

Film-makers on tour



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General enquiries

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Introduction

This is a new scheme designed to encourage the screening of artists' films and to off-set some of the costs that are incurred in showing experimental film. The details of the scheme follow and this introduction is intended to place it in the context of both the work and the Arts Council's involvement.

1. The Artists' Films Committee was formed in 1972 expressly to give financial support to avant-garde, experimental film making; 'artists' films' for short. Before that some artists' films were supported on an ad hoc basis.
2. It has become clear that the films aren't being seen enough and the Committee has developed two strategies to increase public access. The first is to subsidize large-scale exhibitions in the form of festivals such as the 1st Festival of Independent British Film at Bristol 1975 or the Festival of Expanded Cinema at the ICA, London 1976. The second strategy is this scheme.
3. The idea of the scheme, put most simply, is that a selected group of artist film-makers will personally set up and introduce a programme of their work and be available to discuss it or answer questions afterwards. Informing the idea is the belief that a personal presentation by the artist helps make the work accessible and understandable, opening up a dialogue between the film-maker and the audience. This is particularly important with artists' films as the range of ideas and the ways in which they are presented vary considerably and require different kinds of space from the conventional cinema. These differences often seem so great that the films appear difficult and even alien. The presence of the artist with the work will, it is hoped, help understanding and enjoyment.
4. The scheme concentrates on the work of eight film-makers but is not exclusive to them. If you wish to have a presentation by a film-maker whose work is eligible for support from the Artists' Films Committee and they are agreeable to the terms of the scheme, it can be extended to them. Please, ask the film-maker to contact the Film Officer to discuss eligibility and the implementation of the scheme.

Participants

1. The artist film-makers selected to take part in the scheme by the Artists' Films Committee have all received film-making grants from the Arts Council. However, the programmes are not restricted to those films directly subsidized by the Arts Council but consist of the film-makers own selection of their best work.
2. The participants are: David Dye, Marilyn Halford, Ron Haselden, Tony Hill, Derek Jarman, Jeff Keen, Malcolm Le Grice and William Raban.
3. The selection of film-makers reflects the Committee's intention to make available work representative of the range of artists' films it supports.

How it works

1. A fee of £25 plus expenses has been agreed with the film-makers. The organisation booking a programme will only have to pay £10 towards this amount, payable to the Arts Council and the Arts Council will provide the other £15 and the travelling expenses. The Arts Council will invoice the organisation for its contribution.
2. If you wish to book a programme you should contact the film-maker concerning the details of the venue. The film-maker will then deal directly with the Arts Council concerning the subsidy of the presentation.
3. There is no restriction on the number of programmes or film-makers that can be booked. In fact it is hoped that group shows may be arranged.
4. This offer is only available for non-paying exhibitions and screenings.

Equipment

Most of the programmes involve the use of more than one projector (detailed requirements under each film-maker). The equipment that you can provide should be discussed with the film-makers. However, the Arts Council can provide up to four 16mm projectors and 2 Dual Standard 8mm projectors, if required. The film-maker will deal with the Arts Council concerning the loan of the equipment necessary. In the event of over-lapping dates equipment availability will be on a first come, first served basis.

David Dye

About the work

My work could be termed 'sculptural cinema' in the sense that it deals plastically with the projector light-beam bending and re-directing it through mirrors or changing the image area by 'hand-held' projection. Most of my works have emphasised the relative nature of projection in that what happens on the screen is dependent on what happens in front of it. As the projection situation depends on the film, so the film depends on the projection situation – so much so in my work, that in the working process, the actual film is sometimes changed. The subject matter of the film has to be integrated with the 'real-life' manipulation going on in front of the screen. Recent works have used 'found' or 'archetypal' film images in order that the dialogue with 'dominant cinema' is made more explicit. Not so much an 'alternative cinema' rather a cinema that would make looking at the commercial cinema more fluid and questioning.

Programme

Mirror Film, 1971, single screen, six minutes.

