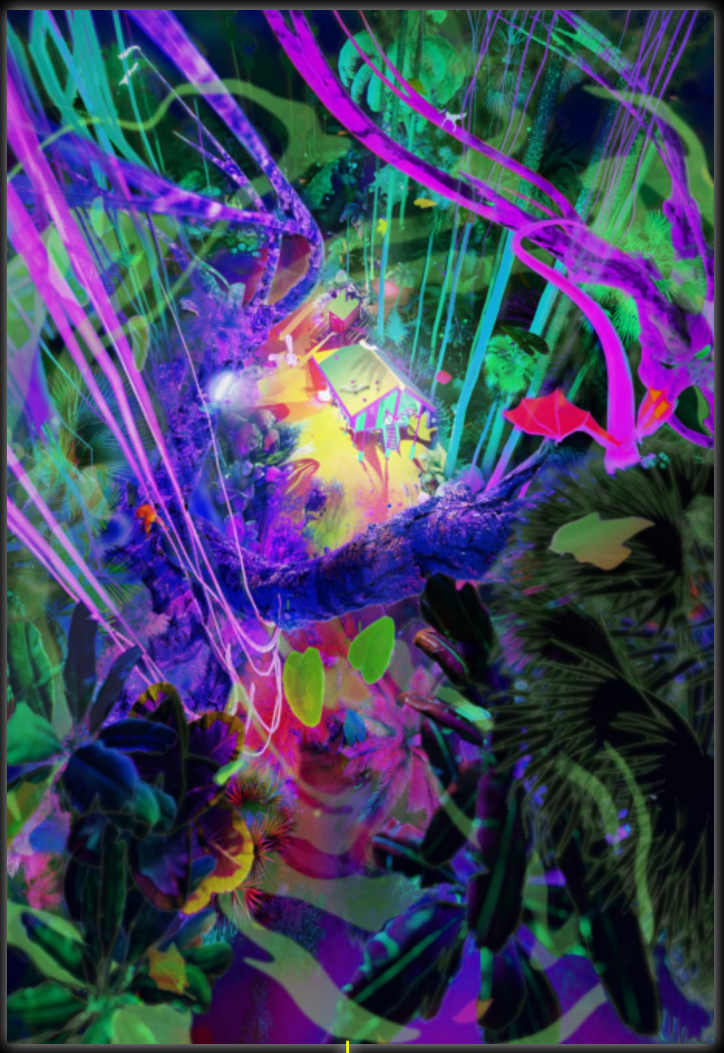
These digital works are printed on textiles and hung behind the performer. gaining a physical glowing quality in the film.



Digital design for theatrical backdrop

Digital designs, printed on theatrical backdrops

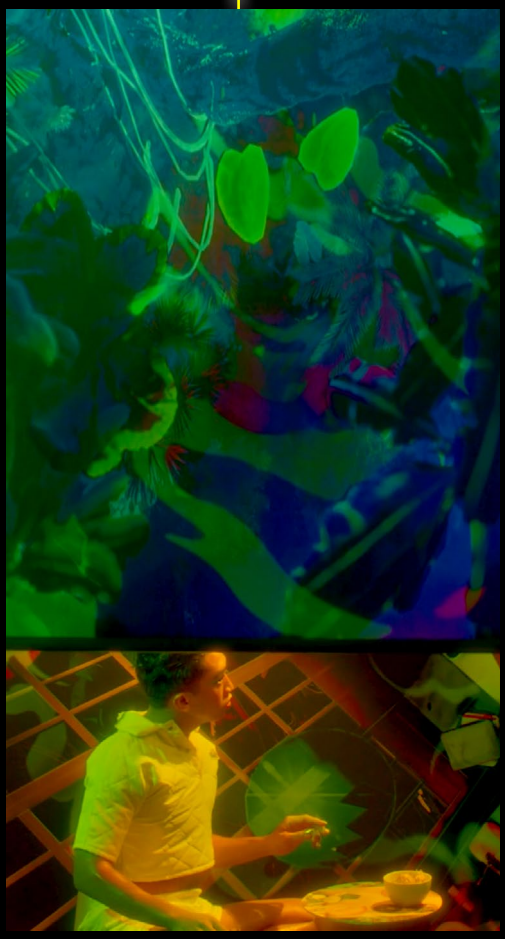




Behind the scenes



Still from film



INTERACTIVE SOFTWARE

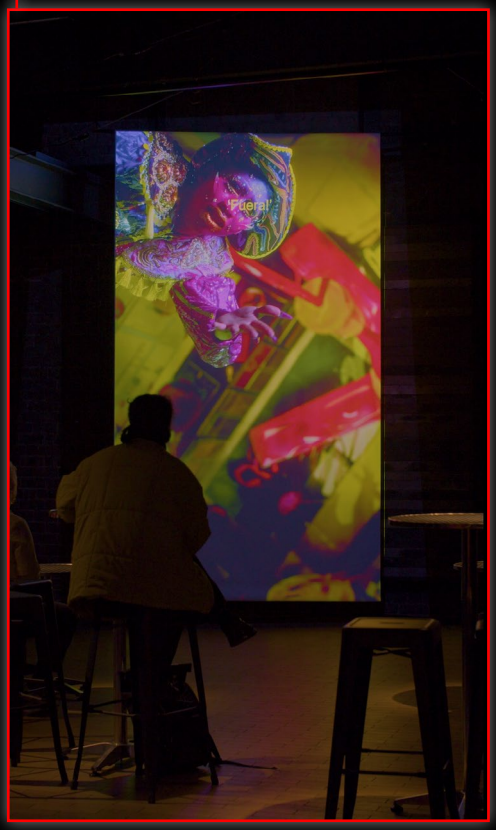
A new software was developed for the film, that takes the interactivity of cabaret and brings it to film. The audience has to make sounds for the film to proceed. Their audio becomes part of the narrative, and the audience becomes the antagonist

1) REQUEST
The on-screen emcee commands the gallery audience to shout 'Fuera!' (Get out in Spanish)



2) INTERACT
The audience in the gallery shouts 'Fuera!'
If they do not shout, then a prompt video is played.

Their audio is recorded



3) PLAY BACK
The recorded audience audio of 'Fuera!' is played back within the narrative of the film. imbued with new meaning.

Here it becomes an attack against the protagonist, and he is kicked out of his home.



