

## *24 24 Hour Psycho Sequels*





Friends, artists, countrymen, lend me your ears;  
I come to praise Alfred Hitchcock, not to bury him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Hitchcock. The noble Gordon  
Hath told you Hitchcock was hasty:  
If it were so, it was a grievous fault;  
And grievously hath Hitchcock answer'd it.  
Here, under leave of Gordon and the rest, —  
For Gordon is a good artist;  
So are they all, all good artists, —  
Come I to speak in Hitchcock's festival.  
He was my friend, faithful and just to me:  
But Gordon says he was hasty;  
And Gordon is a good artist.



# 24 *24 Hour Psycho* Sequels

Manuel Saiz



## *24 Hour Psycho*

is an art installation made and produced by the British artist Douglas Gordon in 1993. The work consists entirely of Alfred Hitchcock's 1960 *Psycho* slowed down to approximately two frames a second, instead the usual 24. As a result it lasts for exactly 24 hours, different to the original 109 minutes. The film was an important work in Gordon's early career, and it is said to introduce themes relevant to his future work, such as "recognition and repetition, time and memory, complicity and duplicity, authorship and authenticity, darkness and light."

Douglas Gordon won the Turner prize in 1996.





## *24 Hour Gus Van Sant's Psycho*

VIDEO INSTALLATION, HD, 1440 MINUTES.

In 1998 the American film director Gus Van Sant made a film which copies frame by frame the original Hitchcock's *Psycho*. It is very difficult to imagine somebody seeing this film without comparing it with the original. This film could be taken as an independent entity only by innocent savages or people coming from outer space.

If we apply to this film the same procedure that Gordon used for his work we have a *24 Hour Gus Van Sant's Psycho*.

In a similar way it would be very difficult to image somebody looking at *24 Hour Gus Van Sant's Psycho* on the art galleries around the world without comparing it to the original art work by Douglas Gordon.

The artist creating this sequel will pay homage to Hitchcock, to Gus Van Sant and to Douglas Gordon (besides to him or herself) on one go. This results on a double-helix homage.

It seems logical to think that one among Gus Van Sant's intentions while directing this film was to be compared with Hitchcock. What if there was a hidden intention to create a film that can be speeded down by artists doing a sequel of Gordon's? In that way the resemblance of Gus van Sant with Hitchcock would become legitimized in second degree and therefore more plausible and instituted.

Gordon's is made in 1993, he got Turner prize in 1996, and Gus van Sant's was released in 1998. Dates match.



## *24 Hour American Psycho*

VIDEO INSTALLATION, HD, 1440 MINUTES

*American Psycho* is a 2000 thriller film directed by Mary Harron based on Bret Easton Ellis's novel by the same name. Though predominantly a psycho thriller, the film also blends elements of horror, satire, and black comedy.

As the film is 101 minutes, it needs to be stretched a bit more than the original non-country-specific *Psycho*. Visitors to the installation will watch each frame a fraction of a second longer.

*American Psycho* was an icon during the 80's. It took long time until somebody could put the novel into film. The artist creating *24 Hour American Psycho* could be looking for a way to point out the value of mass culture, of what "mass culture" means in our times. He/she might have been interested in updating the myth, in sending a patriotic message (if American) or just he happened to be a morbid joker, closer to the personality of the character than that of the director's, who just wants to watch bloody scenes on detail.



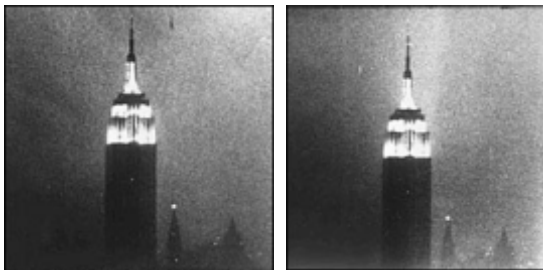
# *24 Hour Psycho Official Parody XXX*

VIDEO INSTALLATION, HD, 1440 MINUTES

*Psycho Official Parody XXX* is a porno film released by Zero Tolerance in 2010. The company is specialized in porno parodies of famous films. Some of the elements of the original film are retained enough as for the viewer to recall the original film, but new scenes become the core of the story. The plot, the acting, the decors and the costumes are not as carefully managed as in other types of productions due to the fact that the weight of the film rests on the new scenes. It lasts 124 minutes.

