

PROGRAMMING ARTISTS' FILM AND VIDEO

A guide by Simon Field

THE ANIMATEUR

This pamphlet has been compiled as part of my work on a bursary from the Artists' Film and Video Committee of the Arts Council to act as an 'animateur' on behalf of those areas of film and video covered by the Committee.

The major part of my role is to encourage the presentation of those works - variously labelled independent, avant-garde, experimental or alternative film and video - to a wide variety of venues. These range from conventional cinemas and film societies to schools, colleges, art centres and art galleries.

Programmers are often keen to present this sort of film and video but feel constrained by limited experience and knowledge of the area. It is my role to offer help as a 'programme adviser' and provide suggestions and advice so that people can organise their own screenings and exhibitions.

THE PAMPHLET

This pamphlet has been designed to offer a basic outline of the possibilities that are available. Thus, it lays out the general parameters of programming, the available packages, the forms of financial subsidy and the appropriate sources of material.

A large and important part of the pamphlet has also been devoted to specific programming ideas. These are provided to suggest the multitude of ways in which the area can be presented and to offer a sense of the wide variety of approaches it encompasses. These ideas are offered in a spirit of encouragement, and hopefully will suggest just some of the adventurous possibilities.

It is to be hoped too that the pamphlet will continue to be enlarged. Please note that prices etc may possibly be subject to inaccuracy but certainly will be the victims of inflation. This is a first 'draft' and reactions and responses would be most welcome, as would calls for further help. I can be contacted via the Film Office at the Arts Council. The pamphlet will continue to circulate after my 'period of office', in which case enquiries should be directed to the Assistant Film Officer, Arts Council of Great Britain, 105 Piccadilly, LONDON W1V 0AU.

SUBSIDISED SCREENINGS

A number of schemes offer various forms of subsidy to venues presenting artists' film and video.

FILM AND VIDEO-MAKERS ON TOUR

The Arts Council operates these tour schemes which subsidise artists' fees, travel expenses and film or video rental. Note that recently announced new terms for this scheme make it possible for the participants to show work by other film and video-makers alongside their own, allowing for considerably more programming flexibility and variation.

The Assistant Film Officer is preparing a general 'user's guide' to these schemes based on the film and video-makers declared interests to help match viewer/audience knowledge and enthusiasm with those of the artists and to offer bases of choice to organisers with limited experience of the work involved. In the meantime, as 'animateur' I can offer advice and suggestions as to the usefulness of particular artists to particular circumstances.

The tour scheme can be productively used to set up structured series of programmes. These could consist entirely of such presentations or in combination with other types of programmes

assembled along thematic lines or an 'issue' basis. The South West Film Tour offers one model of this approach, adopted over a variety of different regional venues.

Similar subsidy schemes designed to encourage the presentation of recent independent work, if funded by them, are offered by the British Film Institute, Production Board, 127 Charing Cross Road, LONDON W1 and most Regional Arts Association Film Officers.

TOURING EXHIBITION PACKAGES

The Arts Council has, in the past, organised subsidised packages/ film exhibitions with accompanying visual material and documentation (see also 'modular schemes'). There was one on the American independent film-maker Stan Brakhage and another larger programme with accompanying visual panels entitled Unpacking Seven Films. Although the latter is no longer circulating, the notes and documentation describe a basic approach to mixed programming that might well be useful to programmers.

In circulation at present is the package of Films by American Artists. It ranges from Joseph Cornell and Robert Frank to contemporary 'punk'/New York wave film-makers, with an emphasis on painters, sculptors and performers who have used film. There is a 64 page illustrated catalogue and the package comes in a four to eight programme format. Details from the Film Office, Arts Council.

THE 'MODULAR SCHEME'

Still in the planning stages, under this loose title, (and available probably from October, 1982 onwards) this is a new scheme which will offer single mixed programmes of film and video, on a subsidised basis, with accompanying introductory notes by the guest selector, who will also sometimes be available to present and discuss his or her selection.

The programmes are being assembled according to a variety of principles. Among the first to be available are the following:

Two programmes of films by women from the Circles' distribution catalogue. The first, with work by Alice Guy, Germaine Dulac, Jo Davis and Lis Rhodes, offers historical and contemporary examples of films exploring themes of domestic space, marriage, housework, through radical forms. The second turns on forms of recollection of personal and public history presented in a variety of forms by Esther Ronay, Tina Keane and Pat Murphy.

A selection of films made by Tim Cawkwell, including his own work and that of Stan Brakhage, Robert Breer and others to present ideas about animation and other personal approaches to film.

Four programmes of video tapes from the United States, selected by Mark Nash to reflect current activity there. It includes tapes by Vito Acconci, Joan Jonas, Martha Rosler and others.

Further details of the programmes, prices and availability can be obtained from the Assistant Film Officer, Arts Council of Great Britain.

FREE FILMS

Two programmes of recent Canadian Experimental Film are available free of charge from Canada House. Programme notes are also available and the films can be booked individually. The selection offers a useful cross-section of approaches within experimental film as a whole, from the formal, the feminist to explorations in narrative. It includes work by Kay Armitage,

Patricia Gruben, David Rimmer, Michael Snow and others.
Details from Renny Bartlett, Canada House, Trafalgar Square,
LONDON SW1Y 5BJ.

The Goethe Institute makes available a number of German films at minimum rates through their German Film Library. There are one or two earlier films by Werner Schroeter and a selection of Hans Richter's work among them and other experimental work occasionally is available for short periods. Details from German Film Library, Park Hall Road Trading Estate, LONDON SE21 8E1, 01 761 4015 (GFL)

GRANTS FOR PROGRAMMING, EXHIBITION AND FESTIVALS

The Artists Film and Video Committee is keen to encourage exhibition of the work it supports. They are therefore very sympathetic towards considered projects that involve extended presentation of this work - be it in the form of exhibition or concentrated screenings, weekend events, festivals etc. If such events are well organised, clearly in the nature of a 'special event' with special publicity, perhaps with speakers, the Arts Council should be approached for possible financial support. Further details, application guidance available from the Film Office, Arts Council of Great Britain.