Toward/Away From, 1972, two screen, six minutes.

Overlap, 1973, two screen performance with hand-held projector, six minutes.

Three related works involving projection through a framework of moveable mirrors: *Western Reversal*, 1973; *Incomplete Satisfaction*, 1973; *Commercial Break*, 1973.

Address

16 Redcliff Square
London SW10 9J2

Duration

Approximately one hour.

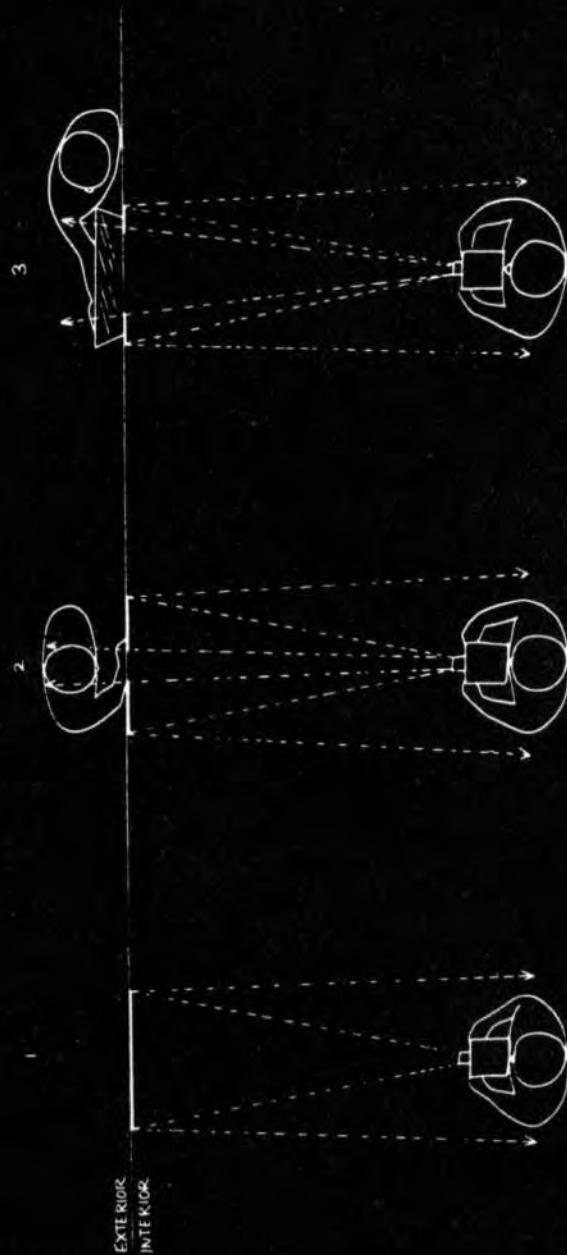
Projection requirements

Two Super 8 projectors.
One hour for setting up.

Mirror Film

MIRROR FILM 1971 D DYE

PLAN VIEW OF FILMING SITUATION



EXTE RIOR
INTE RIOR

CAMERA/FILM IS FIXED ON
THE OUTSIDE OF A WINDOW

THE SILVERING IS SCRAPED FROM THE
MIRROR, REVEALING THE PERSON
SCRAPING AND OBSERVING THE
CAMERA/FILM REFLECTION

DURING THE LAST FEW SECONDS OF THE
FILM, ANOTHER MIRROR IS RAISED AND PLACED
AGAINST THE BACK OF THE SCRAPED MIRROR.

Marilyn Halford

Born 1951 London; studied fashion and design at St. Martins School of Art 1969-72. Advanced Painting and Film course 1973-74.

About the work

This programme links together two almost separate ways in which I use film.

