

Screening/Talk

Film Talks Live: Cathy Rogers & Vicky Smith

28 November 2021 – 28 November 2021 2pm-4pm
LUX Waterlow Park Centre, Dartmouth Park Hill, London N19 7ZF

BOOK



To celebrate the publication of *Film Talks: 15 Conversations on Experimental Cinema* edited by Simon Payne and Andrew Vallance LUX is hosting a series of live discussion events between filmmakers featured in the book. For the first event we are welcoming Cathy Rogers & Vicky Smith who will show a selection of their works followed by an in-person discussion where they will explore mutual interests of space, contact, tactility in filmmaking as well as otherness to the film strip as object.

At the moment this event is planned to take place in person at LUX but should the situation with the pandemic worsen then it will be moved online.

Cathy Rogers creates moving and static works using 8 and 16mm film. Her early edited in-camera super 8 films used the focal length of the lens to break down the distance between subject and camera exploring architectural structures, their static forms made into moving spatial representations. Later works include super 8mm pinhole and 16mm camera-less films of moving trains, empty spaces and voids, 3-dimensional objects such as garden plants and recently a radiator. The works are shown as installations, photographic objects and in programmed screenings. <http://cathyrogers.co.uk>

Once a painter, **Vicky Smith** went on to report processes of gesture, trace and action to cinema. After 10 years of making animated painted images of the body, she turned her practice toward direct and more immediate mark-making. These camera-less works were conceived variously as 'contact', 'full body' and 'physical' films. Now Vicky is exploring the potential of live action film to continue to engage aspects of tactility and proximity. Common to all of these works, filmic materiality is equated with the sensitive and fragile body. <https://vickysmithblog.com>

Film showing will include:
Rosemary, Again and Again, Cathy Rogers
Asulato, Cathy Rogers
Not(a)part, Vicky Smith
An exposure, Vicky Smith

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4 September, 2018

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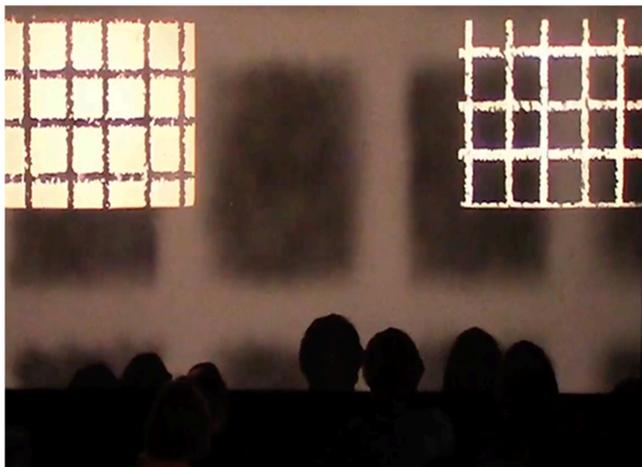
Vicky Smith

25 November, 2016

View

FILM TALKS LIVE: NICKY HAMLYN / LYNN LOO / GUY SHERWIN

NEWSLETTER
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IKLECTIK presents,

Film Talks Live: Nicky Hamlyn / Lynn Loo / Guy Sherwin

Thursday 20 January 2022 | 7:30pm [7pm doors]

Tickets: £7 General Admission <https://buytickets.at/iklectik/620852>

The first in a series of events at IKLECTIK, which are presented in association with the new publication Film Talks: 15 Conversations on Experimental Cinema, is a screening of expanded and experimental cinema from the internationally renowned artists, Lynn Loo, Guy Sherwin and Nicky Hamlyn.

Programme

Lynn Loo Washi MM (2017, 3 x 16mm projector performance, colour, optical sound, approx. 15mins)

This work explores lines, shapes, shadows, depth and light through rhythmic changes in the patterns that create both images and sounds in the film. It makes use of patterned Washi tape applied to clear 16mm film. The MM in the title is for the artist Mary Martin from whom I draw inspiration from in this series.

Split Wires (16mm, 3 screen projection, b/w, silent, 6 mins.)

Cables running alongside railway lines, filmed from the train, spread across three screens. The carriage is the projector and the landscape the moving filmstrip. In the second half, the film is split along its length and realigned.