PROGRAMMING THE AVANT-GARDE

The notes above suggest a number of ways in which artists' film and video can be presented, according to varying levels of finance, potential audience and the nature of the venue. Anyone interested in the area would also, hopefully, want to select their own programmes from the catalogues of the Film-Makers' Co-op, LVA and others. But again enthusiasm might be constrained by lack of knowledge and viewing experience. To try and alleviate this problem, given that, with few exceptions distributors are unable to offer programming suggestions, I have assembled below a variety of mixed programmes.

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In the majority of these I have adopted a format that I hope suggests a possible basic programme and the sorts of variation possible within it, along with a large number of alternative or additional examples. Within the inevitable constraints of personal enthusiasms and critical criteria I have tried to be as open as possible in my suggestions.

Many more possibilities are available, and will, I hope, be forthcoming. At present one noticeable imbalance (though to some extent this is inevitable) is the focussing of programmes on film, as against video. Certainly as regards contemporary activity this imbalance is unjustified and suggestions for video programme are being researched and will be added shortly.

Film and video are represented separately, when in fact films and tapes might be usefully juxtaposed. This is basically for convenience of presentation - at a technological level. Inventive programmers might want to include the different media in the same programme.

I am aware that a questionable distinction is built into these programmes, a distinction that excludes that other area of independent/avant-garde film which is often more explicitly political and that works with fictional, narrative forms, usually at feature length and with different modes of production. In part this exclusion is a consequence of my brief, more important though is the limitation, imposed by the 'mixed programme' format, to relatively short films. The Unpacking Seven Films exhibition, organised by the Arts Council, presented a useful model of how the areas might be juxtaposed and inter-related.

In assembling these sheets, one of my aims was to draw together tried examples of programming 'avant-garde' work, particularly in venues where the priority has inevitably to be more popular forms of cinema. For this reason, and others, I am indebted to numerous individuals and to the work of those at the Arnolfini,

Circles, the Film-Makers' Co-op, London Video Arts, The New Cinema, Nottingham and elsewhere who have tried to initiate ways of presenting avant-garde cinema.

Finally, in relation to the programming suggestions, it is perhaps appropriate to point out that there are a number of ways in which mixed selections of film and video might be presented:

- 1) Within the conventional cinema or film society format, with careful choice, work can be used within the traditional 'shorts' role, on principles which can be extended to:
- 2) Complete mixed programmes of avant-garde work, integrated within the programming of features from more 'conventional' cinema. For instance, programmes of films by women film-makers, or 'beat' or 'surrealist' cinema, or thematic series, such as 'sexuality in the cinema', all could include programmes of 'experimental' work. This is an approach that has frequently been adopted, for instance, by the New Cinema and I have reproduced some of these examples below, as well as suggesting others that might be used in this way.
- 3) 'One-off' mixed programmes can frequently be useful as introductions to the area or a particular approach within it. More conventionally they can be used to present a historical period or critical category (eg 'French Impressionist cinema' 'experimental animation', 'Structural/Materialist film'). In the suggestions below I have largely avoided the latter, in favour of thematic selections that hopefully avoid the possibly discouraging label of 'avant-garde' and evoke something of the rich variety of approaches and possibilities within the area.
- 4) Mixed programmes can also, of course, be assembled in series - as the 'Video Technique and Practice' and the 'Avant-garde Assault' programmes suggest. Animation, landscape film, surrealism and many other categories or themes contain ample interesting works to be extended in this way.

NOTES ON DISTRIBUTORS

The programming suggestions on the following sheets draw on films and videos offered by the small number of distributors committed to independent work. Many other works are available in addition to those referred to below, all have catalogues and a number offer viewing facilities and/or programming advice that might prove helpful. The abbreviations following each name are those followed in the information on the programmes.

LONDON FILM-MAKERS' CO-OPERATIVE (LFMC)

Since 1966 the main distributor of avant-garde/independent/individually made film. Wide range of European and American work, including most of the 'classics' of the post-war period. Non-selective/open access they are therefore not free to offer discounts and programme suggestions and only very limited pre-view possibilities. They have, however, instituted a very useful annual 3-day viewing session (usually in May). Closely associated with workshop and cinema devoted to screening of this area of film.

42 Gloucester Avenue, London NW1 01 586 4806

CIRCLES (CLS)

Entirely devoted to 'Women's film, video and performance' and gradually building a selection of mainly British work, with one or two key historical works. Felicity Sparrow regards programming as an integral part of distribution work and is keen to offer help and advice. Subject to negotiation and arrangement, preview facilities are available as are reductions in hire fees. Screenings of Circles films takes place regularly at Four Corner's Cinema in London.

113 Roman Road, London E2 OHU 01 981 6828

LONDON VIDEO ARTS (LVA)

The major distributor of artists' video and installations with equivalent role in their field to the Film-Makers' Co-op. Tapes by European and American artists. They organise regular screenings

at AIR Gallery in London, occasionally have public viewing sessions and can offer previews and programming advice.

79 Wardour Street, London W1 734 7410

BRITISH FILM INSTITUTE, DISTRIBUTION LIBRARY (BFI)

Although their contemporary holdings are usually in the feature length and more narrative avant-garde (eg Rainer, Greenaway, Jost and Production Board films) they have a very useful historical selection - from the avant-gardes of the 20's and the immediately post-war period - Epstein, Fischinger, Deren, Broughton, Hugo, Markopoulos and others.

