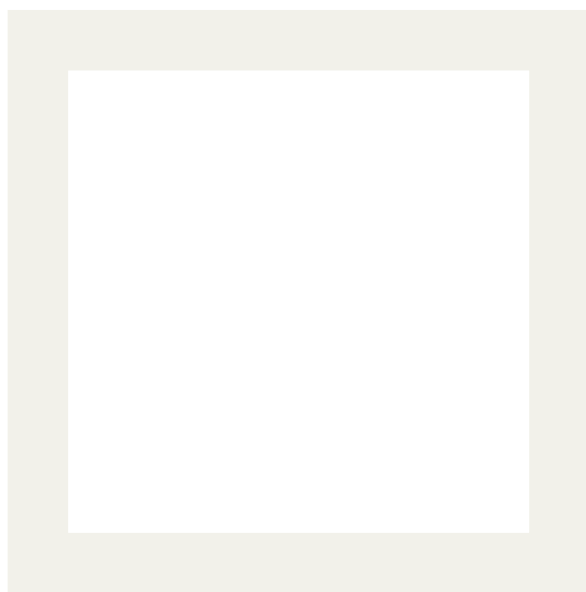


CONTACT

A FESTIVAL OF NEW
EXPERIMENTAL
FILM AND VIDEO



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APIARY STUDIOS
LONDON E2 9EG

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IN CONTACT

ANDREW VALLANCE & SIMON PAYNE

This festival brings together, for one weekend, elements of many of the independent screenings and related events that have occurred in London over the last few years. The rationale behind our own Contact screenings, which we have been programming over that time, has involved connections between experimental film/video and other art forms, including poetry, avant-garde music and abstract painting. These programmes followed the first major programming project that we initiated and worked on, *Assembly*, a survey of recent artists' film and video made in Britain between 2008-2013 (Tate Britain, November 2013 – March 2014).

One of our primary intentions with *Assembly* was to have Tate Britain accept experimental film and video as an independent art form (something that others have been attempting for many years). In the art world, experimental film and video tends to be recognised short-sightedly, as a progenitor of contemporary 'artists moving image', a label that serves to market the work of artists who use film, video and moving image technologies. Ultimately, *Assembly's* programmes included a broad range of work, and reinforced experimental film and video as a dissident voice. The programmes comprised of a mixture of works, mainly made for single-screen projection, shown predominantly in either cinema screenings (in festivals and various other screening contexts) or gallery settings (invariably on a loop). The juxtaposition of works made for these different contexts indicated the strengths and limitations of different viewing contexts and their associated forms of engagement.

For this festival we were keen to work with makers who would be happy enough to be associated with the field of experimental film and video. As a label, 'experimental film and video' has its drawbacks as much as any other, but what it hopefully implies is that something of the medium – 'medium' being everything from the particular characteristics of the technology through to the ways and means of the spectator's engagement – is challenged in some way. Given that some of the work that's being shown here doesn't involve film or video at all (but the use of light, time and sound in other ways) the definition that we're working with is distinctly stretched, but the selection of works is grounded in a shared spirit, related approaches to making and certain affiliations.

The culture of contemporary experimental film and video programming in London is supported by a loose confederation of artist-run organisations, including *Analogue Recurring*, *Night Works*, *no.w.here*, the *Screen Shadows Group* and *Unconscious Archives*. The events that these groups have put on occur in a diverse collection of invariably co-opted locations. Their events have occupied and activated spaces, creating a context for the presentation and experience of different works. One of the main aims of the festival is to bring together artists and audiences associated with these groups, and to celebrate shared interests across a diverse field. The screenings and events that these groups initiate have influenced the composition of the festival and we sought their programming suggestions.

These groups, and others, are largely self-funded and operate within a sphere of mutual support. Collaborative and co-operative efforts are a significant factor in experimental film and video in the UK and elsewhere. Individuals involved often have multiple roles: as organisers, programmers, promoters, projectionists and technicians, as well as critics, makers and audience members. This fact is a defining characteristic of the field that is manifest in the work one sees: makers have a hand in organising the conditions of the space that one sees the work in and in turn that affects the kinds of work that's produced. The dynamic is a responsive one, where the maker is central – not as a revered artist of independent means and reputation, but as collaborator – creating a context for their own work and that of their peers, which is often a practical matter as much as anything. The situation is the antithesis of the setting provided by many contemporary art venues, or the institutional model of cinema at large, where context often precedes the experience of a work and form is largely predetermined.

The range of work in the festival spans installed film, video and sound pieces, 'chamber' screenings of single-screen films shown in clusters (rather than the traditional short film festival format that often does work a collective disservice), newly commissioned site-specific works and performance-orientated pieces involving multiple projectors.

All of the work has been produced in the last two or three years, a few may feature recognisable material that has been reworked, but they are all part of the ongoing dialogue that constitutes contemporary practice.

Over 70 artists/filmmakers are involved. Descriptions of their works are gathered in the listings in the second half of the catalogue. The first part of the catalogue includes a number of essays and discussion pieces written or conducted in response to the festival's aims. We asked contributors to reflect on current issues in the field as they see them. William Fowler's essay offers impressions on audiences for different forms of experimental/artists' cinema. María Palacios Cruz's essay is a contextual piece on the significance of collaborative pursuits in the field. Tallied with this, the discussion piece by Luke Aspell and the group *collective-iz* is a case study on practising collectively. The discussion piece by Sally Golding, James Holcombe and Cathy Rogers is a reflection on different issues and manifestations of contemporary expanded cinema.

The screening, installation and performance of works brings makers and viewers together in a specific place and for a certain time only, for an optical and aural event. Chance connections and good timing have made the Apiary Studios a valuable resource that we, and others, have used a number of times. We owe them a debt of gratitude for their support in providing us free reign to install works and make best use of their space for our purposes. This festival wouldn't have been possible without the generous support by an Arts Council England Grant for the Arts. We'd also like to acknowledge all those who've offered their time and support particularly Leslie ??? , Jelica Oban and Zara ?? at Apiary Studios; John Bloomfield, collective-iz, Bea Haut, James Holcombe and Cathy Rogers whose advice we've sought regarding programming; Amy Dickson and Maria Anastassiou for their assistance in the festival; and the numerous artists who have installed works, equipped the festival and thought through various permutations of exhibition.

COMMUNITY MATTERS: ON EXPERIMENTAL
FILM AND VIDEO (2016)

MARÍA PALACIOS CRUZ

What is the place, in 2016, for film collectives and artist-run initiatives? For personal, artisanal filmmaking? For materiality and medium-specificity? Although digital technology has largely replaced photochemical film in the context of industrial cinema, and cheap, compact cameras and editing software have transformed moving-image, making it a more affordable, autonomous pursuit than ever before, there is a growing number of film collectives that are keeping analogue film practices alive around the world. Once again, in the midst of political and technological adversity, a desire emerges for collectivity, belonging and working together.

The Contact Festival intends to be a celebration of communities around experimental film and video practices, primarily in London, but also elsewhere in the UK. It is fitting that its first edition should take place in 2016, a year marked by the 50th anniversary of the London Film-Makers' Co-operative (LFMC), the artist-led organisation at the heart of independent film culture in London from its foundation in 1966 on into the mid 1990s. Throughout 2016, a number of events and initiatives are commemorating the legacy of the LFMC, which merged with London Electronic Arts in 1997 to form The Lux Centre (now LUX). But whilst these celebrations look back, to an increasingly distant past, the Contact Festival celebrates the presence of contemporary artist-run spaces, labs, collectives and other filmmaking groups. The festival includes the work of makers associated with groups such as BEEF (Bristol Experimental and Expanded Film, set up in 2015 by Stephen Cornford, Louisa Fairclough, Sam Francis, Kim Knowles and Vicky Smith), Analogue Recurring (Bea Haut & David Leister), Unconscious Archives (Sally Golding, with James Holcombe until 2013), no.w.here (Karen Mirza and Brad Butler, who effectively saved the LFMC equipment from destruction), and the ongoing Contact screening themselves, programmed and organised by Simon Payne and Andrew Vallance.

The LFMC described itself as 'a voluntary organisation of filmmakers dedicated to the production, distribution and screening of independent, non-commercial films'. Contact includes a number of original

Co-op filmmakers, including Malcolm Le Grice, Guy Sherwin, John Smith, Anna Thew, Jayne Parker and Nicky Hamlyn amongst others. If the 'ethos' of the Co-op is poignantly present, it is not merely through those who were physically and actively involved with the development of the LFMC; it is in the work of those artists who continue to propose communal and collective alternatives to an individualistic landscape. As Peter Gidal has written of the work produced at the LFMC, 'the control of the process by the individual was not an individualism. It was the possibility of having access into and thereby through and thereby onto the possible processes of representation.'

In December 2015, no.w.here was officially recognized an Asset of Community Value by Tower Hamlets, their local authority. This was an important step in no.w.here's ongoing battle to avoid eviction, but symbolically it stressed the community values behind initiatives such as no.w.here, as well as the groups behind them. This year's AV Festival proposed a reconsideration of socialism by 'presenting work by artists and filmmakers who situate themselves in relation to historic and contemporary political struggle, revolution and social movements, creating new forms of resistance to neoliberal capitalism.' Contact seems to invite us to look at the grassroots of experimental film and video communities, a gesture no less political, no less resistant.

The avant-garde has always been a geographically dispersed community, a transnational phenomenon – as evidenced by landmark festivals such as the First International Underground Film Festival in 1970 or the five editions of EXPRMNTL in Belgium, which brought together visionary filmmakers from both sides of the Atlantic and Pacific oceans. For Jacques Ledoux, curator of the Cinémathèque Royale de Belgique, and founder of EXPRMNTL, a festival was about showing films and having discussions, but also about the unexpected things that happened in between: the unprogrammed events and the community that is brought together. 'There are three aspects to the festival', he explained at the time: '1. film competition; 2. non-cinematographic activities; 3. the unforeseen. 1 plus 2 makes 3'. Ledoux also rejected judgments of value, his preoccupation being to provoke encounters and create connections. Introducing a screening in Brussels he said:

'In Knokke, at the recent experimental film competition, it was trendy to call films "bad" or "boring". As if these opinions had any meaning, when they're applied to experimental film! [...] It's not very important whether films are "good", or whether the experience "works", as long as it shows something tapping into a bigger movement, and it is more considered. If we wanted to set up a parallel with scientific experimentation, we would happily say that here we're very often dealing with a fundamental search, which is not necessarily found to be applied from one day to the next.'

Like EXPRMNTL, Contact has chosen the presentation context of a festival – the construction of a temporary and collective situation, an experience in itself and the celebration and coming together.

In 1967, Ledoux's interest in setting up networks led him to organise an international meeting of film co-ops at EXPRMNTL 4. Four decades later, in 2005 Cinema Nova, an independent, community-run

cinema in Brussels, hosted a 'Rencontre des labos' (a get together of artist-run film labs). This event followed meetings in Geneva in 1997 and then Grenoble in 2000, followed by various other artist-run labs that have emerged since the mid-1990s. For Kim Knowles, these labs involve an 'economy of recuperation, re-use, and recycling of old materials,' which 'represents a stark alternative to an economy utterly dependent on disposability and a throwaway culture of constant upgrades and relentlessly new electronic goods.' That economy of recuperation is also one that speaks to the binary of the artisanal and the industrial, the personal versus the outsourced; and beautiful DIY 'accidents' rather than sterile homogenisation.

Many of the artists featured in Contact are concerned with medium-specificity, whether related to film, video or digital. And a number of the works represent a return to concerns that Peter Gidal, Malcolm Le Grice and others have eloquently voiced. Whilst materiality in the digital age is generally discussed in relation to technological obsolescence and ideas around the outmoded, the return to a consideration of medium-specificity in the contemporary arts landscape, in which 'film' (whether analogue or digital) has become one more in the palette at the disposal of visual artists, should also be understood as a form of resistance. To quote Gidal again: 'No ethic of petit bourgeois handworker. No aesthetic of individual genius. You sit there with a machine and you are process, no more or less than the machine, because the handling is necessary yet does not cause an effect – quite a different matter from painting for example – which somehow seems "higher" or "greater" or "separable". The effect and the cause are in direct relation, even though transformations take place at each "stage".'

María Palacios Cruz is the LUX Deputy Director and former director of the Courtisane festival in Ghent. She has been responsible for screenings, events and exhibitions at numerous festivals. Together with Mark Webber and William Rose, she is the co-founder of The Visible Press, a London-based imprint for books on cinema and writings by filmmakers.

COLLECTIVE-IZ IN CONVERSATION

Collective-iz was formed in 2012 by filmmakers Maria Anastassiou, Amy Dickson, Deniz Johns and Karolina Raczynski. Prior to that they had been programming film and expanded cinema events, and making collaborative works, as students at the Royal College of Art. Programming has become one of the prominent practices of the collective. They have presented series of events in the UK and abroad, showing works by established filmmakers as well as younger artists. Luke Aspell, who conducted the interview below, is a filmmaker and writer.