If there is a realm in which people watch films frame by frame, this is porno movies. The function these films perform allow them to be played in very slow motion. This presents an interesting psychological angle, which could be the reason for the artist to create *24 Hour Psycho Official Parody XXX*: there are parts of these films that usually are systematically fast-forwarded and which cinematic perception becomes, in this new art work, extremely longer. The stretching of the film is, in this case, reinforced by the psychological effect produced by the absence of fast-forwarding.

The parodical aspect of this sequel brings to surface complex insights on the work by Douglas Gordon: Was he doing in some way a parody of *Psycho*? Is then his *24 Hour Psycho* in peer relationship with this film, both parodies of *Psycho*? Could be *24 Hour Psycho Official Parody XXX* a serious art work, with conceptual independency and perspective? Or everything that is captured on the loop of parody can never escape its gravitational pull?



# *24 Hour Empire*

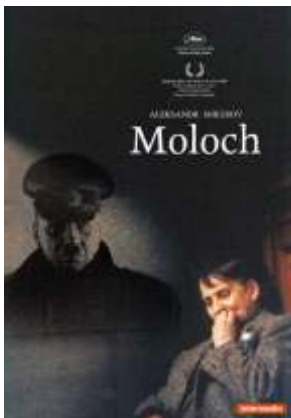
VIDEO INSTALLATION, HD, 1440 MINUTES

*Empire* (1964) is a silent, black and white film made by Andy Warhol. It consists of eight hours and five minutes of continuous slow motion footage of the Empire State Building in New York City.

Andy Warhol's *Empire* stretches the beauty that exists on any image if you look at it long enough. Small changes on the image might be striking if you are in a very receptive mood. The more you look at it the more you can get from it. It also points out the enormous potential artistic and philosophical value contained in "boredom". *24 Hour Empire* plays slowly something that it is already well known for being extremely long and contemplative.

This sequel requires still lesser intervention, you might say, as stretching a film by 3 is less disruptive than stretching it by 12. The effect in the visual qualities of the work is also minimal, as the perception of the spectator would be almost identical. This minimality also pays homage to Gordon as it praises the delicate intervention Gordon did to create his work. Being this intervention still more insignificant, conceptually and practically, it helps to the understanding of Gordon's idea of converting a film in a sequence of frames: this concept still gets stronger on a film that is *per se*, one frame.

Hitchcock is an artist and this fact creates the necessary space for Gordon's work. But Warhol is a true artist, so in this sequel there are not discipline crossovers. Andy Warhol shot the film at 24 frames per second, but screened it at 16 frames per second. Thus, although only six hours and 40 minutes of film was shot, the film is 8 hours and 5 minutes when screened. For *24 Hour Empire* the artist would have to stretch it only a little bit longer. It is impossible to catch Warhol unaware.





## *24 Hour Sokurov*

VIDEO INSTALLATION, HD, 1440 MINUTES

Aleksandr Sokurov is a Russian filmmaker whose ability to shoot beautiful images, landscapes and figure compositions, and the insistence that he puts into the spectator not missing anything of such beauty has granted him a prestige as a contemplative artist.

The effect of stretching something that already moves slowly has a more poetical and less straightforward approach in *24 Hour Sokurov* than in *24 Hour Empire*. In many of his films a steady shot lasts for very long, contemplating the slight changes of the light in landscapes. For instance, the first episode of the 328 minute *Spiritual Voices* features a 40 minutes long still image of a frozen Siberian village. His most prominent film, the 1997 *Mother and Son* would also play perfectly in the slowing-the-slow principle. There is a moment in which 8 hours flight or 20 hours flight feel very much the same.

Sokurov has also a film from 1986 called *Empire* (*Ampir*). Doing a *24 Hour Sokurov's Empire* after *24 Hour Empire* would start to have some matryoshka implications, which could be perhaps appropriated for this author.

But probably what would work more in the spirit of the original Gordon's art work is to process *Moloch* (1999). It is 108 minutes (only one less than Hitchcock's); every frame of the film has a painting-like composition; Molochs often involve also human killings, and the sonority of the title would be very close to Gordon's: *24 Hour Moloch*. Furthermore, there is even a bathroom scene.