BFI, 127 Charing Cross Road, London WC2H 0EA 01 437 4355

CONCORD (CONC)

Handles the Arts Council Film Library, including a very extensive 'Animation Retrospective' with all major historical figures of experimental and abstract animation from Cohl and McCay through Leger, Richter, Fischinger to Breer and Harry Smith. Their prices are generally low and they offer some discounts on block bookings. Catalogue available from ACGB. Bookings etc to Concord Films Council Ltd, 210 Felixstowe Road, Ipswich IP3 9BJ 0473 76012

A number of London Distributors have scattered holdings of relevant films:

ARTIFICIAL EYE, 211 Camden High Street, London NW1 7BT 01 267 6036 (AE)

BLUE DOLPHIN, 84 Wardour Street, London W1 437 1517 or 1435 (BD)

CINEGATE, 87 Notting Hill Gate, London W11 01 727 2651 (CG)

CINEMA OF WOMEN, 20 Trederwen Road, London E8 01 515 5547 (COW)

CONNOISSEUR/HARRIS, Glenbuck House, Surbiton, Surrey 01 399 0022 (CONN)

CONTEMPORARY FILMS, 55 Greek Street, London W1 01 434 2623 (CONT)

RESISTANCE FILMS, 66 Prince George Road, London N16 01 254 3940 (RF)

DARK PICTURES, 21 Victoria Chambers, Paul Street, London EC2 01 739 1659 (DP)

ESSENTIAL CINEMA, c/o Concord Films Council, Ltd., 210, Felixstowe Rd., Ipswich IP3 9BJ 0473 76012 (ESS)

GERMAN FILM LIBRARY, Park Hall Road Trading Estate, London SE21 8EL
01 761 4015 (GFL)

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NEW CINEMA WORKSHOP (East Midlands), 24-32, Carlton St., Nottingham
0602 584891 (NCW)

ABBREVIATIONS

In the following programmes the running times and prices of the film titles have been abbreviated as follows: 6 minutes/£2.00 becomes 6/2.00.

REGIONAL DISTRIBUTORS

There are also a number of regionally based distribution groups that have emerged to handle the films of local and workshop film and video-makers. These usually include some avant-garde work and frequently offer not only catalogues but various forms of programme suggestions, packages and subsidy (see also Film and Video Makers on Tour).

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

A ROOM OF ONE'S OWN

Constrained by limited finance on the one hand, often concerned, on the other, to deal with personal subjects and reject the fictional, film-makers have frequently turned to their own immediate environment for their subject matter. Their rooms become spaces to be examined and celebrated visually, sites on which to record day to day living or that evoke memories, places to interweave past and present or to conjure forth fantasy, and in which to speak of the politics of the personal. (see also 'Women's Sense of Place' and 'Time and Memory' programmes).

JAN GREENHALGH CHRISTMAS TREE LFMC 5/4.00

Children, a Christmas tree, a window, a palimpsest of moments. A meditation on a familiar space, but also an evocation of the world of childhood.

GREGORY MARKOPOULOS MING GREEN BFI 10/7.50

The film-maker's New York apartment, its rich light and objects celebrated in a virtuoso piece of in-camera editing.

JOHN SMITH LEADING LIGHT LFMC 11/5.50

An exploration of light and space that uses the sun's path as the structuring principle. Cinematic representation is examined, sound and image contrasted.

JEFF KEEN MARVO MOVIE LFMC 5/3.00

A 'home' movie, in which personal space becomes a theatre for the playful re-enactment of comic strip and cinema personae, and fantasy.

MARGARET TAIT TAIL PIECE LFMC 10/6.00

Visual images of a long-time family home, made at the time of leaving. Memories, evocations. Emptying rooms and staircases.

JOANNA DAVIS OFTEN DURING THE DAY CLS 15/15.00

Daily rituals, repetitive and obsessive, of kitchen life, revealed and examined in terms of the politics of a woman's daily life: the overlapping of the personal and the political.

An equally wide range of ways of dealing with personal space is manifested in the following:

SNOW STANDARD TIME LFMC 8/6.00

SHERWIN SHORT FILM SERIES (Cat on TV, Vermeer Still Life etc)
3 mins each/1.50

LE GRICE EMILY LFMC 60/30.00

LE GRICE BLACKBIRD DESCENDING LFMC 110/37.50

RICE CHUMLUM LFMC 26/13.00

KEEN THE CARTOON THEATRE OF DR GAZ LFMC 12/7.50

TAIT PLACE OF WORK LFMC 31/16.00

KAY SHE (OVERLOOKING, OVERWORKING) WHILE LFMC 15/10.50

STEIN RETURNING CLS 10/7.50

HAMLYN INSIDE OUT LFMC 35/17.50

GRENIER CLOSER OUTSIDE LFMC 10/5.00

MILNE SAME LFMC 12/6.00

BRAKHAGE WAY TO SHADOW GARDEN LFMC 12/6.50

BRAKHAGE SCENES FROM UNDERCHILDHOOD LFMC 25/12.50

HAMLYN ANAGRAM LFMC 35/18.00

DEREN MESHES OF THE AFTERNOON BFI/CLS 13/5.00

BRUCE A CUP OF TEA - A FILM LFMC 23/11.50

GIDAL ROOM FILM LFMC 55/25.00

RABAN ANGLES OF INCIDENCE LFMC 12/6.00

BROWETT SPACE FOR MESSAGE NCW 30/15.00

GIDAL CONDITION OF ILLUSION LFMC 30/10.00

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SOUND WAVES

These two programmes were presented at The New Cinema, Nottingham in relation to a Music Products season that included rock and punk features with some avant-garde shorts - Bunuel's L'Age D'Or (ESS); Anger's Scorpio Rising (CG); Swann's The Ten Commandments of Love (LFMC). They offer an inventive and accessible way of presenting so-called 'avant-garde' work without using that discouraging label. The films within the programme extend from those that use music as a sound track in support of the image to more complex sound/image relationships. The first of the two programmes also includes films outside the area generally covered within this pamphlet. (see also 'Narration/Sound/Language' programmes).