Nicky Hamlyn Quartet (2007, 16mm, colour and b/w, silent, 8 minutes)

Four variations on a sequence of 21 shots around a room. The first two are filmed according to strict rules: camera perpendicular to subject, camera in a single position. The second two are freer (quodlibet). The shots are concatenated such that spatial continuity is maintained by slight overlaps of framing.

Nicky Hamlyn Kerfissien-Amlodipine (2020, video, colour and b/w, silent, 7 minutes)

Constructed from shots of tidal seawater running over rippled sand in Kerfissien, Finisterre, and the blister pack for Amlodipine, a blood-pressure reducing drug. Two kinds of energy are visualised, the reflecting waves of sea water running over rippled sand on a beach, and kinetic-optical energy, generated by the animation of single frames of image running in three-frame loops.

Lynn Loo Conversations: for Iklectik (2022, video, colour, sound, 15min)

A mix of home videos and captured sounds are assembled here with the intention of making a digital colour mural. This version has been edited for the screening at IKLECTIK.

Guy Sherwin Remjet #3 (2017/22, 3 x 16mm projector performance, colour, optical sound, approx. 12 mins)

Remjet, or Rem-Jet, is the name given to the removable jet-black backing of raw colour film. I had some outdated rolls lying around and wondered how I could use them, by working directly onto the filmstrip, since the film is all but opaque on both sides. However, if you scratch a line into both sides, where the lines cross it produces a pinpoint of light. This also produces sound through the projectors' optical sound system. This was the starting point for a number of related works in film/performance. Remjet was the original single-screen film and Remjet #3 adapts this into a performance, using two looped projectors along with the linear projection.

Nicky Hamlyn 4 x 3 x 2. (2018, performance with two identical 16mm loops, b/w, sound, approx. 10 mins)

Two identical, four-frame cycles (neg-pos) generate unstable virtual movements through shifting juxtapositions and superimpositions.

Artists bio

Nicky Hamlyn



Nicky Hamlyn's work includes 16mm films, expanded works and video. He often uses the camera as a means to explore his immediate environment, testing ideas about representation and the productive relationship between the lens, the frame and the form of his subject matter.

<https://nickyhamlyn.com/>

Lynn Loo



Lynn Loo was raised in Singapore and taught music before moving to Chicago to study experimental film at the School of the Art Institute of Chicago. Loo's work often involves a direct manipulation of film stock and printing processes. The expanded 16mm film performance Vowels & Consonants (2005) marked the start of her collaboration with Guy Sherwin.

<http://dewfields.co.uk/about/>

Guy Sherwin



Guy Sherwin began making films at the London Filmmakers Co-op. His Short Film Series (1975–ongoing) and live performance pieces such as Man with Mirror (1976–ongoing) involve human, animal, and natural phenomena transcribed as filmic subjects, while his optical sound films and performances explore a variety of abstract audio-visual ideas.

<http://www.thislongcentury.com/guy-sherwin>

For more info and details about events and publication by Contact, please visit <https://www.contactscreenings.co.uk/>

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Jun 4, 2022

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Taipei based @meuko_meuko joins us as part of her '無形將軍 / Invisible General' tour on July 1st. She is supported by Lydia Musonic, electronic performance duo Isn'tses and London based experimental DJ, producer and multi-instrumentalist .JMEG.

Tix info: bit.ly/38HCchS

Jun 3, 2022

IKLECTIK Retweeted

Tullis Rennie
@tullisrennie

Playing live @iklectikartlab tonight. Free event, ace line-up. Come down! iklectikartlab.com/iklectik-outdo...

Jun 2, 2022

Embed View on Twitter



In Dialogue

Film Talks Live: Jasleen Kaur & Alia Syed

6 February, 2022 – 6 February, 2022 2pm-4pm

Waterlow Park Centre, Dartmouth Park Hill, London N19 7JF

BOOK

To celebrate the publication of *Film Talks: 15 Conversations on Experimental Cinema* edited by Simon Payne and Andrew Vallance LUX is hosting a series of live discussion events between filmmakers featured in the book. For this event we are welcoming Jasleen Kaur & Alia Syed who will show a selection of their works followed by an in-person discussion where they will explore mutual interests in their work.

