

Andrew Vallance: Curator.

*Contact: A Festival of New Experimental  
Film and Video*

Apiary Studios, London. 6-8 May 2016.

Output number



## Overview: a. Aims & objectives; b. Problem being addressed; c. Research questions

### a. Sought to:

- Present single and multi-projector, performance-related works and specially commissioned installations in a relatable manner
- Bring niche and new audiences together through its curation by consultation working with other independent organisations such as no.w.here
- Form an important contribution to the contemporary condition of experimental film practices in the UK

### b. Addressed:

- Exhibition strategies, how to present experimental work in an inclusive and accessible manner
  - How to innovate film programming
  - How to interrogate multiple forms and mediums
  - How to find a *discursive* exhibition form that 'involves' artists and audience

### c. Research questions:

- How can a *discursive approach* develop new exhibition strategies
  - How can experimental work be presented in a more relatable manner
  - How to bring artist and audience together in an aware and productive space

## Output description

### ***Contact: A Festival of New Experimental Film and Video***

Apiary Studios, London, 6-8 May 2016. Curator.

The participating artists included George Barber, Louisa Fairclough, Nicky Hamlyn, Sally Golding, Malcolm Le Grice, Karen Mirza & Brad Butler, Matthew Noel-Tod, Heather Phillipson, Greg Pope, Lis Rhodes, Ben Rivers, Guy Sherwin & Lynn Loo, Jennet Thomas, Jennet Thomas, Andrea Zimmerman

[Contact: A Festival of New Experimental Film and Video](#) featured 70 film, video and performance artists across three days in its venues' three studios. Its curatorial focus combined a multiplicity of forms, in an innovative and accessible manner.



## Context

The *Festival* programmed established and emerging artists, from original members of the London Filmmakers Co-op to recent graduates, who showed new works.

These were selected in consultation with organisations such as no.w.here, collective-iz, Unconscious Archives, Nightworks and Screen Shadows.

This ethos reflected the field's and *Festival's* co-operative and collaborative intent, and this was emphasised by the supportive presence of many of the artists throughout its duration.



## Research Methodology, methodologies & process



- This independent survey, which was supported by ACE, presented single and multi-projector and performance-related works, and specially commissioned installations within a discursive setting and actively interrogated exhibition strategies.
- The programming and presentation researched into how work can be shown in a relatable and aware manner e.g. an innovative structure was initiated where the works were presented in small clusters.
- It actively collaborated with its participants, introduced new artists, its configuration challenged viewing hierarchies, providing the opportunity for discovering of unknown works in an engaging environment.

## Research Insights & findings

- *The Festival's discursive* strategy presented manner, such as screening the works in small clusters, rather than lengthy (short film) programmes, which challenged viewing modes and introduced new and established artists in an inclusive frame.
- The structure, which celebrated the fields' diversity and vibrancy, was enthusiastically and critically received, with each day selling-out.
- Its conception was appreciated by the audience and artists alike (William Raban wrote: 'Your programming was enlightened').



## Dissemination



To document the event's intentions and methodology a publication was produced, which included contextual essays, discussion pieces and all the *Festival's* details (Guy Sherwin wrote: 'the brochure is simple, informative, elegant').

This also addressed its legacy through further disseminating its composition and ideas, as such collectable reference points are vital indicators of experimental film and video's development.

Full details: [Contact: A Festival of New Experimental Film & Video](#)

MARIA ANASTASSIOU, LUKE ASPELL,  
JENNY BAINES, STEVEN BALL & MARTIN BLAŽIČEK,  
KERRY BALDRY, OLIVER BANCROFT, GEORGE BARBER,  
DAN BRACKENBURY & JOE GILMORE, IAN BOURN,  
SAVINDER BUAL, MAREK BUDZYNSKI, NICK COLLINS,  
DAVID CUNNINGHAM, AMY DICKSON, KAREL DOING,  
MALGORZATA DROHOMIRECKA, LOUISA FAIRCLOUGH,  
PATTI GAAL-HOLMES, SALLY GOLDING & SPATIAL,  
NICKY HAMLYN, BEA HAUT, LAURA HINDMARSH,  
JAMES HOLCOMBE & SECLUDED BRONTE,  
RICCARDO IACONO, JAMIE JENKINSON, DENIZ JOHNS,  
CONOR KELLY, HILARY KOOB-SASSEN, ADAM KOSSOFF,  
MALCOLM LE GRICE, DAVID LEISTER, STEVE LITTMAN,  
LYNN LOO, JUILE MARSH, KAREN MIRZA & BRAD BUTLER,  
JENNIFER NIGHTINGALE, MATTHEW NOEL-TOD,  
JAYNE PARKER & JOAN KEY, SIMON PAYNE,  
HEATHER PHILLIPSON, GARETH POLMEER,  
GREG POPE & KOSTIS KILYMIS, WILLIAM RABAN,  
KAROLINA RACZYNSKI & ANITA KONARSKA,  
SAMANTHA REBELLO, DUNCAN REEKIE, LIS RHODES,  
EMILY RICHARDSON, BEN RIVERS, CATHY ROGERS,  
GUY SHERWIN, JOHN SMITH, VICKY SMITH, MARY  
STARK, FRANCESCO TACCHINI & OLIVER SMITH,  
ANNA THEW, JENNET THOMAS, ANDREW VALLANCE,  
MARK WATSON, IAN WIBLIN, LAURA WILSON &  
ANDREA LUCA ZIMMERMAN.





## Other Information

I co-curate *Contact* with Simon Payne (Reader, Film Studies, ARU). Our work, which consists of screenings, exhibitions and festivals, includes  [\*Holding Space\*](#),  [\*Edges and Intervals\*](#),  [\*Assembly: A Survey of Recent Artists' Film and Video in Britain 2008-2013\*](#), which was a 23-part programme at Tate Britain, and a whole host of other events.

I am part of a panel at the  *Experimental Film, Video Art, and the Borders of Cinema A British Society of Aesthetics Synergy Conference*, Queen Mary University (2019) presenting a paper,  *Discursive Interaction*.

## CONTACT

A FESTIVAL OF NEW  
EXPERIMENTAL  
FILM AND VIDEO