1. LEGER BALLET MECANIQUE (sound by Antheil - record or tape needed)
CG 10/8.00
NELSON GRATEFUL DEAD LFMC 12/8.00
ALVAREZ NOW! (song by Lena Horne) CONT 6/5.00
JENNINGS LISTEN TO BRITAIN (Flanagan and Allen/Beethoven)
BFI 20/7.50
KUBELKA UNSERE AFRICAREISE LFMC 12½/10.00
2. BAILLIE ALL MY LIFE (song by Ella Fitzgerald) LFMC 3/2.50
LE GRICE BERLIN HORSE (sound by Eno) LFMC 8/6.00
BAILLIE MASS FOR THE DAKOTA SIOUX (Gregorian chant) LFMC 24/12.50
NELSON OH DEM WATERMELONS (popular US song) LFMC 12/8.00
CLAIR/PICABIA ENTR'ACTE (music by Satie - record or tape needed)
BFI 22/7.50

Other venues have evolved different approaches to the same theme. In January 1982 the Arnolfini organised a day event and series of screenings entitled Filmmusic and in May/June 1982 Four Corners in London presented an interesting variant with a series entitled Rhythm 'N' Views including the following mixed programme:

- MULVEY/WOLLEN AMY! BFI 35/20.00
SHERWIN NIGHT TRAIN LFMC 3/1.50

JENNINGS LISTEN TO BRITAIN BFI 20/7.50
 STRAUB/HUILLET INTRODUCTION TO ARNOLD SCHOENBERG'S ACCOMPANIMENT
 TO A CINEMATOGRAPHIC SCENE AE 15/8.00
 ALVAREZ NOW! CONT 6/5.00
 ABBOTT SCARBOROUGH FAIR NCW 4/3.00
 F & S THEMERSON THE EYE AND THE EAR LFMC 10/5.00

There are numerous other examples of films using music tracks.
 Among them:

ANGER KUSTOM KAR KOMMANDOES (The Parris Sisters) CG 3½/5.00
 ANGER EAUX D'ARTIFICE (Vivaldi) CG 13/10.00
 M RABAN (Née Halford) TEN GREEN BOTTLES LFMC 6/4.00
AIR LFMC 6/4.00 YING TANG LFMC 5/3.50
 SMITH 7P (On the First Day of Christmas..) LFMC 6/3.00
 POTTER THRILLER (Puccini/Hermann) TOC 33/15.00
 LEGGETT VISTASOUND LFMC 45/23.00
 LE GRICE FINNEGANS CHIN BFI 80/35.50
 LAWDER CORRIDOR (Riley) LFMC 22/11.00
 CONRAD STRAIGHT AND NARROW (Riley/Cale) LFMC 10/5.00
 SNOW NEW YORK EYE AND EAR CONTROL (Ayler, Cherry et al..) LFMC 34/17.00
 McFADYEN THEN HE KISSED ME LFMC 4/2.00
 GARRATT FILM MUSIC 1 and 2 LFMC 20/10.00
 FISHER OVERFLOW SOLUTIONS (Public Image et al..) LFMC 15/8.00
 JARMAN T.G. PSYCHIC RALLY IN HEAVEN (Throbbing Gristle) LFMC 8/8.00
 RALPH RECORDS: Films for music by TUXEDO MOON, RESIDENTS ET AL
 LFMC 3-5/2.00
 SMITH SHINE SO HARD - ECHO AND THE BUNNYMEN

Arts Council OF GREAT BRITAIN

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

THE 'HAND-MADE' FILM

As part of its rejection of the forms and modes of production of 'dominant' cinema and as a consequence of their economic situation (not forgetting their enthusiasm for experiment) many film-makers have made films on an artisanal single person level. They have worked directly on the celluloid strip, by-passing the camera, or have worked with found footage or rudimentary forms of animation. The options are numerous: drawing, scratching, hand painting and tinting, collaging-on objects, rayogramming. The following varied selection extends through historical examples to the present and from hand-made, home-made works to found films re-worked in the printer, allowing for colour, image-sound and other manipulations.

MAN RAY EMAK BAKIA/RETOUR A LA RAISON (part of French avant-garde of 20's reel) CONC 28/10.00

LEN LYE SWINGING THE LAMBETH WALK/MUSICAL POSTER CONC 7/6.00

STAN BRAKHAGE MOTHLIGHT LFMC 12/7.00

MARGARET TAIT COLOUR POEMS LFMC 12/7.00

MALCOLM LE GRICE BERLIN HORSE LFMC 8/6.00

GUY SHERWIN AT THE ACADEMY 5/3.00

LIS RHODES DRESDEN DYNAMO LFMC 5/4.00

ROBERT BREER 'EARLY WORKS' inc RECREATION, A MAN AND HIS DOG...
CONC 15/6.00 or REEL ONE BFI 10/5.00

Other relevant films:

KEEN TRILOGY LFMC 10/6.00

NICOLSON SLIDES 1-4 CLS/LFMC 16/10.00

FARRER TEN DRAWINGS LFMC 20/10.00

GARRATT VERSAILLES/ROMANTIC ITALY LFMC 11/5.50 and 8/4.00

LEGGETT SHEPHERDS BUSH LFMC 20/10.00

LE GRICE LITTLE DOG FOR ROGER LFMC 13/6.50

FRAMPTON ARTIFICIAL LIGHT LFMC 13/6.50

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CAWKWELL SFORZINDA LPMC 15/6.50
O'NEILL SAUGUS SERIES LPMC 15/6.50
BRAKHAGE THIGH LINE LYRE TRIANGULAR LPMC 9/6.00
BRAKHAGE DOG STAR MAN LPMC 79/35.00
LARCHER MARE'S TAIL LPMC 150/40.00

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

CINEMATIC DANCING

The close alliance between independent/experimental film-makers and the contemporary arts has led to particularly fruitful co-operation in the area of dance. Rather than recourse to 'mere recording' of modern dance, film-makers have aspired to present cinematic versions of dance, true to what they see as being the particularities of both film and dance, transferring the space and time of dance into specifically filmic modes. Though constrained by problems of availability, this programme includes a variety of different approaches, selected from American examples.

MAYA DEREN A STUDY OF CHOREOGRAPHY FOR THE CAMERA BFI 3/2.00

MAYA DEREN RITUAL IN TRANSFIGURED TIME BFI 16/5.00

Trained as a dancer, Deren was inspired by that background in her approach to film. CHOREOGRAPHY...takes a continuous dance movement and stretches it across the disjunct spaces and times made possible by editing. RITUALS...extends that principle within a more elaborate psychodrama.