Jasleen Kaur (b. 1986, Glasgow. Lives and works in London.) Brought up in a traditional Sikh household in Glasgow, her work is an ongoing exploration into the malleability of culture and the layering of social histories within materials and objects. Refashioned objects are often based on instinct and resourcefulness, reflecting a hybridity of national custom and reconsidering the realities of materiality, usage and everyday routine.

Alia Syed (b. 1964, Swansea. Lives and works in London) made her early 16mm films at the London Film-Makers' Co-operative in the mid-1980s, using the Co-op's optical printer as a means to explore issues of identity and representation. Her work investigates the nature and role of language in intercultural communication, with a focus on borders and boundaries, translation and the trans-cultured self. Syed's films draw from personal and historical realities in order to address the subjective relationship to gender, location, diaspora and colonialism.

Kaur and Syed's recent collaborative publication *DOWSER* Issue 3 "Jugalbandi." (Winter 2020/2021) is also available from the [LUX Shop](#)



Gut Feelings Meri Jaan, Jasleen Kaur

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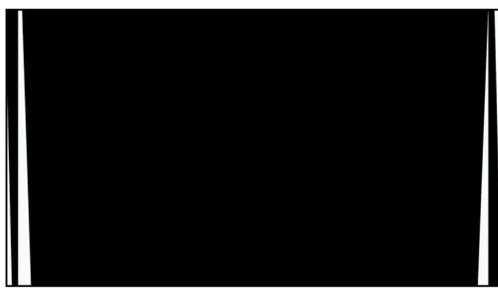
SUNDAY 6 MARCH 2022, 2PM



MATINEE:
FILM TALKS LIVE: JAYNE PARKER AND SIMON PAYNE. MUSIC – PIANO SONATAS BY JOHN WHITE – PLAYED BY TIM PARKINSON

NO LONGER AVAILABLE

Film Talks Live is a series of events related to the book *Film Talks: 15 Conversations on Experimental Cinema*, recently published by [Contact](#). This event at Cafe Oto is a screening of films by Jayne Parker and Simon Payne alongside a series of piano sonatas by John White performed by Tim Parkinson. In *Film Talks* Parker and Payne discuss filmic scores and structures alongside a mutual interest in experimental music. Parker's films have often involved documenting musicians' performances and an exploration of associations between film form and musical ideas. Payne's digital videos often centre on bold graphic abstraction, elusive motion effects and illusions of depth. Tim Parkinson has chosen music that chimes with ideas that he sees in the films, extending a conversation between artists and art forms.



JAYNE PARKER

Jayne Parker first explored film as a sculpture student at Canterbury College of Art (1977–80). Her films have often centred on associative montage incorporating the body, choreography and location. She has also had a long-term interest in the relationship between music and film, the search for a 'music equivalent'. In connection with her films that feature pianist Katharina Wolpe and cellist Anton Lukoszevics, she has said: 'considering music helps me to think about film structurally'. Parker's work has been shown internationally in major galleries, festivals and on television. She is Professor in Fine Art and Head of Graduate Fine Art Media at the Slade School of Fine Art.

TIM PARKINSON

Tim Parkinson is a British experimental composer, pianist and curator. His music has been commissioned and performed by ensembles including Apartment House, the Basel Sinfonietta and the London Sinfonietta, and soloists including Anton Lukoszevics and Rhodri Davies. It has been broadcast on BBC Radio 3, Resonance FM, WDR3 (Germany), and Radio SRF 2 Kultur (Switzerland). He is co-curator (with John Lely) of the concert series [Music We'd Like to Hear](#), which has run since 2005, having previously organised concerts at the British Music Information Centre in London from 1997 onwards. <https://www.untitledwebsite.com/life>



Films:

Jayne Parker Catalogue of Birds: Book 3 (2006, b/w, 15 minutes)

Catalogue of Birds: Book 3 ('The tawny owl and the woodlark') is an interpretation of Olivier Messiaen's music for piano, played by Katerina Wolpe. The imagery and music evoke the habitat and song of these nocturnal birds. Filmed in black and white, symbolic of the cycle of life and death, the owl is a harbinger of transformation, mediating between two worlds – the seen and the unseen, the physical and the spiritual. From the terror of night, the forest opens to grassland, and we hear in the music, the transcendent song of the lark.