## *24 Hour The 24 Hour Movie*

VIDEO INSTALLATION, HD, 1440 MINUTES

As it has been said, it is very difficult to get Andy Warhol by surprise. Indeed Andy Warhol has a film called \*\*\*\*, *Four Stars* from 1967, also known as *The 24 Hour Movie*. To get still a better understanding of the meaning of “irony” in Warhol's works, we have to say that actual duration of the film is 25 hours.

The artist creating *24 Hour The 24 Hour Movie* sequel would have to speed up the film a bit, in an operation that has similarities with constructing an architect's model slightly bigger than the actual building.



# *24 Hour Standard Time*

VIDEO INSTALLATION, HD, 1440 MINUTES

Mark Formanek created in 2008 a work called *Standard Time*. It is a film whose theme is the counting of time during 24 hours. The image shows a group of workers arranging big digital numbers made in timber to keep showing the actual time the shooting was taking place. The length of the film is 24 hours.

For *24 Hour Standard Time* sequel the artist will not need to perform any stretching on the film. This sequel focuses its interest on the "24 Hour" in Gordon's work, instead of on the "Psycho".

It could be argued that the work is just a Mark Formanek's work, which has been already shown in galleries. By introducing this redundant "24 Hour" in front of the title the work becomes a different one, which, by its conceptual character, refers to Douglas Gordon, and remotely to Hitchcock.



# *109 Minute Psycho*

VIDEO INSTALLATION, HD, 109 MINUTES

And talking about minimal interventions: the artist creating *109 Minute Psycho* sequel has just to project Alfred Hitchcock's film without any change of duration. A most watchable format, as probably Hitchcock himself would have considered. This sequel shows how, despite what one might think at first, Douglas Gordon took a big deal of work by slowing down the film.

The artist can play it at home for friends, while having dinner, as Douglas Gordon used to play his *24 Hour Psycho*, and still be on time for the last tube.

Please notice that this is a sequel of the 24 hour Douglas Gordon's installation, not just a direct sequel of Hitchcock, what would be simple appropriationism and blunt readymade, a mere homage to Marcel Duchamp. This one, besides Douglas Gordon and Alfred Hitchcock pays homage to Sherry Levine and other appropriation artists of the 80's.

Still, if the artist creating *109 Minute Psycho* sequel is embarrassed to show something that belongs to another artist without intervention, he/she can take Douglas Gordon's version and speed it up at the inversed ratio.





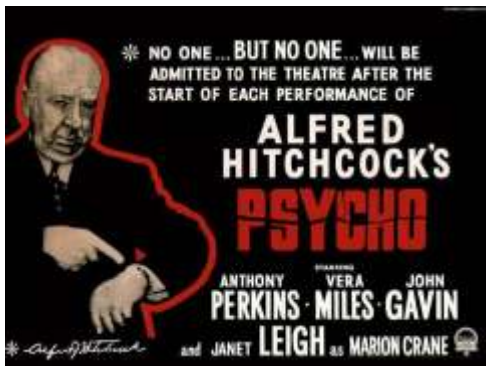
# *24 Day Psycho*

VIDEO INSTALLATION, HD, 576 HOURS

No doubt Douglas Gordon worked hard indeed when creating his *24 Hour Psycho*. Although some people would accuse Gordon of a random choice of timeframe for this work, he favoured the right balance between distance and worship, right in the limit of the watchable and of the gallery opening hours. It was, besides, the timing you get when playing a VHS in the pause frame by frame mode.

Daily life has changed and we have now a wide range of players on computers, with fully customizable playing speeds. The artist creating *24 Day Psycho* points out with this new work the correctness of Gordon's decision and at the same time, he wants to state that Hitchcock was a real genius and any *Psycho* frame can be watched for much longer.

24 days is 34,560 minutes divided by 163,500 frames of the film is 4.73 frames per minute. The viewer of this version will have around 12 seconds to watch each frame. It is not that much.