HILARY HARRIS NINE VARIATIONS ON A DANCE THEME LFMC 11/5.50

Time, shape and texture explored in the re-working of movements by Bettie de Jong of the Paul Taylor Co.

NORMAN McLAREN PAS DE DEUX CONT 14/6.50

A famous re-working of classical dance phrases by means of complex optical printing.

MERCE CUNNINGHAM/CHARLES ATLAS LOCALE CONC 30/10.00

Cunningham operates the camera, 'participating' in the choreography, following and anticipating the other dancers' movements in this special film version of a dance from his company's current stage repertory.

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The 'American modern dance' theme could be fruitfully developed upon by screening works such as the following:

RAINER LIVES OF PERFORMERS BFI 90/30.00
RAINER FILM ABOUT A WOMAN WHO... BFI 120/30.00
THARP MAKING TV DANCE BFI (videotape)
BLACKWOOD WE MAKE DANCES (documentary) CONC 88/15.00
JONAS WIND 5 mins and SONGDELAY 18 mins and NAUMAN DANCE 11 mins
from ACGB's 'Films by American Artists' package.
MEAD TRANCE AND DANCE IN BALI Scottish Film Council
TILTON JAZZ DANCE CONT 20/5.00
BLACKWOOD TAP DANCIN' CONC 58/14.00
BROCKWAY THE MARTHA GRAHAM DANCE COMPANY CONC 90/19.00

There are, of course, a number of film-makers in Europe who have explored the same terrain:

SCHLEMMER TRIADIC BALLET (1920's) GFL 32/free
POTTER THRILLER TOC/COW 33/20.00
M RABAN (née Halford) MOVING STUDIES IN BLACK AND WHITE LFMC
25/14.00
M & W RABAN BLACK AND SILVER BFI 75/32.50

A list of films on dance is available from the Dance Officer,
at the Arts Council of Great Britain.

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

DIARY/AUTOBIOGRAPHY

By the very nature of its production base a large proportion of single-person/artisanal film-making takes the immediately personal as material - friends as actors, home space as location, camera as presenting the subjective view of the film-maker. Many films, though, specifically take their makers' day-to-day existence and experience as their subjects, so that they become implicitly or explicitly 'diary' films. In certain cases, film-makers have attempted a more elaborate form that might be justifiably described as 'autobiographical' (eg. Jost, Brakhage). (see also 'A Sense of Place' and 'A Room of One's Own').

DAVID BROOKS LETTER TO DH IN PARIS LFMC 4/2.00

Images of day to day living, collected by single framing and fragmentary shooting, a diary form shared by Mekas and Noren.

STAN BRAKHAGE WINDOW WATER BABY MOVING LFMC 13/8.00

Among best known works of American film-maker who has most elaborately forged a cinema related to subjective perception and experience. A film of child birth.

GUY SHERWIN SHORT FILM SERIES LFMC 3 mins sections @ 1.50

'Portrait with Parents', 'Breathing', 'Anna/Vermeer', 'Maya' and others, all touching upon personal/autobiographical material and simultaneously exploring film material and processes.

MARGARET TAIT PLACE OF WORK LFMC 31/16.00

A visual and aural record of the film-maker's home and work place, made just before moving away; images of rooms, the garden; ambient sounds of birds, children, road menders.

Other relevant films:

FRAMPTON NOSTALGIA LFMC 36/18.00

SCHNEEMAN FUSES LFMC 15/25.00

DWOSKIN BEHINDERT TOC 96/35.00
 DAVIS OFTEN DURING THE DAY CLS 15/15.00
 MURPHY RITUALS OF MEMORY CLS 15/12.50
 MEKAS DIARIES, NOTES & SKETCHES: WALDEN AE 177/30.00
 MEKAS REMINISCENCES OF A JOURNEY TO LITHUANIA AE 82/24.00
 BAILLIE QUICK BILLY LFMC 60/25.00
 LARCHER MARE'S TAIL LFMC 150/40.00
 AKERMAN NEWS FROM HOME TOC 90/35.00
 JOST SPEAKING DIRECTLY BFI 105/30.00
 NOREN ADVENTURES OF THE EXQUISITE CORPSE LFMC 45/25.00
 KLEIN MIRROR PHASE LFMC 45/20.00
 BRAKHAGE SINCERITY/DUPLICITY LFMC various
 BRAKHAGE SCENES FROM UNDER CHILDHOOD LFMC 25/15.00
 SMITH SUMMER DIARY LFMC 30/15.00
 JARMAN HOME MOVIES REEL 1 and 2 LFMC 10/10.00 each
 HEARNE DIARY ITEM LFMC 12/6.00
 HILL FILM PORTRAIT CG 81/25.00

'Displaced' autobiography/'biography'

RAINER FILM ABOUT A WOMAN WHO... BFI 120/30.00
 RHODES LIGHT READING CLS 20/15.00
 KARLIN/SAUNDERS/SCOTT 36-77 BFI 97/32.50
 LANDOW REMEDIAL READING COMPREHENSION LFMC 5/4.00
 McBRIDE DAVID HOLZMAN'S DIARY CONT 73/20.00
 ARGUILLE HOME MOVIE LFMC 23/7.50

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

WOMEN'S SENSE OF PLACE

A selection from the many films within the independent/avant-garde film concerned with a particular sense of place and specifically the large number of these made by women. There is a very varied approach to the use of place - as location, political context or evocative of memory. The programme also offers an opportunity to see a range of the work of women film-makers within the avant-garde since the 40's, with well known historical figures and members of a younger generation. (see also programmes on 'Time and Memory', 'Rooms', 'Landscape', and the Modular Scheme based on Circles' films).

MAYA DEREN MESHES OF THE AFTERNOON BFI/CLS 13/5.00

A house as subjectively perceived spatial and mental labyrinth, through which Deren's protagonist threads her searching way.

MARIE MENKEN GLIMPSES OF THE GARDEN CONT 4½/5.00

Menken's deceptively simple film widely influenced the 60's generation of US film-makers (Brakhage/Mekas), both as celebrations of the everyday and as lessons in breaking with restraints of film convention.