From an aspect of drawing I arrived at a use of film that hovers round a subject. I choose to focus on a visual idea and make an illusion of it. This I consider a theatrical use of film, if it can be said that isolating and exaggerating ideas within the confines of a medium creates a theatrical situation. *Ten Green Bottles* is such a film; I filmed green bottles against a green wall, across them fell sunlight, and while operating the camera I sang 'Ten Green Bottles...'; while William Raban made each in turn accidentally fall. *Steven and the Sunflower* is entertaining. I knew that my subject was Steven and when I worked on lengthening the film, frame by frame, I saw how to deal with the amount Steven talks. I caricatured him, just a little... the film is silent. I call these films sketches.

Alongside runs another line of interest in film arrived at from dancing, an interest in performance. I make films with myself as the subject, then I take part in the projection each time by re-enacting the film in an attempt at synchrony. In these films I explore physical rhythm and formal performance patterns that must be adapted for each show.

Programme

Air, 1975, six minutes.

Hands Knees and Boompsa Daisy, 1974, five minutes.

Footsteps, 1974, six minutes.

Ten Green Bottles, 1975, six minutes.

Inflight, 1976, twelve minutes.

Ying Tang, 1976, five minutes.

The programme will be added to or changed as new work is completed.

Address

94 Fairfoot Road
London E3

Duration

Seventy-five minutes
approximately.

Projection requirements

One 16mm projector with both
optical and magnetic sound.
A space with a screen surface that
performance can take place in
front of.



Hands Knees and Boompsa Daisy

Tony Hill

Born 1946 London; Southend School of Architecture 1964-67; St. Martin's School of Art, Sculpture Department 1968-72; currently Gulbenkian Film-Maker Artist in Residence at Park House School, Sheffield.

About the work

I am a sculptor working in the medium of film. The films are made as experiments and shown as experiments in such a way that the audience can participate in them. They have no narrative in themselves, but some may form a narrative in their relationship with the audience. Thus they are not fixed entities, but change with each audience like the surface of water reflecting a different world to each observer.

Programmes

1. Floor Film

Floor Film is projected via a large, overhead mirror onto a screen which forms the floor of a small room. It is intended to be viewed from standing on the screen in the room, but it can also be viewed from outside via the mirror, in which case the audience inside are seen as part of the film. The film puts the audience into different situations some of which involve changes of scale or movement and others portray events such as the screen catching fire. It has prompted a wide variety of reactions, the most animated coming from young children.

The number of viewers on the screen being limited the film is best seen by continuous repeat projection in situations which have a constantly changing audience such as museums, art galleries and exhibitions.

2. Expanded Cinema Show

Films include: *Doors, Heads, Heartburn, Expanded Movie, Four Shorties, Ceiling Film, To See, Living Room, Point Source* and *Toeknee Chestnut*.

These films, by the simplest means, transform the cinema into a magic space. Some use the physical presence of the audience as the subject, creating a strange visual feedback which is not without humour. Others transform both the idea of film and of screen by their projection, for example onto the ceiling, onto my chest or all around.

Address

North Lodge, Thronbridge Hall,
Bakewell, Derbyshire.

Duration

Thirty minutes.

Projection requirements

One 16mm projector with 25mm lens.
Minimum space 15 x 25 x 15ft high.
Two hours preparation time to erect structure and one hour to dismantle and remove.

Duration

Seventy minutes approximately.

Projection requirements

One 16mm projector.
Two super 8mm projectors with variable speeds and zoom lenses.
Ideally a large white space although some screens are available.
A minimum time of three hours is necessary for setting up.



Floor Film

Ron Haselden

Born 1944 Gravesend, Kent; Gravesend School of Art 1960; awarded Andrew Grant Scholarship to Edinburgh College of Art, 1963. Currently teaching part time in the Fine Art Department at Reading University and the Slade School of Fine Art, London.

About the work

My work deals with film within an environment. I use cine projection, still photography and background material related to the work such as drawings, constructions, writings, etc. Within the exhibition space, spectators are able to come and go in their own time, enabling them to follow the development of the work which may be from one to six days duration. Depending on the programme shown, some will be presented in a final or advanced form, whereas more recent work may be presented as work in progress. With the latter I continue to develop ideas in the exhibition space itself, thereby using the gallery as I would my own studio. In this situation I am able to discuss both the origins of the work and its current concerns with the spectator.