LUKE ASPPELL: *You've noted that 2010, the year of your meeting, was significant in terms of the coalition government's imposition of 'austerity measures' including cuts in funding to education. How would you compare that moment to now?*

MARIA ANASTASSIOU: Things are even worse!

AMY DICKSON: I think we were all really charged and quite up for being resistant in 2010.

DENIZ JOHNS: Well, I still am! At the time, we were directly and adversely affected as art students, because there were many proposed cuts in the arts and art education along other distressing austerity measures. The difference is we were more organised then and there was the whole Occupy movement and solidarity between cities all around the world. This is part of the reason why us becoming a collective was important for me... to keep that spirit and solidarity going! I was recently showing a documentary we made – One Year On (2011), about the Occupied Times newspaper, the occupied zone at St. Paul's Cathedral and the student protest – to an artist filmmaker in Turkey. We were discussing activism in video-making, and that piece, for me, was really significant, although we haven't really shown it much. It's significant because we weren't just there to film the protest. We weren't there only to film the occupied zone in St. Paul's. We weren't there only to film the Occupied Times newspaper being folded and handed out. We were part of the entire event. At some point you can see Amy handing out newspapers, or Karolina folding newspapers. So we were part of

the movement and to me that is really important – not to be there to film the event from the outside, but actually being a maker within.

AD: Whether I had a camera or not we would have been there.

KAROLINA RACZYNSKI: When Deniz and I made the London Walks pieces between 2010-2012 (which involved carrying and recording a white screen in a series of locations and situations in London) the first one was made during the student protests, which we were going to anyway.

DJ: Yes, that's another example. And in a way the 6th February was born out of those walks.

KR: When we first started showing that piece we were asked why we made it and whether we felt the need to make political work...

DJ: Yes, one of our tutors was even hinting we were 'conveniently' making political work at a time when that type of work was becoming trendy. Our intensions couldn't have been farther than making work that fitted nicely with trends in the art world. Three things coincided: we wanted to work with this white screen; we were interested in the idea of the flâneur and psychogeography; and the third thing was our concern regarding the cuts in arts funding and education.

KR: Yes, perhaps to begin with we acted intuitively, but after the first walk I realised it was becoming political because of the context that we were in. The cuts were affecting us, and we were students at the time worried about the future of education. We were struggling and we were part of it. We later went on to record more walks during the Jubilee celebrations on the River Thames and at the Olympic Park in Stratford, at a time when the first 'austerity measures' were being implemented. Whether our work explicitly shows that or not, it was a context that we were in and has influenced us as a group and our work.

MA: Another layer of resistance, though maybe it's not so readily political, has more to do with our practices as artists and filmmakers and the fact that are a collective. We don't always necessarily practice collaboratively, but we identify as a collective, in that we organise within a certain context of the London filmmaking scene. And I think that resists the notion of the individual 'genius' artist, and the one who rises above the rest. There's still quite a lot of that, even though there are quite a lot of collective practices in art and filmmaking. Maybe I feel even more strongly about this now than when we started. I think originally we were empowering each other just by saying that this is what we do, 'we get together and we do this'. That was an empowering moment in a political sense, but also in an artistic sense, in that we, as artists, came together and organised to show others' and our own work and have these conversations.

AD: I'm not sure if I'd still be making work and trying to put stuff on if we hadn't established the collective and done the events that we've done. Each event encourages you to carry on, despite the fact London's a very difficult place to live as an artist.

MA: I guess it's something that happens between artists, people create informal platforms and groups that discuss things and they get together, but I think it was quite empowering to formalise it and say: this is our name and this is what we're going to try and do. It has created a space for us to believe in the work that we show and what we do, but it also created interest and even a new audience.

DJ: Even if we hadn't made any overtly political work, I think that given the circumstances, just persisting to make and show work is in itself, as Maria said, an act of resistance.

LA: At your last event Black and Light, you restaged Annabel Nicolson's 1975 piece Matches. Did you find out anything about your own work from that?

DJ: I guess we found a lot about the piece itself, as well as our own approach to filmmaking. For the benefit of readers who might not be familiar with the work, I should add that Matches is performed by two volunteers from the audience, who read a text out loud, alternately, by the light of matches that they continue to strike until the text is finished. Both readers are dependent on their own match flame to be able to read. Annabel Nicholson was very strict about not documenting this performance so we haven't seen it in any form before.

KR: One thing that made an impression on me was how dark the room was and how intense that felt as a member of audience.

MA: I think this is something we discussed afterwards quite a lot, how obsessed we got with having the room completely dark. I didn't expect the substance or the experience of the darkness to have such a profound effect on me.

DJ: Yes, experiencing that kind of darkness with so many people around was certainly unique.

MA: It was so dark that it was almost tangible. I felt like the darkness was something I was experiencing physically, within my eyes.

DJ: Like being inside black oil.

MA: Yes it had a thickness to it. I was sitting close to Guy Sherwin and Lynn Loo and I heard them gasp. That's how thick the darkness was. It's an experience that we don't have very much. We don't often work so much with the photochemical process of film; I've only had the experience of the darkroom a few times actually. And it was in that performance that I realised how we are a bit distanced from that process.

KR: It was also something that made me realise how rare it is to be in complete darkness in our daily lives, with so many phones and computers, and blinking lights from plug sockets etc. It is a very unique experience.

AD: That's what I really felt. It was a battle to get people to turn off their phones, and there was all this technology that we were fighting to suppress, getting people to really understand what it was to turn everything off.

MA: In the space there was also a little red lamp that we had to cover.

DJ: It's pretty much impossible to have a public space with no exit or emergency lights now.

AD: I also realised how much I enjoyed the curatorial side of it, and how much I enjoyed sharing the work with other people.

KR: Showing Annabel's piece was really special because it was also the first time we had experienced it ourselves. I had only read about it before. It was amazing that it came to life, especially after so many years of being in contact with Annabel through letters and telephone calls.

DJ: Yes, we owe that to Al (Rees) really, he was the one, who encouraged us to write to Annabel, when we were at the RCA. And she told me Al spoke to her about us, when she came to London for the Camden Arts Center exhibition in 2013.

LA: Do you plan to revive other artists' performance works in future programmes?

AD: Annabel said she was really happy with what we did, so we can show Matches again and it would be nice to show, because we were packed out that night and we still had people who wanted to see it, so it would be nice to offer more people the chance.

DJ: To be honest, I don't think we are interested in 'reviving artists' performances' in general. That wasn't the initial point, restaging Annabel's work was not about that. It grew very organically out of our own interest and concerns, and the fact that she wasn't performing it anymore. I don't think we would restage other artists' works unless it went through a similar process.

LA: At your first event you had a piece called 6th February 7pm which involved a live video link from phone camera carried by Deniz, which was recording Karolina walking through the streets, carrying a white screen, from the nearest tube station to the venue where the image was being projected. In contrast, Signals involves a live video link using Skype between two different audiences or an audience and the artist, in two separate projection rooms or located

1.



2.



3.



4.

5.



1. Karolina Racczynski & Anita Konarska, A Live Screening, 2015
2. Luke Aspell, 'Alexander Berkman', 2015
3. Maria Anastassiou, 'Lightning Strikes', 2013
4. Deniz Johns, 'Media Blackout', 2016
5. Amy Dickson, 'North, South, East, West', 2016

in different countries. What are the differences between a performance partially staged in public space, and one partially staged in domestic/private space?

KR: I suppose 6th February 7pm was about location, whereas Signals sometimes deals with location and time-zones, as it involves a Skype call, that is often between different countries.

DJ: When we did Signals between Ankara and London, I reflected the sunlight from Turkey to the UK, and I think that added another layer to the piece, because it was already dark in London.

KR: It was interesting to realise that somehow the sunlight in Turkey was affecting a room in London, physically making the room brighter in London.

DJ: The 6th February involved two different public spaces. Karolina and I started the walk from Russell Square tube station and then arrived in that semi-private space of the Horse Hospital venue, where the audience was around ninety people.

LA: Yes, this is what I was thinking: that you have social space, like a venue, where a self-selecting group of people has come by choice and then you have public space. It reminds me of the Bachelard idea of the extension outwards of inside space. Another image that he refers to as the image of 'now' is that of a prison. But rather than it being an interior that people are within, the prison is outside. By going out into public space with a piece, and starting the action there, you're opening out that space, into a much wider social thing, making it part of society.

DJ: Interesting! I never thought of it in that way, but thinking on it now, we titled that programme 'Now and Here'...

KR: I also did another version of Signals, which involved a Skype call with my sister. She was in her flat in Berlin and I was in a room full of people in London, and I remember I could hear sirens from her street. It felt strange to hear that, in real time, in the projection room. But then actually the reverse happened when I was doing Signals with Simon Payne, who was in New York, and I was by myself in my living room, which was being projected into the space in New York. The projection of the audience in my living room made me feel that I was in that room and, at the same time, that I had the audience in my living room. It felt like there was a third space being created somehow.

MA: I think also that third space was created in the performance at the Horse Hospital, and it was broken down by your appearance at the venue at the conclusion of the piece. You could have continued your walk around London, but actually your appearance did something that was almost like a ...

looking at the projection. But then the audience was suddenly aware of our physical presence and turning their heads and whispering. I could hear people were saying 'oh, they're here!'

AD: It's a bit like breaking the fourth wall in the theatre, and how that comes about by the actors physically interacting with the performance.

MA: Like breaking through a screen almost, like an effect from early cinema.

AD: It wasn't until you actually came in to the venue that I realised the magic of the piece. I think it was also seeing the screen that you were carrying Karolina. We were watching the live image on the projection screen in the space, and then there you were with the other screen and it was sort of like, which was real?

LA: How important is tempo to the screening events that you've put on?

MA: It's something we talk a lot about before a programme, how things are going to pan out, how the projection or the technical aspect of something will be executed. It's different for different programmes. Some programmes are a bit more formal in their presentation, some less so.

AD: For me, when it's a collective-iz event, it's a total experience, because we've got complete control, and we've developed a way of working now. We're creating something in itself through the selection of each piece, how and where they slot in and the rhythm between them.

DJ: It is a bit like a performance, or choreography if you like, each step is predetermined.

MA: I think we were quite surprised the first time – at the programme we did in the Horse Hospital – how quickly everything went. And then, having had it work so well, we wanted to have that kind of uninterrupted energy with the next events as well. In reflecting on the Horse Hospital show, we thought a lot about how the audience moved from one projection or performance to another without anyone announcing anything. It was very important that the audience was choreographed in a way, pulled by the ...

DJ: ... the light!

MA: By the light, yeah.

DJ: One light source turning off somewhere, and another one turning on somewhere else. The audience naturally turned towards where the light was coming from.

MA: We had discussed having people sitting at the Horse Hospital,

DJ: We were in two spaces at once. When we entered, people were

but then the solution to the space came about and we decided people would be standing, so that they could move about easily, even though at the end they sat on the floor for Nicky Hamlyn's piece.

AD: For the event we did in Edinburgh the audience moved from one room to another, and then to the outside the building, following in a line.

MA: It's a bit of a performance for us as well.

KR: We also usually use a mix of different technologies. So we have to coordinate things quite a bit.

MA: And we also insist on showing works on their original format. When we showed your film *Luke*, we had the opportunity to show it from a digital file, but it was important that it was shown on Super 8, and that determines how things are placed in space as well.

LA: I was going to ask about the differences between performing in situations where the audience stands and moves, and performing in theatre-style spaces with seating. I think you've addressed that, but is there anything else you want to say?

MA: I think standing or sitting is quite an important question in a projection situation. In a dark room you expect to be seated because that's how it's done traditionally in the cinema. We are very interested in activating the audience, in having an active audience physically, not just mentally. What we do is somewhere between a gallery and a cinema screening. And we're very aware that presenting work in such a way that people have to turn around or move to see it – even though it's a very small thing – does change the relationship of how you see something.

DJ: It's not like the cinema, or a black-box setting with seating. Nor is it the white box gallery thing, where you wander between pieces at your leisure. Mostly, the audience is not seated, but then they don't go freely from one piece to another that's showing simultaneously.

MA: Their attention is very much controlled by the programme.

DJ: Yes, and they're kept in front of a piece until it finishes.

AD: It also depends on the theme. In the *Black and Light* programme, for example, the audience was seated at one point and then we uprooted them and shifted the whole room around. We thought that was going to be a crazy intervention, but actually it was great. There's an unknown element for the audience at a collective-iz event.

LA: Current technology makes this easier than it would have been at one time. Last night, the first of the LPMC 50 screenings happened at the BFI

Southbank, and I was thinking, during David Curtis's talk, that a large part of why that was able to happen was that the people with money had basically moved out of London. At that time you did have spaces where things could be done fairly consistently in a dedicated space, whereas now things are done via events publicised on Facebook – it's happening at this space, for two or three hours, then we all disperse and leave the place as we found it.