JOYCE WIELAND RAT LIFE AND DIET IN NORTH AMERICA LFMC/CLS
16/10.00 and 15.00

A table top adventure; home production and Canada as image of nationalistic sentiment for Canadian working in New York.

DORE O KASKARA LFMC 21/13.00

German film-maker who uses complex superimposition and lyrical landscape imagery.

ANNABEL NICOLSON FEZ LFMC/CLS 4/2.00

Working with still images and re-filming to evoke the spirit of the Moroccan city.

ELLIE EPP TRAPLINE LFMC 15/8.00

Static camera capturing water movement, colour and light in complex inter-relations with off-screen sound - a portrait of an old London swimming pool.

TINA KEANE SHADOW OF A JOURNEY CLS 20/15.00

Using disjunction of image and sound to play off the present of the film-maker's ferry trip with the past heard through verbal recollection and Gaelic songs.

AN AMERICAN PLACE

This programme could serve two functions. The first is to represent in film that particularly American attitude to a sense of place - be it landscape or city - that has so marked the poetry (Whitman/Williams/Olson), the prose (Thoreau/Dos Passos), the painting (Hopper/Sheeler/O'Keefe), the music (Copland/Ives/Ellington), and the photography (Stieglitz, Evans) of 20th century American art. This selection demonstrates how this enthusiasm has been shared by film-makers of different generations and aesthetics - ranging from the 'diary' to a more highly structured approach. Thus the films selected also offer a sense of the variety of approaches to film since the '40's.

FRANK STAUFFACHER SAUSALITO BFI 10/3.50

In the tradition of the city symphony of Vertov and Ruttmann: a visual portrait of a West Coast port.

STAN BRAKHAGE THE WONDER RING LFMC 6/5.00

A rich visual evocation of NY's Third Avenue Elevated Railway, seen in terms of colour, light and movement, through superimposition and subjective camera and editing. Commissioned by Cornell.

JOSEPH CORNELL NYMPHLIGHT LFMC 8/6.00

Cornell, as his famous boxes give ample evidence, used place to trigger off nostalgia, memory, childhood innocence, mood and space of fantasy. Several of his films were made to evoke the spirit of a particular beloved park, fountain or street, which for him, in surrealist manner, had a particular magical aura, in this case Bryant Park, near 42nd St.

BRUCE BAILLIE CASTRO STREET LFMC 10/5.00

Baillie's virtuosic 'poetic' piece of montage, matting and superimposition is both a celebration of a particular street in

San Francisco, its sights and sounds, and a hymn to the train, mythical American symbol of travel.

STAN BRAKHAGE THE MACHINE OF EDEN LFMC 8/12.00

A short work by the doyen of American independent cinema who has always used landscape as image and rich metaphor. The machine is the loom, weaver of images. Eden is the idyllic landscape, visualised in the romantic tradition of the painters and photographers of the American sublime.

JOYCE WIELAND 1933 LFMC 5/4.00

The city became a central image for the emergent generation of the 60's: Jacobs, Frampton, Snow, Gehr. Its abrasiveness, arbitrariness transformed through framing structures into beauty. Wieland uses an out-take, looped and subtitled to examine the everyday out of the window view and produces a tongue-in-cheek monument to the passage of time(s).

BABETTE MANGOLTE WHERE? THERE? CLS 9/8.00

Low key examination of the non-space, the non-landscapes, the intermediate zones, neither city nor landscape that are an integral part of the American transformation of the land and of the experience of travelling through it. A subject also taken up in the still photography of the 'new topographics' of Deal, Baltz and Adams.

There are a number of shorter films that would also fit into this theme, but of even more relevance are a number of feature length works: James Benning 11 x 14 AE; Akerman News From Home TOC; Jon Jost Speaking Directly BFI; Hollis Frampton Zorns Lemma LFMC; Bruce Baillie Quick Billy LFMC and Stan Brakhage Dog Star Man LFMC. And so on to Hollywood....

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

LANDSCAPE

This can now be considered an established 'genre' within avant-garde film, and it's certainly one that has played a particularly significant role in British film-making. It is a subject that has been developed even at feature length by a number of film-makers (and which can, of course, be considered as an integral component of fictional/narrative cinema - from Wenders and Petit to Ford and Mann). This selection is assembled on the principle of variety of approach - from the subjectively perceived landscape to characteristic British work in which components of the landscape itself - the light or the elements - are used to structure the film.

STAN BRAKHAGE THE MACHINE OF EDEN LFMC 12/8.00

American landscape presented in the romantic tradition of the painters and photographers of the American sublime.

TIM CAWKWELL THE ART OF PROPHECY LFMC 13/6.50

A biblical text juxtaposed with landscape images, extensively re-worked on a home-made printer.

LARRY GOTTHEIM FOGLINE LFMC 12/6.00

A film in the spirit of the 'haiku' - a single lyrical image slowly changing during a single long take - the slow revelation of a landscape as the fog rises.

WILLIAM RABAN COLOURS OF THIS TIME LFMC 4/2.00

A systematic single framing of a parkscape, exploring time, movement and the changes in light over a single day.

CHRIS WELSBY SEVEN DAYS LFMC 20/10.00

Seven consecutive days of single frame shooting on a Welsh mountain, with the image and structure determined by weather changes.