Programmes

1. *Lady Dog, Sticks for the Dog, Gun Dog* – a triptych

The triptych deals with an active relationship between a dog and a woman, within a location. Each event explores different aspects of the relationship from a brief recording on cine film. The event is re-iterated through projection, photographs, drawings and constructions.

Lady Dog. A woman and a dog are filmed from overhead in a living room. Three 16mm projectors continually project loops of the film into a construction of still photographs on the wall. The gallery lights alternate from light to dark revealing the relationships between the photographs and the projected images.

Sticks for the Dog. A large steel construction dominates much of the exhibition space and describes the script for the action between the woman and dog. The woman has thrown sticks for the dog on a beach off the Isle of Dogs. Four 16mm projectors continuously project the film and still photographs extend over the projection wall describing spacially important aspects of the activity. Drawing and refilming continue to take place as new forms emerge.

Gun Dog. At present only drawings and notes exist but filming on an island is planned.

Address
Ron Haselden
50 Fern Street
London E3

Duration
One to six days.

Projection requirements
Four 16mm projectors.

2. *MFV 'Maureen' Fishing out of Eyemouth*

Six projected loops form a long mural of material shot on a trawler fishing in the North Sea and describe the motion of the horizon filmed from a fixed camera position on the deck. The panorama looking out across the boat is continually changing as the camera gently pans and the boat rocks in the heavy sea.

Duration
One to six days.

Projection requirements
Six 16mm projectors.

3. *'Providence' Trawling*

The film describes the shape of the boat as she rolls in the sea. The camera follows the lines of gunwales and describes their relationship to the changing horizon from forward and aft positions on the boat. Selected stills from the film spill out across the gallery wall and re-draw the shape of the boat as the projection continues to define the motion. A time-switch regularly alternates the lighting from dark to light making both stills and projection apparent.

Duration
One to six days.

Projection requirements
Four 16mm projectors.

Lady Dog



Derek Jarman

Degree in Eng/Art History/History at Kings College 1960-63.
Slade Diploma in Fine Art 1963-67.

About the work

When I ceased painting and started to work as a film designer, for Ken Russell in the late sixties, I found I had a need to work in a more personal way, which was impossible within the structure of the commercial feature film. I bought a simple home movie camera, and much to the amusement of my friends started to make my 'films'.

All the films have been made in Super 8 over the last seven years with a Nizo Super 8 camera. They range from films which are autobiographical, on my studio, my friends and my work, to films of improvised events which explore re-photography, superimposition and the use of coloured gels etc. Many of the films are only three minutes long, the length of a Super 8 cassette.

Address
c/o The Film Office
The Arts Council of Great Britain
105 Piccadilly
London W1V 0AU

Programme

Titles include: *Bankside* (four minutes), *New York Walk* (ten minutes), *Don't Walk* (ten minutes), *Duggies Fields Earls Court* (five minutes), *Andrew Logan Smith's World* (ten minutes), *Ula's Fete* (ten minutes), *Burning the Pyramids* (fifteen minutes), *Laetitia's Pot Plant* (four minutes), *In the Shadow of the Sun* (forty minutes) and *The Art of Mirrors* (sixteen minutes).

Duration

The films can be shown as a flexible programme of any duration from forty-five minutes to ninety minutes.

Projection requirements

All projection equipment comes with me and the films (three Super 8 projectors, turntable, cassette player and amplifier) except extension speakers and a screen.

In the Shadow of the Sun



In the Shadow of the Sun



Jeff Keen

Born 1923 Trowbridge Wilts; self taught artist.

About the work

Concerned from the outset with extending film beyond its traditional narrative limits, it seemed a logical step for me to get beyond the frame, and explore the full graphic potential of the medium in the direction of non-linear movement and synthetic vision. Expanded cinema became a social art directed at, and involving, the audience, through visual and sound projections, often combined in violently disconnected and overlapping patterns.