MA: It is thanks to places like the Horse Hospital and the Apiary Studios that people like us have had a chance to show things. It's a kind of gift economy. We don't have money, we don't have a space, so we have to operate within an economy of exchange. To exist independently in London you have to go through these hurdles, especially with regards space, because it's the most expensive commodity.

Maria Anastassiou, Amy Dickson, Deniz Johns, Karolina Raczynski and Luke Aspell are showing work in the festival.

INVITATIONS AND THE PAST IN THE PRESENT

WILLIAM FOWLER

Audiences for artists' film and video have changed in the last five years and by changed I mean they've expanded. This is not necessarily because of an increased presence in the gallery, though this is often referred to. Rather, there appears to be an increased openness to different types of film and video-making more generally. I notice this with screenings at the BFI where I view and programme films but also at festivals and other venues around the country. I am struck by how wide-ranging audiences can be and how receptive people are to new experiences and unfamiliar modes of filmmaking, from experimental film and video, or artists' moving image work, to niche industrial documentaries, from low budget TV to awkward, unconventional narrative feature films.

It would be difficult to fully and satisfactorily unpack the reason for this development. There are too many variables and these impressions are ultimately subjective. However, Youtube has almost certainly had a huge impact, sign-posting whole swathes of film and video culture largely inaccessible prior to its creation. The tried and tested classics and familiar names from the broad history of film and TV start to lose their traction in this context, or they did until advertising and paid priority listing was introduced. But no matter, the effect has taken place.

Youtube and other online platforms symbolise the potential for off-the-map encounters (as well as a lot of other things too) and help to create an appetite for these encounters.

The further consequences of this have been to open up not just the possibility of canon extension but to intersect different time streams; old and new film and TV works colliding, challenging hang-ups about budgets and dated aesthetics. It's all part of a culture looking back, which is often commented on. 2012 saw the publication of *Retromania* by Simon Reynolds, a book about the tendencies of pop, rock and contemporary music to revisit and repackage its own the past, while the selling of music tracks on iTunes and elsewhere allows any song from history to chart, or re-chart even, when no official re-release has taken place. Thirteen individual songs by David Bowie went into top one hundred in January 2016; time is twisted.

What does this mean for historical experimental film and video? This feels worth commenting on at a festival that features artists who've been making work over an extended period. It is also pertinent for a field that broadly speaking has a healthy regard for its past, making older work available and regularly celebrating historical practitioners, even when this comes with personal and institutional biases.

When visual culture has changed so much over the last fifty plus years and the expectations of what an underground, avant-garde practice does in relationship to the mainstream continues to evolve. Questions also arise about what older works do when screened decades later.

It can be interesting to see titles juxtaposed with more recent works at a career retrospective or in mixed film programmes – collage allowing less commented on qualities in a piece to step forward, perhaps quite separate from the intention of the artist or any overriding theoretical concern.

William Raban has been making films since 1970 and his practice can loosely be divided into different, discrete phases of activity. The strongest dividing point occurred in the mid-80s when he moved towards longer form, essayistic documentary filmmaking. *Thames Film* (1986) (recently made available on the LUXplayer) presents a journey through physical space and history, a low level boat travelling along the route of the river, affording sights of its outreaches and the grand buildings that flank its banks. The boat seems to sail either to or from hell; the paintings from Brueghel that are included in the film establish an apocalyptic tone whilst references to post-industrial developments signal the future impact of Thatcher's policies on the sediment of time and history.

Thames Film was something of a departure from Raban's earlier work which predominantly took the form of multi-screen expanded cinema performances or silent observational films that explored dialogues between operational procedures in the filmmaking process (and its technologies) and the natural landscape.

Clearly an interest in landscape predominates in Raban's practice. The main distinction however between these phases occurs with the use of an editor, or more overt editing, in the post-86 works. Previously, in most cases the edit or shot relationships had been pre-determined by the conceptual scope of the film in question. *Time Stepping* (1974), for example, was shot with two cameras and explored the reading of space and movement through a dynamic mix of jump and match cuts of a man striding down a street in the East End of London. Raban explains that the 'shooting pattern took the form of a space-time game where a new movement or action on one camera provokes a corresponding reaction from the second camera'. The earlier *Broadwalk* (1972) was constructed through a continuous one-shot timelapse set-up in Regents Park, with figures stuttering and freezing in the frame as Raban held the camera shutter open at pre-established intervals. While Raban's later works have allowed for more traditional intervention and re-working of the material at the editing stage, there remains a firm commitment to conceptual strategies in his

films. Thames Film derives from the view of the river and history as it would be seen from a boat travelling its course, whilst About Now MMXX documents the London skyline, in the post-crash world of 2010, as seen solely from the 21st floor of the Balfour Tower in the East End. In the case of Thames Film the footage of the river is occasionally combined with other elements, such as the Brueghel paintings, but the overarching process of gathering material to be worked on is rigorously followed through, giving space to genuine exploration of the process and subjects at hand. The two things (process and subject) remain closely connected.

Processes aside, the meaning of a film is re-negotiated every time it is screened. Sometimes the orthodox reading or interpretation is pointedly upheld, but actually each screening remains an invitation to interpret or respond to a work in a multitude of ways. The London Short Film Festival mixes things up in an unusual way, increasingly jostling and juxtaposing different types of films, themes, filmmakers and contexts. This year artist Jessica Sarah Rinland presented 'Nature Mixtape' a series of works by the natural history filmmaker Mary Field (active in this field in the late 1920s and 30s) plus her own piece Bright Waters (2016), conceived as a response to Field's work, which emphasises sensual physicality, gender relationships and tensions between subjectivity and objectivity. The programme changed how we might read Field's work, stressing her individual craft and the subtleties of its construction over, say, its historical moment and its production background (though these issues were explored in the discussion afterwards.)

What happens if we look at William Raban's early work from a contemporary perspective, or from the perspective of his later films? I am struck by the way his films explore the shape, scope and limits of public space: parks, canal walkways and windows onto streets feature throughout his work, their framing and place in time presented in an instructive fashion. In the aforementioned Time Stepping the fracturing of time and location appears to offer a commentary on the backdrop to the action (if it can be phrased in that way). The figure strides alongside derelict buildings due for demolition. (In fact these buildings are, or were, squats). The repetition of architectural features and individual states of decay seem to take part in a dialogue, the traction of location never quite taking place, neither for the man walking, nor for the viewer. Liminal space is rendered and held in a state of uncertainty.

London has changed radically since 1974 and Raban's recent work explores, again, public space and the ways in which economics and the social are inscribed within it. He has gleaned different material in The Houseless Shadow (2011), juxtaposing writing by Charles Dickens with images of contemporary London at night, highlighting homelessness and social alienation, turning the capital at times into a sci-fi Empire. The aforementioned About Now MMXX scans the rooftops and surfaces of the London's East End, trying to read the results of the 2008 economic crisis in the physical fabric of the city. Its high vantage point emphasises social and physical hierarchies and small acts of resistance. It's a very different London to the one conquered and written flat by googlemaps.

The theme of public space provides one way through a large amount of Raban's titles but of course this can also very quickly become a limitation, obscuring other qualities to the work. The same would be true of other themes and other filmmakers. This festival provides an intimate opportunity to engage with a range of films, videos and installations, and to consider the different relationships, contexts and the invitations that each work offers up to us as individuals within our different communities.

William Fowler joined the BFI in 2005 as the archive's first dedicated curator of artists' moving image. Since then he has undertaken a number of film restoration projects, seasons and DVD releases. He conceived and co-programmes the BFI Southbank strand Essential Experiments.

ISSUES IN CONTEMPORARY EXPANDED
CINEMA: A DISCUSSION WITH
SALLY GOLDING AND JAMES HOLCOMBE

CATHY ROGERS

Between November and December 2015 Sally Golding, James Holcombe and I gathered to discuss the way our respective practices resonate with the growing scene of expanded cinema associated with multi-screen projection, live audio-visual arts and moving image practices. I proposed a number of questions with the idea of discussing how our practices were aligned (or not) to the contemporary scene. The conversation teased out the practicalities of making and showing work with regard to a number of tensions and practicalities including: the impact of the current economic climate; the ever-present threat of the disappearance of production space and film stock; the framework and mechanisms in which work gets selected and shown; and access to funding strands.

CATHY ROGERS: *Our practices can be talked about in terms of 'expanded cinema' in the historic sense of the word. It often involves multiple projectors, live events, the body (thinking of Sally's work), the manipulation of the projector/light and the introduction of other objects like hair (James), or the combination of photography and other still objects (as in my work). In terms of our own practices, how relevant or important is it that references to expanded cinema of 60s and 70s are discussed, written about, cited etc. and how can we move on to something new?*

JAMES HOLCOMBE: I think this is a double-edged sword. It is useful and helpful to know how the ground on which we stand came to exist, where its signposts are placed, but it often means that new work, which uses either multiple image projection in photochemical or digital form, is judged against these antecedents. I think that our generation (if 'we' can speak for a current generation of artists working in what might be termed expanded cinema) also needs to document and write about our work. This form of work is so ephemeral, fleeting and difficult to document, so for me the question is how to keep a record of works made, and viewpoints on them, in order to understand where

we, as practitioners, are coming from. In terms of my own work, I've felt boxed in by the weight of the classical canon, and as I've been self-conscious about not simply re-creating works already in existence so my body of expanded cinematic work is somewhat small as a result. You mention *Hair in the Gate* specifically, which is a first step in the direction I would like my own cameraless/expanded work to head in.

SALLY GOLDING: Through my curatorial projects such as OtherFilm based in Australia, and somewhat through Unconscious Archives based here in London (which has more of a multi-artform approach), I've spent a considerable number of years researching and programming historical works alongside contemporary works, which for me was a way to explore and experience the inner workings of expanded cinema. The expanded cinema cannon is fairly well trodden ground, though there have been some new publications in recent years, which have done some work to extend into the present. There are festivals and curators around the globe who do a good job of contextualising historical works through the restaging of both 'classic' works and the presentation of artists who remain active today, which is so important to see! However, this well trodden ground has meant that contemporary expanded cinema, and its associated live multimedia forms, have become somewhat indivisible from its historical roots. This embeds a sense that contemporary work should be experienced within the overriding concerns of historical work such as form, materiality (though materiality has become more interesting in comparison to emerging digital technological counterparts), 'liveness' and sculptural aspects. This approach doesn't allow for a critique and dialogue based on contemporary concerns, for example how new work sits with related trends across diverse art forms such as sound art, live performance or audio-visual and multimedia art. It also doesn't allow for a more contemporary political viewpoint to come across, for example considering the way the politics of spectatorship have shifted from 'liveness' to ways in which we might understand 'participation'.

Overall, I'm interested in freeing contemporary artists of the constraints of being historicised if only to push conversations and critique into a new social and political territory that can be meaningful for audiences, artists and curators across a range of experimental and live art fields. I don't feel it's relevant for a reviewer or writer to go off on a tangent about historical expanded cinema artists when discussing a contemporary artist's work - it demonstrates a disconnection and misinterpretation of the current field.

CR: *Are there limitations to producing and showing expanded works?*

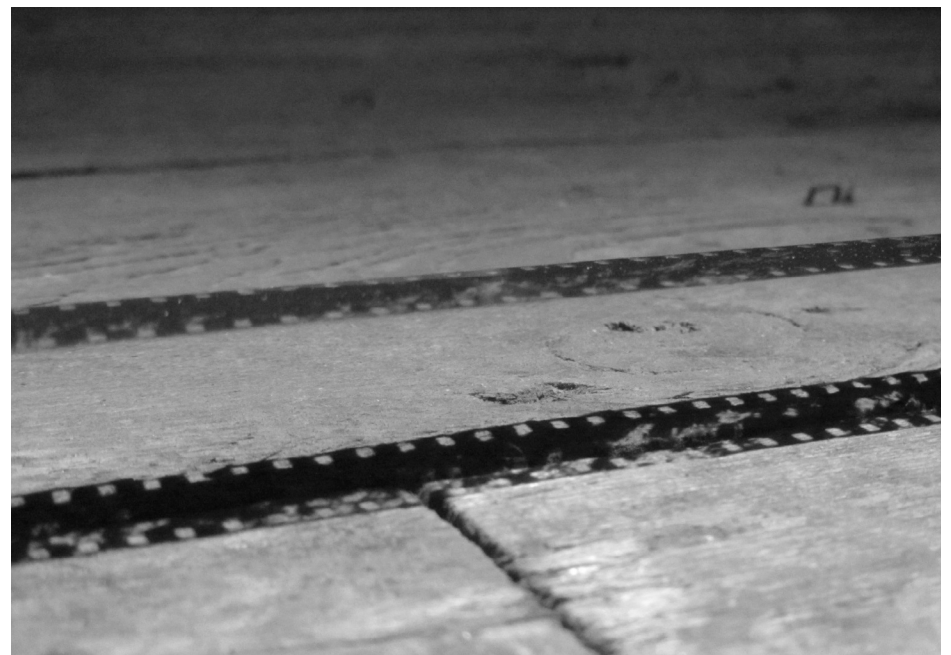
JH: Well it depends if we are talking about expanded cinema or expanded video. To project photochemical film in an expanded form is becoming a daunting prospect unless you have either a broad range of knowledge of photomechanical lab equipment and machinery, the ability to hack or adapt devices to suit new ends, or vast financial resources to travel between mainland Europe and the UK for the

1.