# *24 Minute Psycho*

VIDEO INSTALLATION, HD, 24 MINUTES

The artist creating *24 Minute Psycho* might instead want to point out how much the world has speeded up since *Psycho* was shot, how exponentially it has speeded up since *24 Hour Psycho* was created . The 24 hours of 1993 are barely 24 minutes of our time. We can accept this accelerating ratio if we take as reference computer processing or internet connections speeds. This sequel might be a “Douglas Gordon for busy people” who would also get a good deal on Hitchcock in the same time slot.

Playing Hitchcock's *Psycho* at reduced speed is a manipulative perspective that is also honoured when playing it faster. It is a kind of Doppler Effect, *24 Hour Psycho* coming in and *24 Minute Psycho* going away.

It is always good to review *Psycho*, which all we know well, to remember the plot, the scenes, the feeling of the film, something you can still do when playing it four times faster.

Some demystification of the contemplation of beauty is taking place on this sequel, some “cut the bullshit off” both on Hitchcock and Gordon. The artist creating it must be either cheeky or punk.



## *24 Second Psycho*

VIDEO INSTALLATION, HD, 24 SECONDS

*24 Second Psycho* sequel works harder in the same direction. It is like a mobile phone or YouTube *24 Hour Psycho* version.

Being this sequel made up of 600 frames, the viewer will watch one of each 272 frames, approximately one frame per 11 seconds of Hitchcock's.

You may watch it 24 times, though.



# *1 Second Shoah*

VIDEO INSTALLATION, HD, 1 SECOND

*Shoah* is a nine-hour thirty-six minute film completed by Claude Lanzmann in 1985. The film primarily consists of interviews and visits to key Holocaust sites. Although loosely structured, the film is concerned mainly with four topics: Chelmno, where gas vans were first used to exterminate Jews; the death camps of Treblinka and Auschwitz-Birkenau; and the Warsaw Ghetto, with testimonies from survivors, witnesses, and perpetrators. *Shoah* is a film with well known striking power based on what it doesn't show, in what is perceived but not seen.

The artist creating this sequel is performing a reversed equation to *24 Hour Psycho*: speeding up reality versus slowing down fiction, the fastest pace for looking at the terrible, while the slowest to look at the beautiful. The two works share “unwatchability” but of an opposite kind. *1 Second Shoah* shows significantly less than *Shoah*.





# *24 Hour Strangers on a Train*

VIDEO INSTALLATION, HD, 1440 MINUTES

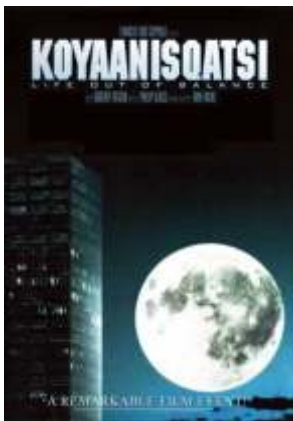
*Strangers on a Train* was produced and directed by Alfred Hitchcock in the autumn of 1950 and released by Warner Bros. on June 30, 1951. The film was based on the 1950 novel of the same name by Patricia Highsmith.

The artist creating *24 Hour Strangers on a Train* is doing an equivalence of all Hitchcock films. He might just like better this Hitchcock than *Psycho*. The final scene on the marry-go-round feels already extremely long for today standards and this effect can be reinforced by this “24-houring” operation.

*Strangers on a Train* has a starting point that fits very well in the uses of contemporary art. Proposing to a complete stranger to commit a crime that you will have to reciprocate could be something from conceptual art times, perhaps by an artist like Sophie Calle.

There might be an artist willing to do a further sequel, a sequel of *24 Hour Strangers on a Train*, in the same conceptual performative way. It would be called *Strangers on a Train During 24 Hours*. The artist and a stranger may ride from Beijing to Zhangjiajie, a train trip that seems to take that time.

If the artist finds this too farfetched he still can do *24 Hours with a Psycho*, if he can arrange the stay with a psychotic person on a medical or military institution.



# *24 Hour Koyanisqatsi*

VIDEO INSTALLATION, HD, 1440 MINUTES

*Koyaanisqatsi: Life out of Balance* is a 1982 film directed by Godfrey Reggio with music composed by Philip Glass and cinematography by Ron Fricke. The film consists primarily of slow motion and time-lapse footage of cities and many natural landscapes across the United States.

It lasts for 86 minutes.