Jayne Parker Projection 1 (2000, b/w, 6 minutes)

Anton Lukoszevics plays Morton Feldman's *Projection 1* (1950) for solo 'cello, twice through. The film is in black and white and has few edits. The strong graphic lines of the 'cello and its strings, and the intersection of the bow, mirror the graphic score from which this piece is played: a film about sound and space.

Simon Payne Set Theory III and IV (2018, colour and b/w, 14 mins)

In the first instance *Set Theory* involved collating sets of vertical, horizontal, diagonal and arcing graphic transitions. These were subsequently combined and sequenced by way of different rules that keep the conflict of planes, forms, tonal values and colour foremost. There are multiple ways in which the basic elements could have been handled and might be again for new iterations.

Simon Payne Edges: 'Ladders' (2019, b/w, 4mins)

'Ladders' is one of a series of digital video pieces in which the edges of the frame are the focus. Here the edges of the screen are paired ladders that separate and come together in phases, matched by sine waves that slowly change pitch in phases.

Music:

Tim Parkinson will play a series of piano sonatas by the English experimental composer John White.

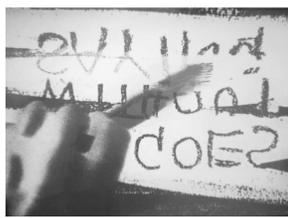
'These pieces are about seven minutes each and from 1969. They are systematic, though the systems themselves are not audibly obvious. The music is quite abstract, with only the barest hint of the charm I associate with John White's music. These sonatas were all composed days apart in the white heat of the summer of 1969 and exciting involvement in the first meetings of the Scratch Orchestra.' (TP)

SIMON PAYNE

Simon Payne studied time-based media at the Kent Institute of Art and Design, Maidstone (1995–98) and later the Royal College of Art. His videos involve systematic graphic sequences, abstract colour fields and an exploration of digital video aesthetics. They have been shown in festivals and screenings worldwide. He has also written widely on experimental cinema and edited several publications including *A.L. Rees's posthumous Fields of View: Film, Art and Spectatorship* (BFI: 2020). Since 2014, he has been co-curating *Contact* with Andrew Vallance. He is Associate Professor of Film and Media at Anglia Ruskin University, Cambridge. <http://www.simonrpayne.co.uk/>

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21 April 2022: Film Talks Live: William Raban and John Smith



Film Talks Live is a series of events related to the book *Film Talks: 15 Conversations on Experimental Cinema*, published by Contact. This screening is a programme of two films each by William Raban and John Smith, followed by a discussion with the filmmakers. In *Film Talks* their conversation, entitled 'Made in London', covers significant developments in their careers, a mutual interest in structural film processes and the coincidence of politics and the everyday in their immediate environment. Both Raban and Smith live and work in East London, a location which often features in their films.

Hackney Marshes - November 4th 1977

John Smith, 1977, 14'30 min

"An improvisation recorded over the course of one day, starting at dawn and finishing after dusk. The film was edited in camera and shot from one camera position in the middle of one of the 112 football pitches that covered Hackney Marsh, a location chosen because of the similarities between the surrounding buildings and objects. Unforeseen events occurring in the vicinity were also recorded, influencing the direction of the subsequent filming. Through selective framing and changes in cutting pace and speed of camera movement, the film fluctuates between record and abstraction." – John Smith

About Now MMX

William Raban, 2010, 26'22 min

"Shot from the 21st floor of the iconic Balfron Tower, the film takes in the city of London below. Filmed mostly in time-lapse with the camera tracking across this aerial field of view, the intention was to create a cinematic map that exposes the neural networks of the post-modern metropolis; producing a film that reveals the workings of London's nervous system." – William Raban

"Raban's film is hardly optimistic, but he's created here a new cognitive screen-map of what our gut instincts already tell us about the dehumanisation of the crapulent capitalism of the early 21st century, strangely beautiful for such an unsettling portrayal." – Michael Chanan