2.

3.



1. Sally Golding, 'Breaching Transmissions', 2015
2. James Holcombe, 'Hair in the Gate', 2013
3. Cathy Rogers, 'Surface (Trace)', 2014

purposes of accessing labs. There are two or three semi-commercial labs left in Europe which can process and print colour film for example. The stocks available to work with are receding, particularly in colour, so this also places limitations on the artists.

For artists working digitally there's 'only' the need for multiple digital projectors, DVD players etc. readily available hardware, which can be purchased cheaply and easily. But, I do wonder how long such hardware will continue to be produced, as forms of making and viewing moving images seem to be drifting further towards the cloud. So those are some very practical limitations.

I think one of the biggest problems is the lack of a critical forum, i.e. a suitable physical space in which to try out new works, to get critical feedback from peers, for people to meet and create works together. Space in this city is at a premium and constant threat hangs over spaces which are deemed unprofitable; spaces that have in fact added cultural capital to an area, but which are then deemed by landlords and councils to be highly valuable commodities. This is the situation facing no.w.here. This form of cinema doesn't make money!

sg: Limitations around technical and practical difficulties abound, particularly when touring expanded cinema! Though this can be frustrating, for me this creates a situation that can give rise to new approaches and ideas. Having staged work across numerous venues, festival and events contexts over the years, I have been able to develop new ideas through improvisation in both stressful and exciting situations. Performing under pressure is the only real way that I develop my works. I find things that I want to try out again or that I would do differently. The technical difficulties of expanded cinema, combined with creating a live sound set, is what has inspired me for a long time now. Early on in my practice (particularly in the duo *Object Leader* with Joel Stern) I even set out to make my performance sets deliberately difficult to orchestrate live, as this provided a challenge for me as a performer, which suited my punk aesthetic of the time.

A lack of appropriate presentation spaces can be a problem. It surprises me still that curators (I'll admit given limitations of available venues and budget) programme expanded cinema within the fixed seating situation of the black box, where staging work that belongs in a free form open space is constrained again. The guiding principle (historically) of expanded cinema, which can be loosely defined as re-contextualising the dynamics of the industrial cinema presentation system, is ignored in favour of what seems to me less necessary concerns, such as size of the projected image, compact and efficient technical set ups and comfortable seating for the audience. Ironically, I am far more concerned with the quality and effect of a decent sound system than the dimensions of the screen.

It's been over ten years that I have been making expanded cinema work, so I have forgotten that I am self taught; based in Australia I worked out how to process film and use projectors on my own passing on that knowledge to others. The struggle was part of what drove me. It can be done and will be done again by others.

CR: *You've both spoken about expanded cinema in terms that extend beyond the aesthetics and performances of isolated practices in favour of social and collective concerns, in the production and dissemination of works. Historically, expanded cinema was about bringing together people as well as different mediums, collective working, collapsing the space between the projector and the audience and bringing them into the work. What do you think has changed now in terms of expanded cinema practices and what set of concerns are we facing today?*

JH: I came to expanded cinema through reading seminal books such as Gene Youngblood's *Expanded Cinema*. I came to an understanding that expanded cinema in conception and creation (at least according to the North Americans and Buckminster Fuller) was essentially a great advancement in human consciousness. I find it interesting how the ethos of creating both the spaces to make and screen work was seen as a form of collective community building across living, making, existing, eating and dying. There was a sense in the 1970s, particularly on the West Coast, that this art form could bring people together, and make the world a better place. What strikes me, re-reading it again recently, is the sense of the collective. I feel that it's important that we look at it in this way again. In many of the works I have seen over the last few years, expanded projection seems to go hand in hand with a form of pure noise aesthetic where the works are simply filmic representations of the processes of their own 'coming into being'. I can't help but feel depressed and oppressed by this. I think there has never been a more urgent time to make expanded, collectively authored work that reflects the times we are living in.

sg: The kind of expanded cinema and live audio-visual art that I am interested in is inherently collective. The works are fully intended to be experienced in a participatory setting at festivals and events where artists, curators and the audience can come together and discuss these works. The tendency for expanded cinema to have breached sound art practices and music scenes, and to synergistically combine with live performance practices, is reflective of the dynamic under which expanded cinema operates. Clearly these gatherings produce a web of connections around the globe, which very often lead to new collaborations between artists. Actively curating events that mix live film performance, live sound and performance is a very important form of collectivity, as is producing this kind of work. It's always led to some form of 'working together', which has been so essential to my practice and has been the inspiration to continue.

CR: *My work is rooted in photo-chemical material, but I'm equally excited about digital works that critique materiality and or its' production. How important or not is materiality to your practices?*

JH: It's vitally important to me. In recent work I have been exploring the weight, politically and in terms of the occult, attributed to the use of colour tints and tones. It's something I started to address in

Tyburnia and I am trying to develop it into other areas of work at the moment. For me this opens up a link to both the history of the moving image and power relations via the lens of consumer imaging and consumption (what viewers of early cinema could be lulled into believing were romance scenes, fight scenes, war etc.) Despite all the belief to the contrary I think that film, as a medium, still needs exploring. Its possibilities haven't been exhausted.

SG: More than materiality I hope to foreground physicality and explore a sense of 'liveness'. I did, however, begin my practice by deliberately introducing materiality into my film work. The reduction of photo-chemical film to visual and audible surface noise and the accompanying formal qualities of the presentation mode of the 16mm film projector were for me tools with which to explore and experience film. I'm still insistent about the quality of film projector's light beam in space, but I've reworked my practice to consider the material qualities of sound in dialogue with audio-vision, which for me means challenging the usual format of multi-projection, with a soundtrack seemingly dumped over the top of it, in favour of synesthetic concepts.

I think it's reductive to think of the materiality as a separate phenomena and I'm not particularly interested in works which do this, since I favour performativity and pushing the boundaries of audience dis/pleasure and participation over formal concerns or materiality per se. When curating events I don't feel locked down to mediums or formats, but I do find that works, both analogue and digital, that have a strong 'physical' aspect, involving intriguing technical set ups and sculptural and performative modes, are exciting in that they tend to engage audiences by activating the space.

Postscript: We also met at a later date to further explore some of the concerns that arose from our original discussion. The conversation revolved around political work or making work politically, support mechanisms for our practices, and the conditions needed to keep making work. Together we agreed that what's required now, more than ever, is that voices associated with new forms of contemporary expanded cinema are heard and not curtailed by motivations based on economic gain or as James says, 'contorting yourself to fit new funding structures that are antithetical to the way that artists think and make work', which involves a significant element of risk. There is a need for more collective film labs, a continuation of the ethos of working collaboratively and a forging of new histories.

Where do these considerations leave us? Sally is interested in moving her practice toward a debate on the 'politics of listening' or rather 'experiencing', hoping to challenge audiences through provocation: 'I'm looking for those elements of risk, audience participation and social, political dynamics that we might find in the moment'. James has come to the realisation that he no longer wants to be an individual artist making expanded work. If it's about multiple projection, he 'wants there to be multiple viewpoints'. Personally, coming to experimental film from a background in public art and a site-specific practice, my work

has always been concerned with 'place': the place where it is made and shown being an integral part of the work. Working within the context of expanded cinema is a productive environment in which to balance the way our work gets seen, by whom and for whom whilst maintaining the works' integrity.

Much more was said than can be accommodated here, but we left resolute in our aim to start writing our histories, grateful for the opportunity that this festival has offered in providing a space to start to begin this conversation.

Sally Golding and James Holcombe and Cathy Rogers are showing work in the festival.

PERSISTENT CELLULOID

NICKY HAMLYN

When I was invited to contribute an essay for this catalogue, I began by trying to summarise and give an overview of what is a wide-ranging and diverse body of works. Given this diversity, I have tried to map out a set of factors that have given rise to the current situation, some of which have survived in this re-written version.

Originally, the London Filmmakers' Co-op, whose founding sixty years ago is being celebrated in an institution (the BFI) to which it was broadly opposed on ideological grounds, (even as it became dependent on it financially, which is often the way with state-funded art projects) existed as almost the only resource for artists wanting to work with film in a hands-on way, in an ethos where a critical relationship to dominant forms of film and TV was assumed.

It's necessary to remember that 'the media' was a highly monolithic thing in those days, before VHS recording and the Internet, consisting of two TV channels, four radio channels and not much else. This meant that a much higher percentage of the culture was official and top-down then, with the means of production expensive and concentrated in the hands of self-appointed groups of professional producers. The kind of intimate engagement with media conventions and genres that has become possible with the welter of online resources and footage that can be reworked and recycled, was all but impossible at that time. Films like Malcolm Le Grice's now canonical *Castle 1* (1966) or Gianfranco Baruchello's *Perforce* (1968), which re-sequenced clips from Westerns and Hollywood genre movies to homoerotic ends, were exceptional. Here one sees how mass media and technological conditions, and aesthetic limitations and possibilities, are intimately entwined.

The fragmentation of resources after the merger of the LFMC with London Electronic Arts, and subsequently the demise of The Lux Centre in Hoxton Square, gave rise to a number of smaller organisations and, increasingly, artist-run spaces and galleries, corresponding to a diversification of means and forms of making and presenting works. The Co-op exemplified the idea of an integrated institution, where production, exhibition and distribution were unified under one roof. Now the conditions that gave rise to that kind of organization have all

but disappeared (which is not to say that such an institution shouldn't or couldn't exist today). Work is made on laptops, distributed by file transfer and exhibited in a variety of ways, from the traditional film festival, an enduring and still important forum, to online platforms.

The Co-op was a dedicated, flexible space for viewing film and video, and as such was distinguished from the gallery where, for better or worse, much work is now shown. The proliferation of artist-run spaces has hastened the supersession of the distinction between dedicated moving image venues and art galleries. The variety and distinctiveness of such spaces is exemplified by galleries like Banner Repeater, a small project space and bookshop in a former waiting room at Hackney Downs railway station. In 2014 they showed Matthew Noel-Tod's 3D video *A Season in Hell*, a work that reconfigures and collages found material, and which used newly available 3D technology to further transform and dramatise its impact.

Equally, the vacuum has been filled by regular salon-style screening events, such as *Analogue Recurring*, run by Bea Haut, whose work is represented here, and *Unconscious Archives*, Sally Golding's ongoing series that focuses on film performances concerned with hauntology and the idea of film as a kind of revenant, a subject previously explored in Ken McMullen's film *Ghost Dance* (1983), in which Jacques Derrida briefly reflects on the idea of ghosts as utopian Socialist ideas from the past that haunt the present, as well as asserting that the communications technologies driving the information networks in which we are enmeshed multiply the number of ghosts around us.

Analogue Recurring, *Unconscious Archives* and the monthly screenings that were regularly held at no.w.here (James Holcombe, Karen Mirza and Brad Butler) all represent a modest ideal for what cultural fora can and should be: places where commercial pressures are absent and discussion and exchange can take place; in other words, social spaces that resist the relentless commodification and commercialisation of culture, by taking back its production and consumption into the hands of those genuinely invested in it. Not least, the property crisis in London has impacted on some of these events and organisations, depending on the extent to which they need permanent homes in order to function effectively.

What, to me is most striking and intriguing in the work showing in the Contact festival is the resurgence of interest not only in the use of film, but in a re-invigorated investigation into moving image media's proper materials and processes. This has been impelled in part by the re-evaluation of Tony Conrad's early film work and the theories of 'para-cinema' that have grown up around it. Those theories, as adumbrated by Jonathan Walley in a series of shifting formulations, have been given a detailed critical analysis by Cathy Rogers in her MPhil thesis completed at the RCA in 2014 [1].

Cathy's work, along with that of Maria Anastassiou, Amy Dickson, Karolina Raczynski and Deniz Johns is represented here. In the case of the latter four, collectively collective-iz, the range of materials has been extended to include technologies ancient – candles in Dickson's *Light Time* (2013) – and modern, in the form of live work using

Skype. Jamie Jenkinson's iPhone camera films test the technical-optical limitations resulting from a given set of industrial parameters – file formats, codecs and so on – that delimit and structure the imagery resulting from, for example, violent shaking of the camera. This and other works like it bring the project of 'reflexive' cinema up to date and belie the idea that such approaches are exhausted, i.e., viewed as historically complete and therefore redundant [2]. On the contrary, such work surely demonstrates the need for an ongoing critique and analysis of what such media are and the ideological assumptions underpinning their construction and functioning. For as long as the all but unavoidable givenness of representation persists at the heart of photographic media, a critique will always be necessary to counteract the assumptions that are exploited by that condition.