The film definitely goes too fast. The artist creating *24 Hour Koyanisqatsi*, unlike Gordon, wants to bring images to its natural original pace, back to balance.



## *24 Hour The Quiet Man*

VIDEO INSTALLATION, HD, 1440 MINUTES

"Out of balance? What is the fascination about psychos?" the artist creating the *24 Hour The Quiet Man* might say. There are artists (collectors) who prefer stories about lovely caring people, which morally deserve to be watched for longer and that provide inspiration for a better living. *The Quiet Man* is a 1952 American Technicolor romantic comedy-drama film. It was directed by John Ford and starring John Wayne and Maureen O'Hara. It is 129 minutes.

*The Quiet Man* indeed has beautiful scenes with delicate landscapes and sharp vivid Technicolor colours, most suitable for a good deal of slowing down. The scene of the encounter of the main characters at night in an empty house, the wind blowing and the pristine blue and red outfit of Maureen O'Hara's character waving, once slowed down, can be easily labelled as a "proto-Viola".

But still there might be a damned perverse artist who doesn't see the idyllic beauty of rural life and creates a sequel to *24 Hour The Quiet Man* by putting up a *24 Hour Straw Dogs*.



## *24 Psychos/Hour*

24 CHANNEL VIDEO INSTALLATION, HD, 60 MINUTES

The first try of the artist creating the *24 Psychos/Hour* was to speed up *Psycho* up to the point that the 2,616 minutes that takes to watch *Psycho* 24 times can fit in 60 minutes. Just for statistic lovers: 2,616 minutes are 43.6 hours, almost two days you have to spend to watch twenty four times *Psycho*. Of course to make it one hour the film should be then speeded up by 43.6 ratio. Each film is to be seen in 5 minutes.

As this could be misunderstood as to a mere *5 Minute Psycho* repeated 24 times, he will pursue in his research.

The affordability of technical equipment nowadays and the recent purchase of players and monitors on museums around the world, seduced the artist into a 24 channel video installation, playing *Psycho* simultaneously in 24 screens at a bit slower pace of double speed, to be seen in one hour.





## *24 Hour Marat*

PERFORMANCE, 1440 MINUTES

*The Death of Marat* (*La Mort de Marat* 162 cm × 128 cm, 1793) is an oil on canvas painting by Jacques-Louis David, one of the most famous images of the French Revolution. This work depicts the radical journalist Jean-Paul Marat lying dead in his bathtub on 13 July 1793 after his murder by Charlotte Corday. Corday blamed Marat for the September Massacres. It has been described as the first modernist painting.

The artist creating the *24 Hour Marat* sequel will spend 24 hours contemplating the painting. He would have to deal with the Royal Museum of Fine Arts of Belgium the permission to stay 24 hours in the galleries. Fortunately the painting was important propagandistically at the time of French Revolution and copies of the same epoch exist at museums in Dijon, Reims, and Versailles.

The point of the artist on selecting this painting is to reduce the whole experience of *Psycho* and *24 Hour Psycho* to a single frame. At the same time, the psychopath Marat was considered by many and the victim are combined in a single body on this bath scene. Please notice in which interesting way this merging takes place in the headdress.

1927 Abel Gance's *Napoleon* (330 minutes) depicts also this scene, being Marat played by Antonin Artaud (Who would resist a *24 Hour Abel Gance's Napoleon?*)

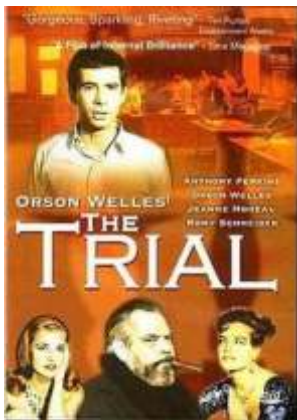


## *24 Hour On Kawara*

PERFORMANCE, 1440 MINUTES

*Today Series* is a collection of paintings On Kawara has been doing since January 4, 1966, each one of them consisting on the date on which the painting was executed in simple white lettering set against a solid background. If Kawara is unable to complete the painting on the day it was started he immediately destroys it.