London Republic

William Raban, 2016, 2'22 min

"Made in April 2016, two months before the UK referendum to decide on whether the UK should remain within or leave the EU, *London Republic* was made freely available on You Tube and Vimeo. Originally conceived as a political provocation that invited the audience to guess the outcome of the vote to decide London's fate, *London Republic* has proved to be startlingly prescient of the UK's vote to leave the EU and, perhaps, of the ultimate consequences." – William Raban

Citadel

John Smith, 2020, 16 min

"Filmed from my window during the first English lockdown, *Citadel* combines short fragments from British Prime Minister Boris Johnson's speeches relating to coronavirus with views of the London skyline. Recognising the government's decision to place business interests before public health, it relocates the centre of power from Parliament to the financial district of the City of London. Presenting the city as a site of both horror and aesthetic beauty, the film documents the dramatic effects of changing light conditions upon its architecture. Shifting its focus from the city's gleaming skyscrapers to the inhabitants of the dense urban housing that lies in their shadow, *Citadel* contrasts faceless corporate power with the particularities of individual lives." – John Smith



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17 May 2022: Film Talks Live: Malcolm Le Grice and Chris Welsby



Film Talks Live is a series of events related to the book *Film Talks: 15 Conversations on Experimental Cinema*, published by Contact. This screening is a programme of mainly very recent films by Malcolm Le Grice and Chris Welsby. Malcolm Le Grice has been a renowned and influential figure in experimental film since the late 1960s. His expansive body of work includes iconic anti-cinematic film performances such as *Castle One* (1966) and avant-garde classics such as *Berlin Horse* (1970) through to multi-screen and 3D video works which are highly impressionistic. In the 1970s Chris Welsby developed a unique and innovative film practice focusing on geography and meteorology in tandem with the ethos of "structural" filmmaking. He was also making multi-projection pieces for gallery settings when "artists' moving image" was in its infancy. In their conversation for *Film Talks* Le Grice and Welsby discuss conflicting definitions and filmic responses to science, nature and technology. Chris Welsby will be in attendance to discuss his work and ideas that have stemmed from his conversation with Malcolm Le Grice.

Whitchurch Down

Malcolm Le Grice, 1972, 9 min

In his original synopsis for *Whitchurch Down* Le Grice stated: "This film is the beginning of an examination of the perceptual and conceptual structures which can be dealt with using pure colour sequences in loop forms with pictorial material. In this case the pictorial material is confined to three landscape locations, and the structure is not mathematically rigorous." One thing missing from that summary is the sensuousness of the film's colourful and rhythmic articulation of the landscape.

Windmill III

Chris Welsby, 1974, 10 min

"*Windmill III* is one of a series of films which uses an element present within the frame as a feedback device to control an aspect of the recording process. In this case it is the wind moving the leaves on the trees within the frame which also causes the windmill to rotate like a secondary shutter in front of the camera. The rotation of the mirrored windmill blades causes the image on the screen to alternate between the space in front of the camera, seen intermittently through the blades, and the space behind the camera, reflected in the blades." – Chris Welsby

Dark Trees

Malcolm Le Grice, 2019, 9 min

Dark Trees starts with a view from a window in silhouette through which one sees a garden, tall trees, rooftops and the sea. This scene orientates the viewer, but we are quickly taken into an imaginary space offered by the trees, shot against a late evening sky. A floating camera and the dense superimposition of shots make for a scene that is now untethered. Towards the end we see the sun set over the sea; confirmation of the lyrical strain in much of Le Grice's cinema.

White Out

Chris Welsby, 2021, 6 min

"*White Out* was recorded and edited one cold morning in February 2021. It's about how light looks when it's falling on snow and how snow can make white light visible even in the darkness of winter. I used a recording of white noise to replace the sound of snow falling. I was thinking about what it feels like to look at snow falling." – Chris Welsby

Strontium

Malcolm Le Grice, 2021, 9 min

The travelogue footage that appears here – the landscape rushing by, fragments of cityscapes, figures in cafes, forests, and beaches – is reminiscent of other videos made by Le Grice since the 1990s. The sense of foreboding is unique though. It comes across in the colours of the superimposed imagery: principally cold blues, a furnace-like orange and acid tones. The sound is similarly evocative. One might hear it as a rushing waterfall, a storm, or perhaps the sound of nuclear fallout as suggested by the title. The sublime, which Le Grice has often courted in his video work, is an apocalyptic variant in *Strontium*.