16mm film production never went away. Numerous artists, including Nick Collins, Neil Henderson, Ben Rivers, Anna Thew and others, including myself, have continued steadily to work with film using traditional production paths, for the most part shooting with a camera and sending the negative to a lab for processing and printing. The main aspects of this that have changed are the shift from editing on film to editing digitally, and the fact that it is now increasingly difficult to find labs still printing 16mm. (For various reasons I have been using Niagara Custom Lab in Toronto. Others are De Jonghe in Kortrijk, Belgium and Haghefilm in Amsterdam and there is a decreasing number in the USA). But perhaps what is more striking and interesting lies in the relationship between film's uncertain future, its scarcity and cost, and the forms to which this has given rise [3]. An apparently increasing number of artists are working with film in reduced circumstances (though reduced does not imply 'reduction' in any sense other than material). Maria Anastassiou, Bea Haut, Karel Doing, Greg Pope, David Leister, Lynn Loo, Guy Sherwin, Jenny Baines, Jennifer Nightingale, Vicky Smith and many others are energetically engaged with celluloid, whose demise has been predicted for at least thirty years by now.

Celluloid continues to offer a resistance, an aesthetic and technical friction that is absent from those electronic media that were supposed to supersede it. This is literally the case in Greg Pope's performances involving grinding tools and abrasives, Vicky Smith's hand-gouging of clear film or riding a bicycle along the filmstrip to imprint the pattern of the tyre on it, and Jennifer Nightingale's pinhole films, which are made by hand-cranking film through modified Super 8 cassettes and 16mm and 35mm Arriflex magazines. Shooting with soundtrack film, in light of the reduced range of black and white camera negative stocks, or making work using short loops of bleached 16mm magnetic track and multiple projectors, as exemplified in some of Guy Sherwin and Lynn Loo's recent performances, are two more ways in which scarcity has extended and reinvigorated wayward and expanded methods of working and presenting.

The other main strands reflected in the selection of work here is the practice of artists who have appropriated languages associated with generic and commercial sources: advertisements, promos, narrative and documentary, the latter a practice that might, in more congenial

circumstances, have been shown on TV in a documentary strand or as a video for a specific political group or campaign, as occurred frequently in the 1970s and '80s.

The examples of Le Grice and Baruchello, offered above, represent differing approaches to a critical engagement with popular mass media imagery, the first by a strategy of rude disruption – the switching on and off a light bulb hanging in front of the screen – the second by insinuating homo-erotic activity into what in its original movie context was presented as hetero-normative. The availability of effectively unlimited quantities of what used to be called 'found footage' has forcefully driven the growth of work made from recycled film and video clips [4]. Equally though, there is the risk that if a critical attitude is not applied to this re-use, then the results merely perpetuate, through trivialisation or reinforcement, the spectacle and its overpowering ideologies. You Tube, Vine and Vimeo offer endless possibilities for dissemination, but the opportunity for serious debate promised by a physical venue and a willing audience is too often replaced by disembodied, vituperative ad hominem comments, a poor substitute for critical discussion.

There is a complex set of causal relationships giving rise to the range of work sampled in this event, concerning: media and the technologies that underpin them and whose survival depends on their commercial viability; the technical determinants of developing aesthetic ideas; the accommodation crisis in London, and the willingness of artists to create their own spaces of exhibition and discussion when these are otherwise inaccessible or uncongenial.

1. Jonathan Walley: 'The Paracinema of Anthony McCall and Tony Conrad', in *Avant-Garde Film*, eds Dietrich Scheunemann and Alexander Graf, Amsterdam: Amsterdam University Press, 2007, pages 354-383. Cathy Rogers: *Film Outside Cinema*, MPhil thesis, Royal College of Art, 2014.
2. For a wonderful critique of technological 'progress' in the cinema, see: Jean Renoir parle de son art, in an interview with Jacques Rivette, on *You Tube*: <https://www.youtube.com/watch?v=LKCrOLcDbjE>
3. The recent decision by Kodak, following lobbying from major Hollywood studios, to continue the production of 35mm colour negative is an intriguing hiccup in film's gradual recession, but it's too early to say how this resurgence might trickle down to the benefit of artists working with small quantities of 16mm.
4. William Wees' book *Recycled Images* (Anthology Film Archives, 1993) categorised a number of approaches to the re-use of old film, and its slim size is inadvertently a measure of the relatively small number of such works that existed at the time.

Nicky Hamlyn is showing work in the festival.

LIST OF WORKS

LIGHTNING STRIKES

MARIA ANASTASSIOU

(2013, 16MM LOOP)

Restructured footage of a documentary from the American National Weather Centre, Boulder, Colorado. By obliterating and abstracting the information contained in the documentary, the appropriated footage is stripped back to its basic elements of light and sound. The rhythm of the piece is determined by the projector apparatus and the 22 frames that separate the frame gate from the optical sound reader.

Maria Anastassiou is an artist-filmmaker based in London. In 2010 she co-founded the participatory film project Unravel: The longest hand-painted film in Britain that went on to tour more than 100 venues across the country involving 5000+ people along the way. In 2012 she co-founded collective-iz, a London-based filmmaker's collective, creating platforms for producing and showing experimental film and expanded cinema. In 2014 she joined 'Corners' a trans-European 3 year collaborative project, working with artists and audiences from the peripheries of Europe.

ALEXANDER BERKMAN

LUKE ASPELL

(2012/2015, VIDEO, 5 MINS)

An extract from Alexander Berkman's Prison Memoirs of an Anarchist is spoken as the camera moves across snow-covered fields, following the tracks left by users of a right of way. Shifting emphasis, simultaneous focus of past and present tense in text and action. Excerpted from a longer video called Manual Tracking.

Luke Aspell is a filmmaker and writer.

UNTITLED (INSERTIONAL)

JENNY BAINES

(2015, DOUBLE-SCREEN 16MM, 3 MINS.)

A double-projection of the artist leaping over a rope that swings from one screen into the other creates a tension between the images in the anticipation of the action potentially falling into synchronicity.

Screenings and exhibitions of Jenny Baines' work include: Motion in Form; Film Doubled Forever Changes; London Short Film Festival; Analogue Recurring; Copenhagen Film Festival; International Istanbul Biennial; Urban Screens, Norway; S1 Salon and Whitstable Biennial. Her practice-led PhD in Fine Art examines the performativity of analogue film.

MUMBLE AND PUNCH

KERRY BALDRY

(2015, VIDEO, 1 MIN & 2011, 16MM, VIDEO, 1 MIN)

In Mumble, mouths, which have been isolated from the rest of the face, have been superimposed onto a black background. The sound track is unintelligible murmuring and whispering. Punch is a metaphor for the violence that forms the backdrop to our daily lives.

Kerry Baldry's first commissioned film was a piece for BBC2s 'One Minute Television' which was broadcast on The Late Show. Since the 1990s she has continued to make work primarily with 16mm film and video and has had screenings and exhibitions worldwide. She has also been curating, promoting and distributing a project titled One Minute. She currently works in her studio in Snowdonia, North Wales.

MORE SPEAKERS

STEVEN BALL WITH MARTIN BLAŽIČEK

(2016, AUDIO-VISUAL SPOKEN WORD PERFORMANCE)

Since 1872 people have gathered at Speakers' Corner in Hyde Park, London, for lively open-air public speaking, debate and discussion. This audio-visual performance will recontextualise images and sounds captured at Speakers' Corner to become an examination of the dynamics of the performance of opinion and belief.

Steven Ball works predominantly in digital audio-visual media, spoken-word performance and music. Recent films include Concrete Heart Land (2014, with Rastko Novakovic) and Film of the Same Name (2015, with Philip Sanderson). Martin Blažiček is a film maker and media artist. He has recently been playing with the open live coding group Kolektiv. He curated 'NoLab' at Roxy/Nod, Prague (2007-09), the 'ScreenLab' series at Školská 28 Gallery, Prague (2010-12) and the 'A plus V' performance series at GAMU Gallery Prague.

SUNDAY SCHOOL WITH REV'D

ALFRED BISSETTE (2015, 16MM, TRANSFERRED FROM 17.5MM, 1911-1914, RESTORATION BY OLIVER BANCROFT, 6 MINS)

This film has been constructed from nitrate film footage found amongst the effects of Reverend Alfred J. Bissette (1853-1916). It is part of an ongoing project Birds From the Dark Parts of the Map, which explores the significance of the rediscovered life and work of this infamous ornithologist.

Oliver Bancroft has exhibited widely across the UK and internationally. Film has been a major part of his art practice. This current film is a part of an ongoing project to produce a body of work in response to the recently discovered effects of ornithologist Alfred J. Bissette. Recent screenings and exhibitions: L'Abominable, Paris; Close Up Cinema, London; Early Monthly Segments, Toronto; London Short Film Festival, ICA.

UNDER GLASS

DAN BRACKENBURY AND JOE GILMORE

(2016, VIDEO, 7 MINS)

Under Glass is an audio/visual journey through an obscure metropolitan limbo. An anonymous passenger gazes out a nameless European cityscape contemplating its cryptic, glimmering luminance. We assume their perspective and try to decipher the topology of this uncanny but familiar terrain. Whose eyes are we looking through and to where are we looking?

Dan Brackenbury studied at Central Saint Martins and the Royal College of Art. His artistic practice is concerned with the relationship between urban landscapes and storytelling. Joe Gilmore is an artist and graphic designer based in York. Working primarily with sound his practice deals with the synthesis and uncovering of a precision aesthetics at the outer edge of human tolerance.

AKULA DREAM

GEORGE BARBER

(2015, VIDEO, 26 MINS)

An old Russian Akula submarine armed with ballistic nuclear missiles gets a new captain. But Captain Pavel seems to care very little for practical matters or protocol. The Captain believes the Earth is calling us and that we need to answer – and come to its aid.

George Barber's work has been shown at many international festivals, competitions, galleries, broadcast on television throughout the world and awarded major prizes. In 2015 he had three solo shows at: Young Projects, Los Angeles; Waterside Contemporary, London; and Chapter Arts, Cardiff.

CORNERED – 2 MIRROR SELF PORTRAIT

IAN BOURN

(2015, VIDEO, 12 MINS)

An artist works on a self-portrait seen from behind by using two mirrors. Watching and recording his own actions, the painter is caught in a never-ending game of catch-up, in which every new brush stroke applied triggers yet further modifications, as each 'picture within the picture' has to be updated.

Ian Bourn has been working in video since 1978. The East End of London, where he was born and still lives, is often the site of his work. In 1985 he founded Housewatch, the artists' group specialising in public film events. His films draw on characters from his past and present, their language and sense of humour, to create fiction and metaphor that has an authentic ring to it.

AGNI

SAVINDER BUAL

(2015, VIDEO LOOP)

'My practice is driven by my fascination with the illusory qualities inherent in cinema. Imagining myself as a film pioneer, I explore the interplay between the moving and the still, creating works that sit between the pre-cinematic and the digital.' (SB)

Savinder Bual studied painting at Winchester School of Art and photography at the Royal College of Art. Exhibitions and screenings include: Bloomberg New Contemporaries; PEER/Animate Projects; Turner Contemporary, Margate; CCA, Glasgow; OV Gallery, Shanghai; and 1 Shantiroad, Bangalore. Her work has been featured in publications including It's Nice That and Vision Magazine.

A LITTLE BATHROOM FILM

MAREK BUDZYNSKI

(2000 – 2016, 16MM/VIDEO)

An evocation of an ephemeral moment of loss, alienation and disconnection from humanity. The film ends with the notion of contemporary society as detritus being flushed down the drain. Out of sight and out of mind.

Marek Budzynski. Since joining the London Film-makers Co-op in 1979 he has been involved in a variety of film and video based projects. His most recent collaboration was with Lutz Becker on the video installation October a section of De Geshreven Stad - The Written City part of the 'Selected by' programme Triennial Bruges, 2015.

THREE LITTLE PIECES

(CARAVANS AND VERTICALS/LINE OF LIGHT/MARATHOS)

NICK COLLINS

(2015, 16MM, COLOUR, SILENT)

Three short silent 16mm films to be screened on film and as a group. Caravans and Verticals, Line of Light and Marathos explore framing and composition, colour, and negative and positive space, while examining their locations and reflecting on the medium with which they are made.

Nick Collins was born in 1953, and has been making films since 1976. His films, usually made on 16mm film, explore landscapes, human presence and absence and the passage of time. Collins' films have been shown widely at film festivals in Europe and elsewhere. He is a visiting lecturer at the University of Brighton.

1.



4.



2.



5.



3.

- 1. Maria Anastassiou, 'Lighting Strikes', 2013
- 2. Ian Bourn, 'Cornered', 2015
- 3. Heather Phillipson, 'FINAL DAYS: UNDERWEAR', 2015
- 1. James Holcombe and Seculded Bronte, 'Against Cinema', 2016
- 2. Nicky Hamlyn, 'Gasometers', 2015

CMY

DAVID CUNNINGHAM

(2003-16, MONITOR, DIGITAL)

A work not fixed in time, existing only as code. 'All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away... all that is solid melts into air, all that is holy is profaned, and men at last are forced to face... the real conditions of their lives and their relations with their fellow men.' Karl Marx

David Cunningham works both as musician and artist. His career in music includes an eclectic series of production credits ranging across genre, from This Heat and Palais Schaumburg to David Toop, Steve Beresford, Michael Nyman and The Flying Lizards' hit 'Money'. His large acoustic installation works have been shown at venues including Tate Britain, Sydney Biennale, ICC Tokyo, and 1m3 Lausanne.