There are numerous other examples of 'landscape' films, among them:

BAILLIE	<u>ALL MY LIFE</u>	LFMC	3/2.50
BAILLIE	<u>QUICK BILLY</u>	LFMC	60/25.00
LE GRICE	<u>WHITCHURCH DOWN</u>	LFMC	8/6.00
LE GRICE	<u>AFTER MANET</u> (4 screens)	LFMC	60/-
RABAN/WELSBY	<u>RIVER YAR</u> (2 screens)	LFMC	35/17.50
SNOW	<u>LA REGION CENTRALE</u>	LFMC	190/70.00
DORE O	<u>KASKARA</u>	LFMC	20/10.00
WIELAND	<u>LA RAISON AVANT LA PASSION</u>	LFMC	80/30.00
MANGOLTE	<u>WHERE? THERE?</u>	CLS	9/8.00
WYBORN	<u>PICTURES OF THE LOST WORD</u>	LFMC	50/25.00
WYBORN	<u>SIX LITTLE PIECES ON FILM</u>		35/16.00
LEGGETT	<u>LANE</u>		18/9.00
LEGGETT	<u>WINDOW</u>		45/22.50
BRAKHAGE	<u>CREATION</u>		10/17.00
BRAKHAGE	<u>DOG STAR MAN</u>		79/35.00
BENNING	<u>11 x 14</u>	AE	81/30.00
JOST	<u>SPEAKING DIRECTLY</u>	BFI	105/30.00
O'NEILL	<u>SAUGUS SERIES</u>		17/9.00
SMITH	<u>HACKNEY MARSHES</u>	LFMC	15/7.50
W & M RABAN	<u>BLACK AND SILVER</u>	BFI	75/32.50
SERCOMBE	<u>EAST COAST</u>	LFMC	11/6.00
CROFT	<u>ATTERMIRE</u>	LFMC	18/9.00
PARSONS	<u>FIVE BAR GATE</u> (2 screen)	LFMC	9/6.00
RABAN	<u>MOONSHINE</u>	LFMC	12/6.00
WELSBY	<u>PARK FILM</u>	LFMC	7/3.50
WELSBY	<u>ESTUARY</u>	LFMC	55/25.00
SHERWIN	<u>RIDING RING</u>	LFMC	4/2.00
SHERWIN	SHORT FILM SERIES (Richmond Track, Field of Grain and others)		3 mins each/1.50
POUND	<u>FILM WITHOUT</u>	LFMC	45/22.50
DUNLOP	<u>MEYNELL ELMS</u>	LFMC	18/9.00

See also numerous works by Jane Clarke (LFMC & CLS), Rene Croft (LFMC), Andrew Dunlop (LFMC), David Parsons (LFMC), William Raban (LFMC), Chris Welsby (LFMC), Richard Welsby (LFMC), John Woodman (LFMC) and others.

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FILM AND VIDEO PROGRAMMING ADVICE SHEETS

BEAT CINEMA

Although in many ways an area that needs to be covered by feature films - Hollywood versions and independent work like Clarke's The Connection, The Cool World, (CONT), Whitehead's Wholly Communion (CONT) - the 'beat' sensibility is most evident in low budget experimental cinema. Here are most clearly seen the 'anarchic individualism', the 'disaffiliation' echoed in poetry, literature and music. (see London Film-Makers' Co-op programme of November 81).

SIDNEY PETERSON LEAD SHOES BFI 12/4.00

Made in SF during fermentation period of 'beat'. Playful anarchy of actors, theme and form in Dada spirit.

ROBERT FRANK PULL MY DAISY CONT 27/10.00

Best known example. More luxurious production values with an array of Beat figures - Ginsberg, Kerouac and painter Larry Rivers. Improvised script by Kerouac.

KEN JACOBS BLONDE COBRA LFMC 28/17.00

Jack Smith, film-maker, performer, 'beat' figure provides monologue voice over. The mood, by turns sad, falling apart, happy, is reflected in structure of the film.

ANTHONY BALCH TOWERS OPEN FIRE CONN 11/5.00

Filmic version of Burroughs' 'Cut-up' technique.

JEFF KEEN AUTUMN FEAST/MARVO MOVIE LFMC 14/7.00 and 5/3.00

Brighton version of beat. Image blatz.

Also:

ADOLFAS MEKAS HALLELUJAH THE HILLS CG 82/25.00

JONAS MEKAS LOST, LOST, LOST AE 176/30.00

WARHOL CHELSEA GIRLS BD 210/40.

RICE SENSELESS LFMC 28/14.00

/....

BALCH CUT-UPS CONN 18/6.00
JACOBS LITTLE STABS AT HAPPINESS LFMC 18/10.00
MEAD EUROPEAN DIARIES LFMC 44/20.00
SONBERT WHERE DID OUR LOVE GO LFMC 10/5.00
HELIZER DIRT LFMC 15/7.50
LARCHER MARE'S TAIL LFMC 150/40.00
WARHOL COUCH LFMC 40/20.00
GOLDMAN PESTILENT CITY LFMC 15/7.50
BRAKHAGE INTERIM LFMC 25/12.50
BRAKHAGE DOG STAR MAN LFMC 79/35.00
NELSON, BAILLIE, RICE - Other films

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FILM AND VIDEO PROGRAMMING ADVICE SHEETS

THE AVANT-GARDE ASSAULT

Under three separate rubrics, Rod Stoneman at the Arnolfini explored "aspects of the avant-garde's calculated assault on the senses and sensibilities of dominant culture". The first was in terms of a formal aggression, by calculated rejection of pleasure in the image, working with abstraction, repetition and the fragmentation of images. The second offers various representations of sexuality, with a strong contrast of Martin's 'sexist home movie' and the outrageous happening of the Austrian Nitsch with the feminist Three Short Episodes. The third takes irony and wit as a tactic for undermining expectations and assumptions. (see Arnolfini's notes for October 81).