The artist creating *24 Hour On Kawara* will spend one day contemplating a painting of the series. It has been proposed *Mar. 16. 1993*, created perhaps the very day that Douglas Gordon slowed down *Psycho* for the first time, and spent 24 hours looking at the monitor (just a speculation). The work is in San Francisco MOMA.



# *24 Hour The Trial*

VIDEO INSTALLATION, HD, 1440 MINUTES

*The Trial* is a film directed by Orson Welles in 1962, based on the book by Frank Kafka and starring Anthony Perkins in the main role.

In *24 Hour The Trial* bureaucracy gets its best, slow and annoying. Anthony Perkins is not the murder but the victim.

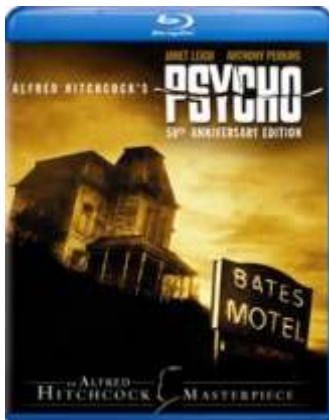
The aim of the artist creating *24 Hour The Trial* sequel might be to point out the absolute power of the artist within his own logic, able to slow down a master piece and endow it with a new meaning, alien to the understanding of those who remain on a previous logic system.



## *24 Hour Party People*

VIDEO INSTALLATION, HD, 117 MINUTES

Even if attending to the presentation of *24 Hour Psycho* could be fun, the insertion of this title in this list seems to be due to a misattribution. *24 Hour Party People*, 117 minutes, directed in 2002 by Michael Winterbottom is not an artwork (a good film perhaps), and it stops referring anything if the “24 Hour” is removed. I apologize.





# *24 Hour Psycho Blu-Ray*

VIDEO INSTALLATION, HD, 1440 MINUTES

In a technological world Gordon's work is obsolete. The serendipity moment of *24 Hour Psycho* was achieved through the freeze frame advance feature of a home video cassette player. Nobody uses VHS anymore. Every single VHS film you worked with has to be replaced. The artist (perhaps a "new media artist") creating *24 Hour Psycho Blu-Ray* sequel might well be on the pay roll of a corporation. But, who is not these days, anyway?



## *24 Hour Zidane*

VIDEO INSTALLATION, HD, 1440 MINUTES

*Zidane: A 21st Century Portrait* is an art work made by Douglas Gordon and Philippe Parreno in 2006, under the form of a 90 minutes film released commercially in cinemas.

The true interest of the artist creating the *24 Hour Zidane* sequel is to have one of his own works slowed down by a younger artist in the future, a tradition that would reach then the fourth generation.



# *24 Hour Psycho Back and Forth and To and From*

TWO CHANNEL VIDEO INSTALLATION, 1440 MINUTES

*24 Hour Psycho Back and Forth and To and From* sequel is a dual-channel video installation which consists of two side-by-side projections of Alfred Hitchcock's *Psycho*. Both projections are slowed down to a duration of twenty-four hours, one playing forwards and the other in reverse so that they meet at one point, with an identical image that lasts for one second.

The artist creating this sequel is... Douglas Gordon himself, who premiered it in Toronto and showed it in Glasgow in Tramway in May 2010.



# *24 24 Hour Psycho Sequels*

BOOK, 105 x 150 MM, 60 PAGES

The very book you are holding in your hands, released as well as a free-download pdf version. Better not to waste more words on it. You got the idea.





24 24 Hour Psycho Sequels  
a book by Manuel Saiz  
[www.manuelsaiz.com](http://www.manuelsaiz.com)

Art or Consequences 2012



HITCHCOCK'S FILM IS 109 MINUTES (6540 SECONDS).  
DOUGLAS GORDON WATCHED THE FILM ON A VHS, MOST PROBABLY PAL SYSTEM (25 FRAMES/SECOND).  
THIS MAKES 163,500 FRAMES.  
24 HOURS ARE 86,400 SECONDS  
1,892 FRAMES PER HOUR, ALMOST 2 FRAMES/SECOND.  
IF THE FILM IS A LITTLE SHORTER THAN 2 HOURS, IT IS NECESSARY TO EXPAND IT  
ABOUT 12 TIMES TO REACH THE DURATION OF 24 HOURS. APPROX.