NORTH, SOUTH, EAST, WEST

AMY DICKSON

(2016, LIVE PERFORMANCE USING VIDEO, 5 MINS)

Amy Dickson unites film and video with her background in textiles, working across disciplines involving performance and installation. Occupied with light, her interests have come to be manifest in work that deals with light as material and as a metaphor.

PATTERN/CHAOS

KAREL DOING

(2015, 16MM EXPANDED CINEMA, 19 MINS)

Pattern/Chaos is a negotiation between the unpredictability of organic processes and the regularity of frames, optics and motors. Images that are in first instance perceived as abstract turn out to be concrete precipitation from phenomena that surround us in every day life.

The work can be understood as an attempt to undermine the assumption that the natural world and the human world are opposites.

Karel Doing is an artist and filmmaker who works across analogue and digital formats. He is a media polyglot with a particular interest in the semiotics of film and expanded cinema. He is driven to reconnect implausible links: urban/nature, music/math, passion/ratio, analogue/digital.

UNTITLED

MARGORZATA DROHOMIRECKA

(2014, 16MM, 3 MINS)

Geometrical shapes are screen-printed directly onto the clear film using various acrylic colours with rhythmically composed patterns coalescing to form a single flow. Tactile qualities, gained by transferring paint onto the celluloid through the mesh of a silk-screen, allude to warp and weft of textiles.

Malgorzata Drohomirecka was born in 1979 in Poland. She studied painting in Gdan'sk. After completing her master's degree she moved to London, where she now lives and works. Her practice combines painting, printmaking and film.

CAN PEOPLE SEE ME SWALLOWING

LOUISA FAIRCLOUGH (WITH COMPOSER RICHARD GLOVER),
(2014, FILM INSTALLATION)

You come to me in glimpses, with shards of your voice cutting off, as I want to hear more. I can't fix an image of you but I can hear your voice. If I listen too long, it becomes my voice. Film loops thread through the space, the lengths of filmstrip spinning an audible drawing. When a sung phrase punctuates a length of mute film, the projector emits a beam of light.

Louisa Fairclough's recent exhibitions include the Whitstable Biennale 2014; Bristol New Music PRS commission for the Arnolfini, Bristol, 2014; 'Film in Space' at Camden Art Centre 2013; and solo shows at Danielle Arnaud. In 2015 she co-founded BEEF (Bristol Experimental & Expanded Film) with the core aim of supporting and nurturing experimental film practice in Bristol.

LILIESLEAF FARM MAYIBUYE: DOUBLE TAKE

PATTI GAAL-HOLMES

(2015, 16MM FILM/VIDEO, 9 MINS)

A dual-screen work comprises of archival films from Gaal family archive and Liliesleaf Museum. In the early 1960s Liliesleaf Farm (Rivonia, South Africa) was the African National Congress (ANC) military-wing headquarters. The film includes home-movie footage and outtakes from a docu-drama that re-enacts the political events of 1963-4 (when Liliesleaf was raided) and the subsequent repression.

Patti Gaal-Holmes is an artist/filmmaker and historian. She is Reviews Editor for the Routledge journal, Transnational Cinemas, and recently published A History of 1970s Experimental Film: Britain's Decade of Diversity (2015, Palgrave Macmillan).

'AN HALLUCINOGENIC AUDIOVISUAL DARK CARNIVAL RIDE EXPLORING THEMES OF TRANSMISSION AND MEDIUM'.

SALLY GOLDING AND SPATIAL

(2016, MULTIMEDIA PERFORMANCE, 25 MINS)

Interweaving sound composition, projection and light environments, Sally Golding and Spatial explore hypnotic and sensory zones, inhabiting the space between illusion and perception. Manifesting as overdriven, trancelike states blending expanded cinema, sound art and performance, the results are frequently chaotic, tense and definitely volatile, delving into the artist's interests in points of threshold and restraint drawn out through moments of optisonic intervention.

GASOMETERS (PART 2)

NICKY HAMLYN

(2015, 16MM, SILENT, 14 MINS)

A study of a pair of gasometers and their demolition, in North Tottenham.

Nicky Hamlyn has completed over fifty film and video works since 1974. His publications include Film Art Phenomena (BFI, 2003) and, with Simon Payne and A. L. Rees, Kurt Kren: Structural Films (Intellect, 2016).

PASSAGE

BEA HAUT

(2014, 16MM TWO-SCREEN, B/W, SILENT, 3 MINS)

'Crossing time and space to meet at an interstice; a point, a gap, a moment full of absence, luminous objects of light evidence discontinuity, and differing scales of field and frame.' (BH)

Bea Haut is an artist who works primarily with 16mm film. Regarding the mutating dialogue between the self and her surroundings, she uses the stuff of the everyday as material and subject of these works. Bea is a co-conspirator in Analogue Recurring and Film in Process, as well as teaching DIY analogue filmmaking.

EXPOSURE TEST

LAURA HINDMARSH

(2014, 16MM DUAL PROJECTION PLUS SOUND, 3 MIN LOOP)

Two 16mm films of slightly differing durations are looped and projected on top of one another. Both films alternate between print and negative, depicting a clothed then nude figure circling the room in which the work is installed. Production lights, theatre curtains, viewing chairs and the room itself interrupt the representation as the camera pans with the figure around the room. A soundtrack taken from the works production combines with the projector noise to provide an abrasive metronome for the subject's step.

Laura Hindmarsh lives and works between London and Australia. Working across the disciplines of drawing, video, performance and 16mm film her practice interrogates mechanisms of image production to the point of exhaustion or collapse.

AGAINST CINEMA

JAMES HOLCOMBE AND SECLUDED BRONTE

(2016, LIVE PERFORMANCE, 16MM FILM, DIGITAL VIDEO, 30 MINS)

James Holcombe and Secluded Bronte will use the opportunity at Contact to shoot a short scene for an ongoing work Against Cinema, exploring the tropes of the critical cinematic avant-garde; the mechanisms of capitalism that prevent or hinder experimentation, reinforcing conservatism due to commercial concerns or folly.

James Holcombe's work harnesses chemical manipulation and images on the verge of failure. It explores historical optical/mechanical/chemical imaging processes for their latent socio-political potential and potency. Secluded Bronte is a musical project involving the Bohman Brothers and Richard Thomas that is halfway between musical theatre and musique concrete, involving live performances in which an array of everyday objects connected to contact microphones turn into musical instruments.

ALL FOR THE CAPTURED TIME OF OUR BEING

RICCARDO IACONO

(2016, DIGITAL VIDEO FOR PLAYBACK ON MOBILE DEVICES)

A series of videos made specifically for viewing on mobile devices in and around Apiary Studios. Each piece supplements direct vision of real-world space with pre-recorded, manipulated material captured in situ. The videos will be shot before and during the festival and will be available online for download onto mobile devices. A map of locations for viewing the works will be provided.

Riccardo Iacono is an artist working with film, video, animation, performance, photography, collage, painting and installation. He studied at Glasgow School of Art and DJCAD, Dundee. His work has shown widely.

OSCILLATING FANS

JAMIE JENKINSON

(2016, VIDEO, DLP PROJECTOR, OSCILLATING FAN)

A video of an oscillating fan is projected onto an oscillating fan.

Jamie Jenkinson is a London based video artist. He studied Video Art Production at the University of Creative Arts, Maidstone; Visual Communication, at the Royal College of Art and is currently a PhD candidate at LICA, Lancaster. Jenkinson has exhibited at the V&A, MoMA, Tate Britain, National Portrait Gallery and the Hermitage Museum. He is represented in London by Evelyn Yard and is a visiting lecturer at the RCA and Anglia Ruskin University.

MEDIA BLACKOUT I

DENIZ JOHNS

(2016, VIDEO, 4 MINS)

Media Blackout I is part of a series of works Deniz Johns is currently producing as part of a research project, which revolves around models of political aesthetics in experimental film and video. The series is inspired by actual media blackouts carried out in Turkey following several suicide attacks that have taken place in the last 6 months. Media Blackout I explores the concept of visibility/accessibility in media.

Deniz Johns is a Turkish/British filmmaker and a curator of experimental film and video. She lives and works in London and Cambridge. Before receiving an MA from the Royal College of Art in 2012, she studied film, choreography and linguistics in Turkey, Poland, Japan and the UK. She is a founding member of collective-iz, an artist collective, based in London, working within the context of experimental film, video and performance.



ROOM SOUND

CONOR KELLY

(2016, SOUND INSTALLATION)

The first in a series of sound works that deal with room space, made from a thousand sources taken from small rooms around the net in March 2016. The compositional rationale is mediated by the space in which the piece is situated. Sometimes the most violent of events are accompanied by benign and simple ambience of a microphone on a camera situated far from event it records - this work is that noise.

Conor Kelly is an artist and musician. He has had solo shows at CCA, Glasgow; Corner House, Manchester; Mercer Union Gallery, Toronto; Peer, London. His work has been presented at the Venice Biennale, Toronto Festival Of Moving Image, and the BFI London Film Festival. As well as having works on Channel 4, BBC Radio 3, Resonance FM has had theatre music commissions at Royal Court Theatre, London; Royal Shakespeare Company, Stratford Upon Avon; and the Abbey Theatre, Dublin.

TRANSCALAR INVESTMENT VEHICLES

HILARY KOOB-SASSEN

(2014, 50 MINS)

A metaphoric and bioeconomic thriller with music by The Errorists. A financier is awoken from a nightmare to learn that the nuclear disaster at Fukushima has triggered the investment vehicle called 'Prometheus'. Its designer, the late founder of the bank who is remembered as 'the Hippie', has also left behind a daughter in her aesthetic reveries.

Hilary Koob-Sassen (born 1975, New York). Lives and works in London. His work has been exhibited at film festivals and galleries internationally, including: Athens Biennial (2009); Transmediale Festival, Berlin (2009); and the Serpentine Gallery, London (2008).

FRAGMENTED FOREST

ADAM KOSSOFF

(2016, SUPER 8MM/DIGITAL, 11 MINS)

Fragmented Forest brings several forms of materiality together: film, digital video and the landscape of Epping Forest. The film seeks to foreground the loss of our sense of the world as material form, an issue related to our increasingly virtual environment.

Adam Kossoff is an artist, writer and a Reader in the Moving Image at University of Wolverhampton. His work addresses the moving image and 'horizontal montage', specifically the role of the camera-carrying flâneur engaging with the politics of space and technology. He has recently screened work at the Palestinian Academy of Arts, the ICA; Wolverhampton Art Gallery; and the Whitechapel Gallery.

THE PROBABILITY OF GOD IS ABOUT ZERO

MALCOLM LE GRICE

(2015, VIDEO, 14 MINS)

The Probability of God is About Zero is a limited and inconclusive address, in image and sound, to several propositions. The first proposition is this: The concept of Belief be replaced by Probability. Belief permits an illusory sense of knowing when this is impossible. Probability enables a judgement based on the best available knowledge.

Malcolm Le Grice (b. 1940) has exhibited internationally including Fondation Joan Miro, Barcelona; the Louvre Paris; Tate Modern and Tate Britain. His work is in collections including the Centre Georges Pompidou; the British Film Institute; and the Royal Belgian Film Archive. He has written extensively, including Abstract Film and Beyond and Experimental Cinema in the Digital Age.

BUBBLE DANCE

DAVID LEISTER

(2014, 16MM DOUBLE PROJECTION, SOUND, 3 MINS)

Sally Rand's famous Bubble Dance routine is re-created and reprinted in a 3D-ish effect, this time with audio punctuation marks by Tom Richards.

David Leister is a filmmaker and performance artist who has lived and worked in London, UK since 1979. Taking references from a photographic background, his films explore the diversity of the 16mm medium with the use of hand processing, photograms, archive and performance. His recent body of works reflects on his photographic heritage, and pays close attention to a more personal space and history.

THE ENLIGHTENMENT - NEW VARIATIONS

STEPHEN LITTMAN (1991-2016, VIDEO, 12 MINS)

A lyrical meditation upon the mechanisation of nature, experienced as a synaesthesia of sound and image. This work examines structure that reparative imagistic forms, using the light of the storm to illuminate the screening space. Is it video or the electrical storm, which creates the light?

Stephen Littman is a video artist. He has been involved in the organisation of festivals such as Video Positive, National Review of Live Art (Video) and was a member of the LVA management committee from 1980 to 1987 running the screening programmes and technical workshops. He was a pioneer of using video wall technology, installing and curating a range of works for the Video Positive festival in Liverpool in 1989.