This type of presentation reflected my early interest in the art of assemblage and its counter movement destruct-art (collage/de-collage), and in visual poetry.

Ray Day Film actually took its title from *Amazing Ray Day*, an occasional poetry broadsheet which I first published in 1962. The same year saw the creation of **BLATMAGAZINE**, further evidence of Total Art War and the debris of Earth One.

Over the years a dramatic personae has crystallised out of the film-making activity itself, expressive in part of the personalities of the non-actor performers and of certain Art/Life processes in contemporary culture.

These personages now suggest a comic strip of life, a theatre of the brain, and the creation of a secret cinema of tableaux, jokes, and mysteries, that hopefully will embrace within a fluid cinematic context both the emblem and the natural world.

OR...

CONTINUOUS CINEMA:

across the screen at sound speed or 16 fps even dr. gAz & the beautiful nAdine dissolve in blAtzArt frgmentz frm TOTALFILM to crystallised TEEVEE a spectacle of meetings—failures—destructions—foodstuffs—little tragedies etc

here at this moment a rather disgusting looking plastic curtain is being pulled aside to reveal the theatre of mister brain

whilst thru the cineflAk MOTLER searches desperately for a new language on earth

.....
the breathless investigator enters.....

Address
30 Vernon Terrace
Brighton
Sussex BN1 3JH

Programmes

1. Cineblatz

Including: *Cineblatz*, *Marvo Movie*, *Meatdaze*, *24 Films* and *Raydayfilm*.

Duration
90 to 120 minutes.

Projection requirements
Two 16mm projectors.
One standard 8mm projector.
Two 35mm carousel slide projectors.

2. 8mm Serials and Film Diaries

Including: *The Pink Auto*, 1965-66; *Mothman and the Mutt 'N' Jeff Ice Cream Sundae* 1967-69 and a selection of *Film Diaries* 1970-75.

Duration
90 to 120 minutes.

Projection requirements
Two to six standard 8mm projectors depending on availability.
 $\frac{3}{4}$ " tape recorder.

3. Raydayfilm

Expanded cinema featuring *Dr. Gaz* and *Rita Ray*.

Duration
Ninety minutes.

Projection requirements
Three 16mm projectors.
Two standard 8mm projectors.
Two 35mm carousel slide projectors.
One 35mm manual slide projector.
One $\frac{1}{2}$ " tape recorder.

Born to Kill from 24 Films



Malcolm Le Grice

Born 1940: Plymouth College of Art 1957-61; Slade School 1961-64; main artistic activity since 1966, film-performance-projection.

About the work

'Malcolm Le Grice is in many ways the doyen of avant-garde film-makers in Britain. Working consistently since 1966, he has explored all the major trends in avant-garde film-making, from a structural phase which concentrated on the material aspect of the film image, to concerns with the projection event as elaborated in much 'expanded cinema' work, to more recent films which are notable for their reintroduction of pro-filmic events which allude to conventional notions of narrative.

This can be seen in *After Lumière* (1974), which restates the action of a primitive Lumière film (*L'Arroseur Arrosé*) through several shifts of perspective and shifts in the material mediation (eg the use of different film stock for each retelling of the action). *After Manet* (1975), a four-screen piece, reiterates the importance of a shift of perspective by revealing the action of the film (a 'dejeuner sur l'herbe') simultaneously from four camera positions, utilising different camera-operating techniques. Hence Le Grice offers a 'narrative' which relates less to the causality of conventional narrative than to the constant self-interrogation of the avant-garde.' 1976 Edinburgh Film Festival catalogue.

Since I began working with film, most of my work has explored unconventional methods of presentation. This has normally involved either multi-projection or combination of film and performance. This system of presentation has meant that I must travel with the films, showing and discussing the work directly.

Programme

The programme would be selected from the following films depending on the space and screening conditions:

Spot the Microdot, 1970, single screen, ten minutes.