IMAGE/SOUND

CHRIS GARRATT SHORT ENDS LFMC 7½/4.00
W & B HEIN ROHFILM LFMC 20/10.00
MALCOLM LE GRICE BERLIN HORSE LFMC 8/6.00
DEREK JARMAN TG PSYCHIC RALLY IN HEAVEN LFMC 8/8.00
LIS RHODES LIGHTMUSIC LFMC (variable)

SEXUALITY

KENNETH ANGER KUSTOM KAR KOMMANDOS CG 3½/5.00
JOSEPH MARTIN AUTOBIOGRAPHICAL NOTES/LIFE ON A TABLE LFMC
5/8.00 7½/4.00
RACHEL FINKELSTEIN THREE SHORT EPISODES CLS 10/10.00
LUIS BUNUEL L'AGE D'OR ESS 63/40.00

IRONY

CHRIS GARRATT COMMERCIAL BREAK LFMC 3/2.00
JOHN SMITH ASSOCIATIONS LFMC 7/4.00
JOHN SMITH GIRL CHEWING GUM LFMC 11/6.00
VICTOR MUSGROVE CONVERSATION PIECE LFMC Super 8 10/5.00
WILLIAM KEDDELL THE MONSTERS OF ACHANALT LFMC 36/18.00
CORDELIA SWANN THE TEN COMMANDMENTS OF LOVE LFMC 3½/3.00

The theme of sexuality has also been taken up by the New Cinema, Nottingham in a season devoted to cinema and sexuality, in which they included a number of avant-garde films 'challenging and transgressing the boundaries of censorship' including Warhol's Couch (LFMC), Schneeman's Fuses (LFMC), Genet's Chant d'Amour, (LFMC/TOC), Oblovitz et al. Too Sensitive to Touch (TOC), Rice's Chumlum (LFMC) and films by Burch, Akerman and others (see their March-May 82 programme). In the domain of sexuality/eroticism a number of other titles might be suggested:

TOM CHOMONT LOVE OBJECTS LFMC 12/6.00
 NOEL BURCH NOVICIAT CG 19/15.00
 STAN BRAKHAGE SEXUAL MEDITATION SERIES LFMC/LOVEMAKING
PARTS 1 and 2 LFMC 15/10.00
 ANDREW NOREN ADVENTURES OF THE EXQUISITE CORPSE LFMC 45/20.00
 NICKY HAMLYN INSIDE/OUT LFMC 35/17.50
FILMS OF STEVE DWOSKIN TOC
FILMS OF CURT McDOWELL DARK CINEMA
 KENNETH ANGER SCORPIO RISING CG 28/15.00

FILM AND VIDEO PROGRAMMING ADVICE SHEETS

TIME AND MEMORY

This is a rather specific programme that draws together a number of directions within this area of film - the autobiographical and the diary format, the conjunction of voice-over soundtrack with image. It offers various perspectives on memory, on recollection and the way in which film and photography can be capable or incapable of re-presenting a long gone or fleeting past. (see, for comparison, the Circles programme on memory and recollections).

KEN JACOBS LITTLE STABS AT HAPPINESS LFMC 18/10.00

A film of the 'beat' era in New York - fragmentary, dislocated and sad; moments in the life of Jack Smith and other 'eccentrics' of the period.

MARGARET TAIT COLOUR POEMS LFMC 7/12.00

Short films, modestly evoking memories of place through images and poetry; fleeting passages of time juxtaposed with more specific memories - the Spanish Civil War etc.

TINA KEANE SHADOW OF A JOURNEY CLS 20/15.00

Image - a continuous view of sea and shadows, visual record of the film-maker's ferry trip. Sound - in juxtaposition, the recollections of croft existence by a woman of Mull, in words and song.

HOLLIS FRAMPTON NOSTALGIA LFMC 36/18.00

The film-maker's photographs, examined for their memories of a New York life and then burned. A complex structure incorporates the spectators own processes of recall and anticipation.

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FILM AND VIDEO PROGRAMMING ADVICE SHEETS

VIDEO TECHNOLOGY AND PRACTICE

Conceived by Stuart Marshall for the Serpentine Gallery, this set of three short programmes could easily be re-shaped for single presentation. Marshall's aim was to present work by young video artists with an emphasis on the artists' conscious use of new technologies to produce new forms and meanings in contrast to, and often in critique of, dominant forms. All the tapes are recent, in colour, and were assembled in the three programmes to emphasise respectively the use of editing, colour and chroma-keying. (see Marshall's notes for the Serpentine screenings for greater detail and LVA for bookings, prices etc).

- PROGRAMME 1 PETER ANDERSON UNTITLED
 CHRIS RUSHTON YELLOW JUMPER PIECE
 STEVE LITTMAN MIRROR
 YOU MAKE ME SHOUT
 CRISPS
 STEVE HAWLEY THIS IS NOT A REHEARSAL. ALL
 YOU SEE IS ALL THERE IS
- PROGRAMME 2 RICHARD LAYZELL GUIDE
 MARC CHAIMOWICZ PARTIAL VIEWS OF AN INTERIOR
 ANTONIA SHERMAN/
 MARK LUCAS HER PASSION WAS COLLECTING
 PAINTED DRIFTWOOD
- PROGRAMME 3 MARION URCH THE ART OF THE RITUAL FEAST
 NEIL ARMSTRONG I'M WITH YOU TRUE BLUE

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FILM AND VIDEO PROGRAMMING ADVICE SHEETS

HOLLYWOOD

Many film-makers in the avant-garde have completely rejected the Hollywood cinema and all it stands for (or have simply constructed their cinema on completely different terms); a number however have emulated/parodied/fed on its mythology and imagery, and others have 'de-constructed' its forms and structures of 'fascination', or have played with its conventions.

KENNETH ANGER PUCE MOMENT CG 6½/6.00

Fragment from an uncompleted work, hymn to the dressing up, and rituals of the golden era of Hollywood and its 'star system'.

JEFF KEEN MARVO MOVIE LFMC 5/3.00

Brighton 'home-movie' maker rooted in the surrealist tradition (chance etc...) raids B movie/Hollywood iconography for his material.

JOSEPH CORNELL ROSE HOBART LFMC 19/15.00

American surrealist best known for his magical 'boxes' who re-edited - eliptically - a Hollywood potboiler to form a eulogy to its star.

MANUEL DE LANDA RAW NERVES LFMC 30/20.00

The Marlowe detective genre pastiched and its cinematic structure broken down.

TIM BRUCE THE VISIT LFMC 10/5.00

An examination of narrative convention contrasting a TV film sound with adjacent visuals and human actions.

BARUCHELLO-GRIFFI LA VERIFICA INCERTA LFMC 45/11.00

Film made of juxtaposed clippings from Hollywood movies.

CHRIS GARRATT FILM MUSIC PART ONE LFMC 20/8.00

Cartoon and singing cowboy as raw material for studying cinematic illusion.