WASHI₂ (EXTENDED)

LYNN LOO

(2016, 2 × 16MM DOUBLE PROJECTION W/OPTICAL
SOUND, 20 MINS)

Washi #1 and #2 are inspired by Mary Martin's 'Drawings for Expanding Permutation, 1969'. Washi is a traditional Japanese paper made from wood pulp, usually from mulberry trees. Adhesive washi patterned tape is laid on 16mm clear film. Multiple black and white prints are made from them and then presented with two 16mm film projectors. The sound is also produced from the printed-through lines of the patterns onto the soundtrack side of the film.

Lynn Loo was born in Singapore and taught music before moving to the USA to study film at the School of the Art Institute of Chicago. She currently lives in England where she continues her practice while working as a film conservationist at the BFI National Film and Television Archive.

SALAT

JULIE MARSH

(2014, 16MM FILM, FLOOR PROJECTION AND
SOUND INSTALLATION)

The camera witnesses prayer at Birmingham Central Mosque. As a female filmmaker, access to the Mosque during prayer was not allowed. A camera-motorized rig was designed and built in the space, to capture an experience that could not be gained first hand.

Julie Marsh's recent exhibitions include: 'Sputnik-Kino', Berlin Short Film Festival (2015); 'Moving Sites/Sights', International Centre of Contemporary Art, Prague (2014); WYE residency and exhibition, For Immediate Release, Berlin (2014); and a solo exhibition at The Space Gallery, Barcelona (2013).

EVERYTHING FOR EVERYONE AND NOTHING FOR US

KAREN MIRZA AND BRAD BUTLER

(2014, VIDEO, 9 MINS)

Everything for Everyone and Nothing for Us is set in a TV studio, where a protester-in-training listens to audio extracts from a political speech by Margaret Thatcher. Having absorbed the sounds, the protester uses movement to exorcise Thatcher's voice, retraining the body to resist capitalism.

Karen Mirza and Brad Butler's recent exhibitions include: 'The Museum of non Participation: The New Deal' at the Walker Art Centre (2013); 'Gestures of Citation' at Performa 13; and MIRRORCITY at the Hayward Gallery (2014). The Museum of non Participation was nominated for the 2014/15 Artes Mundi 6 Award and they were the recipients of the Paul Hamlyn Foundation Award for Visual Arts 2015. Mirza Butler are also the founders of the artist film and video space no.w.here

RECTANGLE WINDOW, ARCH WINDOW

JENNIFER NIGHTINGALE

(2013, 16MM, SILENT, 10 MINS)

Asserting a mode of making that takes film back to its origins. A focus on material and the role of camera as a utility to the task it is set - the tracing of light on the plastic of the celluloid - having been made using a 16mm cartridge and a pinhole lens.

Jennifer Nightingale graduated from the MFA at the Slade School of Fine Art and currently lectures at Anglia Ruskin University, Cambridge and the Royal College of Art, London.

UNTITLED (IPHONE)

MATTHEW NOEL-TOD

(2016, 16MM/VIDEO, 3 MINS)

Random photos taken on iPhone, contact printed to 16mm film.

Matthew Noel-Tod (born 1978), selected recent exhibitions and screenings include: 'The Politics of Amnesia II', CGP, London (2015), 'Death', Project Number, London (2014), 'A Season in Hell 3D', Banner Repeater, London (2014), 'Assembly: A Survey of Recent Artists' Film and Video in Britain 2008–2013', Tate Britain (2013). He is Senior Lecturer in Moving Image at University of Brighton and his work is distributed by LUX.

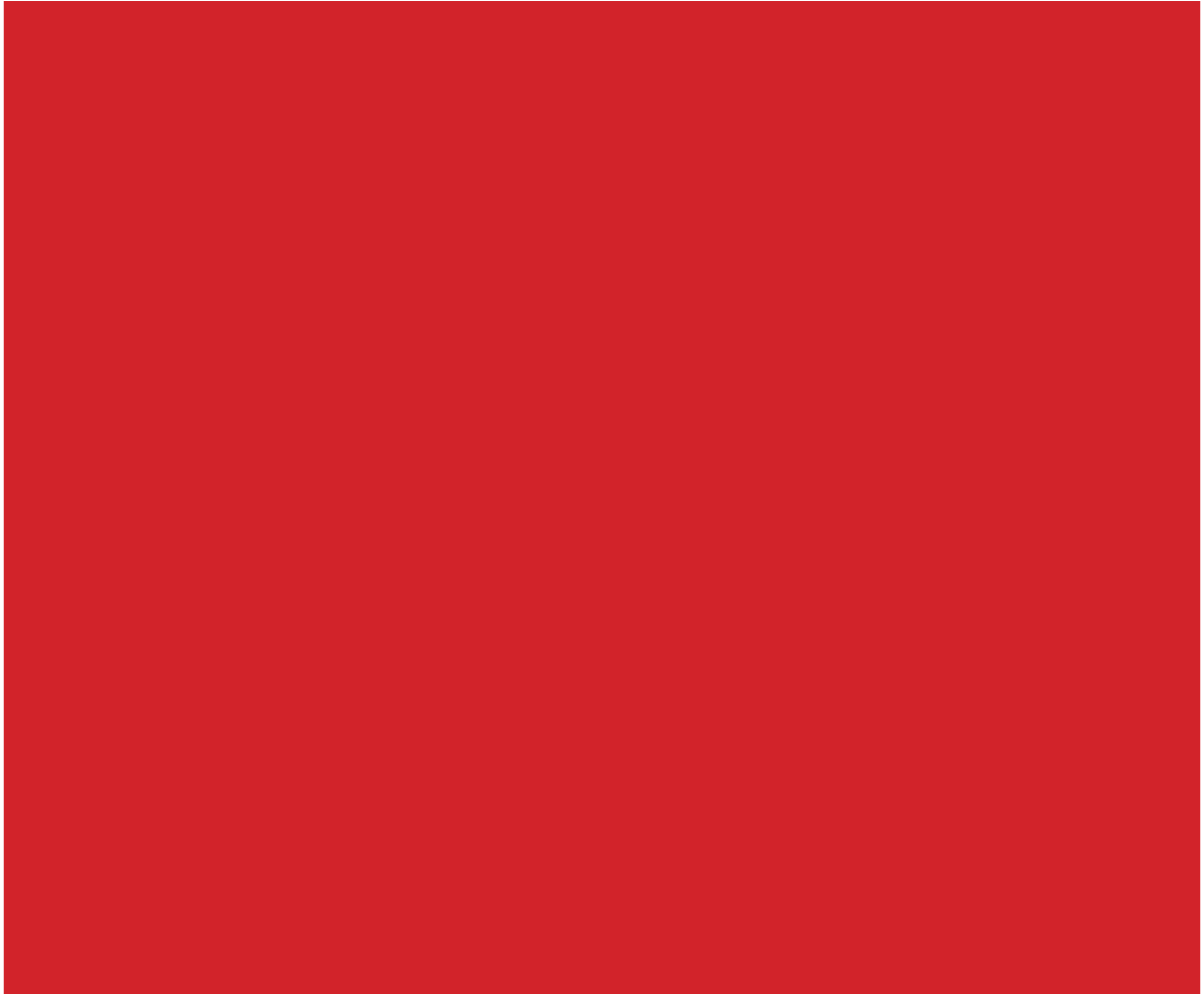
PIANO PERFORMANCE FOR TANIA CHEN

JAYNE PARKER AND JOAN KEY

(2015, VIDEO, 20 MINS)

The score for Piano Performance for Tania Chen was composed specially for the pianist, Tania Chen, by artist Joan Key. It is made up of twelve folded drawings, each containing a mirror image of itself. There are specific instructions as to how the pianist must open and close the pages and approach the playing. At the centre of each page the pianist lets her head fall onto the key-board, resting or pausing before retracing her steps – a moment of collapse or perhaps lassitude. Filmed and edited by Jayne Parker.

Jayne Parker's work has been widely shown, nationally and internationally, in major art institutions, on television and in film and music festivals. Much of her work features the performance of music, in particular that of pianist Katharina Wolpe and cellist Anton Lukoszevics. Joan Key is a painter. Her work has been shown internationally in exhibitions at Galerie Susan Walter and Galerie Mariana Hollenbach in Stuttgart; in group shows at the Lieu D'Art Contemporain, Narbonne; Musee des Beaux Arts, Dunkerque; and in British Council and Arts Council touring exhibitions.



REASON'S CODE

SIMON PAYNE

(2016, VIDEO, 7 MINS)

An appropriation/interpretation of the code in Man Ray's Return to Reason.

Simon Payne is a filmmaker whose work has recently shown at Tate Britain, The Hermitage Museum, St Petersburg, and various international film festivals. He often writes on experimental film and video, has edited Sequence magazine and co-edited the book Kurt Kren: Structural Films (2016) with Nicky Hamlyn and A.L. Rees.

FINAL DAYS: UNDERWEAR

HEATHER PHILLIPSON

(2015, VIDEO, 5 MINS)

Final days deconstructs the real-life retail environment, imagining the modern department store as a stagnant and obsolete landscape in the wake of the click-to-buy convenience of online shopping. UNDERWEAR is one of six video-poems that function as sequential departments of a typical department store.

Heather Phillipson works across video, sculpture, drawing, music, text and live events. Solo exhibitions in 2016 include the Whitechapel Gallery; Frieze Projects, New York; Images Festival Toronto; and the 32nd São Paulo Biennale. Phillipson is also an award-winning poet and has published three collections of poetry. She was named a Next Generation Poet in 2014.

FIELD/RELATION

GARETH POLMEER

(2016, VIDEO PROJECTION, LOOP)

In the Field series of works, pixel-width vertical frames develop static images into temporal duration, where intervallic relations of form and colour generate movement. The image is comprised of multiple instances of the same image sequence that has been phased, layered, looped and offset. Any 'now' in the work is a complex moment-in-process between past, present and future.

Gareth Polmeer is an artist, writer, and a lecturer at the Royal College of Art.

CIPHER SCREEN 16

GREG POPE WITH KOSTIS KILYMIS

(2016, 16MM FILM PROJECTORS AND LIVE SOUND)

Cipher Screen is a live art piece. Working in constant flux by factors both random and controlled, it harnesses the mechanisms of film and cinema creating a live score and a visual and sonic interaction.

Greg Pope founded film collective Situation Cinema (Brighton 1986) and Loophole Cinema (London, 1989). Working collaboratively and individually, he has made video installations, live art and single screen film works since 1996. Collaborators include sound artists Lee Paterson, John Hegre, Lasse Marhaug and Okkyung Lee and the bands Sult and Ich Bin N!ntendo. Kostis Kilymis' work focuses on feedback systems, rhythm, noise and immersive environments. He has been an improviser, performer and collaborator, having worked with Lucio Capece, Nikos Veliotis, Leif Elggren, Sarah Hughes, Stephen Cornford and Phil Julian amongst others.

TIME AND THE WAVE

WILLIAM RABAN

(2013, VIDEO, 15 MINS)

Time and the Wave focuses on key London events filmed in 2012 and 2013 –the opening of Westfield Shopping Centre at Stratford, the Saint Paul's Occupy movement, the Queen's Jubilee Thames pageant and the funeral of Margaret Thatcher –to expose the condition of Britain in the crisis of late capitalism.

Making films since 1970, William Raban has worked with expanded cinema, documentary and experimental forms of filmmaking. He is best known for his films about London and the River Thames. He is currently Professor of Film at London College of Communication (University of the Arts London).

BODY SCAN: (A)LIVE SCREENING

KAROLINA RACZYNSKI WITH ANITA KONARSKA

AND THE SUPPORT OF COLLECTIVE-IZ

(2016, PERFORMANCE)

Working with movement artist Anita Konarska and 16mm film, the act of revealing and projecting onto her body to replace the screen 'transforms the supposedly 'neutral space' of the usually 'invisible' screen into a less stable, living surface that is already marked.' The projection results from 16mm black leader being bleached to remove the emulsion as it is running through the projector.

Karolina Raczynski is a founder member of collective-iz. Influenced by concepts of expanded cinema, her work attempts emphasises the perception of the projection event as a physical experience, often using video, film, the internet and public intervention.

MIDAS (1)

SAMANTHA REBELLO

(2016, FILM/VIDEO, 7MINS) MUSIC: EDGARD VARESE

[IONISATION, 1929-1931])

From the ferment of human consciousness

Midas was conceived and was borne.

Begot unto

- someone -

Midas wanted something

-a feeling-

_ knew this was_ meaning.

Life meant firmment (firmament?)

fire (gefeuling?)

Samantha Rebello is a filmmaker and musician.

OVER AGAIN

DUNCAN REEKIE

(2012, VIDEO, 6 MINS)

Those who repeat history will not learn from it. An experimental found footage montage mashup.

Duncan Reekie has developed a mongrel praxis that refuses the institutional separation between theory and practice. He is also a founder member of Exploding Cinema Collective. His book Subversion: The Definitive History of Underground Cinema was published by Wallflower Press in 2007.