Berlin Horse, 1970, single or two screen, eight minutes.

Horror Film 1, 1971, three screen/tape sound shadow performance, twelve minutes.

Matrix, 1973, four screen/tape sound projection performance, twelve to fifteen minutes.

After Leonardo, 1973, six screen, twenty-five minutes.

After Lumière . L'Arroseur Arrosé, 1974, single screen, sixteen minutes.

After Manet, After Giorgione - Le Déjeuner sur L'Herben Fête Champêtre, 1975, four screen.

Address
10 Buckingham Road
Harrow HA1 4TD
Middlesex



After Lumière

After Manet



Duration
90 to 120 minutes.

Projection requirements
Four 16mm projectors.
One 1/2" tape recorder.
Ideally a simple exhibition space with a flat floor but the programme can be adjusted to a variety of screening situations. A minimum preparation time of two hours is necessary.

William Raban

Born 1948 Fakenham Norfolk; DipAD Painting, St. Martins 1971, MFA Reading University 1974, currently co-organising The London Film Co-op Workshop and teaching at St. Martins College of Art.

About the work

The first part of the programme explores various uses of multi-screen projection. My early experiments in this area depended on being able to synchronise the projection of two different film images which often proved difficult since no two projectors will run at quite the same speed. The supplementary screens of the first four films in the programme are exact copies of the first image, as in *Moonshine and Diagonal*, a mirror image as in *Angles of Incidence*, and a negative print of the first image as in *Surface Tension*. It is the chance fact of the projectors slowly drifting out of synchronisation which develops tension between the screens and establishes new visual relationships.

The film events operate on similar chance factors occurring at the time of projection. *Take Measure* is the simplest. Instead of the film being fed into the projector from a spool, it is stretched out over the audience until it reaches the screen. The film is released and trickles slowly backwards as it is consumed by the projector. As it does so, feet are counted up on the screen by the image of a film synchroniser, measuring the distance from projector to screen.

2' 45" involves the audience by incorporating their image into the film. It takes as 'subject' the primary situation of audience watching a screen – an empty screen for the first performance. The audience silhouettes are filmed from behind, and their comments recorded onto the film soundtrack. At the next performance this film is replayed in place of the blank screen. Each time that *2' 45"* is shown, it is refilmed, this new film becoming the material to be projected for the following showing. *2' 45"* deals specifically with relating the time of the camera (past) with the time of the projector (present).

Programmes

1.

Surface Tension, 1974-76, two screen, sound.

Angles of Incidence, 1973, two screen.

Moonshine, 1975, two screen.

Diagonal, 1973, three screen, sound.

Take Measure, 1973, film event.

2' 45", 1973, film event.

Address
94 Fairfoot Road
London E3

At One, 1974, film.

There will be additions to the programme.

2. Film Installation

Film Installation intended for continuous projection in exhibition spaces over extended periods.

Pink Trousers first performed at the Scottish Arts Council Gallery 1976.

This film installation is especially designed for the space in which it is to be shown. Essentially it involves shooting 16mm colour film and reprojecting it back onto the same surface and attempts to make a 1:1 correspondence between the camera act (impression) and the projector act (transmission). To achieve this correspondance, the film has to be both exposed and projected through the same optical system. For this reason the film projector is adapted so that it can serve as camera and projector.

Like *2' 45"* this installation is conceived as an accumulative work which will develop in complexity over a period of days. It is more specifically concerned with the *space* rather than *time* of the projection. The relation between 'camera' and projector viewpoints, perspective distortion caused by the audience varying their viewpoint in relation to the projector position, are key parts of the work. So too is the tangible presence and length of the film loop that spans the space between projector and screen surface.

Duration

One to six days.

Projection requirements

One 16mm projector.

Take Measure



Duration

90 to 120 minutes.

Projection requirements

Three 16mm projectors with at least one with magnetic sound, preferably with zoom lenses and 1000 watt lamps plus extension speakers.