JOURNAL OF DISBELIEF [EXTRACT]

LIS RHODES

(2016, VIDEO, 15 MINS)

Journal of Disbelief is a contemplation of the illegal aspects of legality. In the abstraction of belief and self-interest – economic divisions are devised. This particular extract from the Journal is a transitory glimpse of moments suggesting conditions which appear as evident but – when considered from a different perspective – may disappear as evidence.

Lis Rhodes is an artist and filmmaker. Her films have been screened internationally since the mid-1970s, and most recently in 'A Matter of Visibility: International Avant-Garde & Artists' Cinema', Museum of the Moving Image, New York; and 'Adventures of the Black Square': Abstract Art & Society 1915-2015', Whitechapel Gallery. She was a founder member of Circles.

BEACH HOUSE

EMILY RICHARDSON

(2015, VIDEO, 17 MINS)

Beach House is a film about a unique example of rural modernism, built on the UK coast of Suffolk by architect John Penn. The film combines an archive film made by Penn with experimental sound recordings made during the same period and material recently filmed in the house to explore a convergence of filmic and architectural language.

Emily Richardson's films have been shown in galleries, museums and festivals internationally including Tate Modern and Tate Britain, London; the Pompidou Centre; Anthology Film Archives, New York; Tulca, 2012; the Chisenhale Gallery; and the Venice, Edinburgh, London, Rotterdam and New York film festivals. She was awarded the Gilles Dusein Prize (2009) in recognition of her films.

THINGS

BEN RIVERS

(2014, 16MM, 21 MINS)

A travelogue in which the filmmaker leads himself and the viewer through a tour of the four seasons, without ever once setting foot across his doorstep. A year-long journey through domestic surroundings that at the same time is a trip into imagination and collective memory.

Ben Rivers is an award winning artist and filmmaker. Prizes include the FIPRESCI International Critics Prize, 68th Venice Film Festival for Two Years At Sea; plus the Robert Gardner Film Award, 2013; and the Baloise Art Prize, Art Basel 42, for Sack Barrow. Recent solo shows include 'Earth Needs More Magicians', Camden Arts Centre, London; 'The Two Eyes Are Not Brothers', Artangel, London and Whitworth Museum, Manchester.

BETWEEN HERE, THERE AND THIS II

CATHY ROGERS

(2016, STANDARD 8 FILM, PROJECTION, FILM OBJECTS AND PHOTOGRAPHIC PRINTS)

Between here (where we are now, this place, your position, my position, the present), there (the subject, the work) and this (all of these components together), this film installation continues an exploration of the triadic relationship between site, material and subject.

Cathy Rogers works with Super 8 and 16mm film within expanded cinema contexts. She has recently completed an MPhil research degree at the Royal College of Art, titled 'Film Outside Cinema'. Her work has been written about by Nicky Hamlyn in 'Medium Practices', Public Journal and cited in A.L. Rees' essay 'Physical Optics: a return to the repressed', Millennium Film Journal. She co-programmes Analogue Ensemble, a series of experimental film nights in Ramsgate.

LOOPED LEADERS

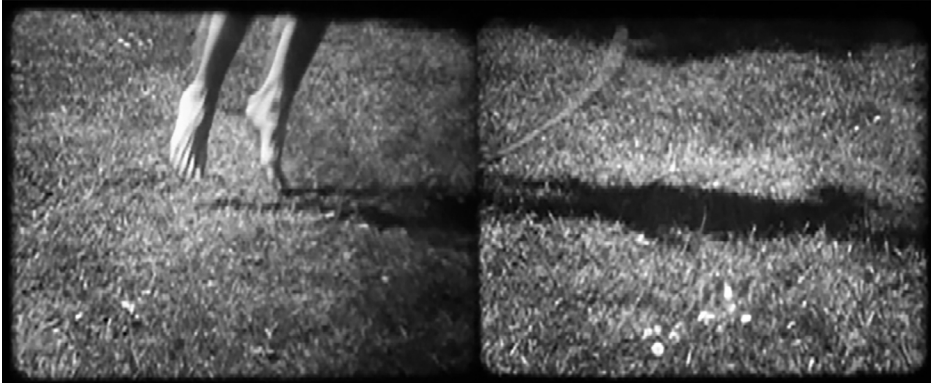
GUY SHERWIN

(2016, TRIPLE 16MM PROJECTION, OPTICAL SOUND, 10 MINS)

Looped Leaders is made from various colours and tones of found 16mm leader film (normally used to protect the ends of a reel of film). Some of these leaders are single-perforated and others double-perforated, giving rise to a range of sound tones and timbres.

After studying painting in the late 1960s Guy Sherwin joined the London Film-Makers Co-operative where he began his exploration of film as a material practice. He works with fundamental properties of film: time, light, movement, sound. Each work investigates a specific formal idea that draws on film's material as well as illusory qualities.

1.



3.



2.



4.

1. Jenny Baines, 'Insertional'
2. Jennet Thomas, 'The Unspeakable Freedom Device'
3. Kerry Baldry, 'Punch'
4. Emily Richardson, 'Beach House'

STEVE HATES FISH

JOHN SMITH

(2015, VIDEO, 5 MINS)

Filmed directly from the screen of a smartphone using a language translator app that has been told to translate from French into English, Steve Hates Fish interprets the signage and architecture in a busy London shopping street. In an environment overloaded with information the signs run riot, as the confused and restless software does its best to fulfill its task.

John Smith lives and works in London. Since 1972 he has made over fifty film, video and installation works that have been shown in independent cinemas, art galleries and on television around the world and awarded major prizes at many international film festivals. His work is held in numerous collections including Arts Council England, Tate Gallery and Kunstmuseum Magdeburg.

PRIMAL I

VICKY SMITH

(2016, 16MM, WITH LIVE AUDIO)

ACCOMPANIMENT BY BOUCHE BÉE, 10 MINS)

Made with a roll of 16mm unprocessed fogged negative, a studio and my own body. Emulsion softened with saliva was rubbed away to reveal the textures of studio surfaces impressed upon the filmstrip. Upon projection the slits of light bursting through the openings suggested to me an animated entity, a flickering unevenly wavering flame, growing and leaping in erratic bursts. (VS)

Vicky Smith has been working in experimental animation since 1990 and has screened nationally and internationally. In early 2015, Smith co-founded BEEF an artist run film workshop geared around critical enquiry and skill sharing. She is sessional lecturer at Kent University and the University for the Creative Arts. Bouche Bée was formed in 2006 as one of the outcomes of the project VINST, which involves a highly sensitive vocal instrument, part human part virtual.

FILM AS FABRIC

MARY STARK

(2015, FILM PERFORMANCE, 30 MINS)

A film performance with optical sound summoning absent voices and obsolete industries through 16mm film projection, light, shadow, mechanical noise and songs associated with the production of cloth.

Mary Stark is an artist filmmaker based at Rogue Studios in Manchester. She works primarily with film performance exploring the tactile material properties of the filmstrip and film projection as a theatrical site of wonder and imagination. Her practice is informed by previous training in textile practice. Mary's performances and installations have been shown at Full of Noises Festival, Cafe Oto; the Mono No Aware Exhibition of Expanded Cinema, New York; and in a makeshift darkroom in Sau árkrókur, Iceland.

THE NETWORK ENSEMBLE

FRANCESCO TACCHINI AND OLIVER SMITH

(2015, CODE, ELECTRONICS, MAGIC)

The Network Ensemble transforms wireless communications into sound. Proposing that the networks that connect us also surround us, becoming a permanent layer in our everyday environment, the Ensemble allows for the sonic exploration of this otherwise impenetrable space.

The Demystification Committee, chaired by Oliver Smith and Francesco Tacchini, was set up to investigate the globalised, extra-state, covert systems and technologies that shape society through artistic intervention, custom tools and public engagement.

PROMETHEUS' STOLEN TIME (EXTRACT)

ANNA THEW

(2016, DOUBLE PROJECTION, 16MM & DV, 15 MINS)

A series of rhythmic variations on a theme of percussive sound, documenting a new action being put in my Dad's old upright piano, a Steinway 'Vertegrand' that was shipped from Hamburg to Sheffield before the first world war, with hand scribed and archival elements, optical and musical threads and fantasies of sound/image counterpoint.

Anna Thew was an active member of the London Film-makers' Co-op and was distribution organiser in early eighties. She has worked with single and multi-screen film, installation and performance, with awards and commissions from the Arts Council, BFI, Channel 4 and Film London. Her work has shown widely in international film festivals, including Berlin, London, Locarno, New York and in galleries, Serpentine, Tate Britain, Centre Georges Pompidou.

THE UNSPEAKABLE FREEDOM DEVICE

JENNET THOMAS

(2015, VIDEO, 37 MINS)

An experimental narrative film haunted by the image of Margaret Thatcher as an after-burn on our cultural memory. A kind of warped folk-tale set in a primitive- future world of collapsing signs and imploding meanings, characters in the film become entangled in a Thatcher cargo-cult where the difference between technology and magic has become incomprehensible.

Jennet Thomas is an artist whose films, performances and installations explore connections between fantasy, ideology and the everyday. Recent solo shows include: 'The Unspeakable Freedom Device', The Grundy Art Gallery; 'School Of Change' and 'All Suffering Soon To End' at Matt's Gallery. Festival screenings include the Rotterdam, New York Underground Film Festival and the European Media Arts Festival.

COMMONWEALTH ARCHIPELAGO

ANDREW VALLANCE

(2016, VIDEO, 15 MINS)

There are many Londons and each has its own entwined temporalities, resonances and evolving histories. Commonwealth Archipelago traces desire lines, the personal affect on time and place, and how with each encounter the city is remade anew.

Andrew Vallance is a filmmaker and writer. He co-curated Assembly: A Survey of Recent Artist Film and Video in Britain 2008-14 (2013-4, Tate). He initiated the Contact and Night Works events and has shown work at Rotterdam, onedotzero, Locarno, film festivals and Whitechapel Gallery.

PROTOMOTO CCTV

MARK WATSON (2016)

Mark Watson has directed music videos, and created visuals for video installations and live performances. His company DIZQO was founded in London and is currently one of the residents at Apiary Studios.

CITY CIRCULAR 2016

IAN WIBLIN

(2016, VIDEO, 15 MINS)

BANK UNTITLED

(SET OF DIGITAL PHOTOGRAPHIC PRINTS, 2015)

A close circular encounter with the street-level exterior of the Bank of England, a building that exists as an island, the irregular contour of which can be navigated without deviation. The gaze of the camera remains fixed on the nineteenth-century remnants of architect John Soane's long ruined Bank (whilst ignoring the twentieth-century edifice that looms above). This video work is accompanied by several photographic prints, the result of equally subjective encounters with the Bank's screen wall.

Ian Wiblin is a photographer and filmmaker and has shown work at The Photographers' Gallery, London, and elsewhere in the UK and internationally. Exhibitions include Recovered Territory, The New Art Gallery, Walsall (2007) and Bank, Schwarzwaldallee Gallery, Basel (2015). His long-form video works – Stella Polare (2006) and The View from Our House (2013), made together with Anthea Kennedy – have been screened at various film festivals and venues, including the Whitechapel Gallery, London.

800 LIGHTS IN 177 YEARS

LAURA WILSON

(2016, PERFORMANCE)

In 2012 in the city of Turnhout, Belgium, Laura Wilson changed eight hundred lights a different colour. Bulbs were changed across the town from the streetlights in the marketplace, and spotlights in restaurants, to floor lamps in homes. The low energy bulbs in red, blue and green are guaranteed to last for twenty years, but have the potential to last beyond our lifetime. Taking this as a point of departure Wilson's new performance invites us to consider who the bulbs might be lit for in the future, what the landscape will look like and what happens when the bulbs go out?

Laura Wilson (b. 1983, Belfast, based in London). Selected recent exhibitions include: 'Fold and Stretch', Site Gallery, Sheffield (2016); 'Workshop Projects', Workshop East, London (2016); 'Black Top', Whitstable Biennale (2014); and 'Pattern for a Dark Lantern', Camden Arts Centre (2013).

TOWARDS ESTATE

ANDREA LUKA ZIMMERMAN

(2012, VIDEO, 15 MINS)

Towards Estate is a short film relating several of the narratives of Haggerston estate, historically and in the present. The film was made three years prior to the completion of the acclaimed feature film, Estate, a Reverie. Towards Estate is distinct from the feature film, which inevitably developed into a very different kind of film.

Andrea Luka Zimmerman is a filmmaker, artist and cultural activist. Her film Estate, a Reverie (2015) tracks the passing of the Haggerston Estate in East London. Her Taskafa, Stories of the Street (2013), is about resistance and co-existence, and voiced by John Berger. A founding member of Vision Machine, she worked in the USA and Indonesia, exploring the impact of globalisation, power, and denied histories. In 2014 she won the Artangel Open award for her collaborative project Cycle (2017) with Adrian Jackson (Cardboard Citizens).

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