Oxygen

Chris Welsby, 2021 12 min

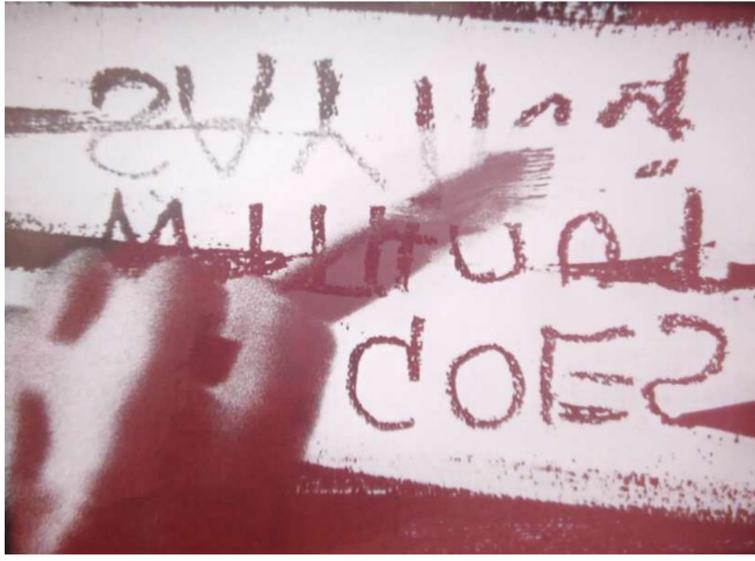
"In this video, the shutter and aperture of the camera mimic the action of the leaves of a maple tree on a bright and blustery day in autumn. On the screen, shafts of sunlight appear and disappear as the breeze tugs at the ragged edges of leaves. The camera exposure system responds to these changes by shifting focus within the image. Meanwhile we are reminded perhaps of the less visible process by which the leaves convert this light into oxygen. One large tree can provide a supply of oxygen for as many as four people in one day. Angelica Castello's remarkable composition for the video combines human voice, birdsong and electronic sound in a subtle and delicately nuanced evocation of the natural world as a powerful reminder of the transitory nature of all living things." – Chris Welsby

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TUESDAY 7 JUNE 2022, 8PM



FILM TALKS LIVE: 'IT GOES WITHOUT SAYING' – EXPANDED CINEMA AND SONICS

£12 [£10 ADVANCE](#) £6 MEMBERS

Film Talks Live is a series of events related to the book *Film Talks: 15 Conversations on Experimental Cinema*, recently published by [Contact](#). This event at Cafe Oto includes three of the contributors to the book in a novel configuration, extending the artists' conversations on the page. Greg Pope will perform a new expanded cinema and spoken word performance *It Goes Without Saying* (2021). Karel Doing will present new 'phytographic' films for two projectors. Bruce McClure and Gregg Biermann have contributed a recent video, *Flickerfest* (2020), one of a series they have made collaboratively. Tom Richards will present a sonic performance in response to the evening's experimental cinema – an idiosyncratic mixture of handmade equipment, hacked turntables and modular synthesisers.

KAREL DOING

Karel Doing is an independent artist, filmmaker and researcher from the Netherlands who relocated to the UK in 2013 to start a research project focused on ecology and cinema. This project has culminated in an ongoing engagement with plants and photochemical emulsion, investigating the relationship between culture and nature by means of analogue and organic process, experiment and co-creation. His work has been shown worldwide in cinemas and galleries, and he regularly collaborates with musicians and sound artists. <https://kareldoing.net/>



BRUCE MCCLURE AND GREGG BIERMANN

Bruce McClure began experimenting with simple cinematic devices in 1994. Since then he has concentrated on expanded projector performance pieces, using between one and four modified film projectors, rhythmically patterned film loops, guitar effects pedals and analogue sound equipment to produce intense sensory experiences. He has presented his film performances in festival and arts venues around the world. Gregg Biermann is Co-President of the New American Cinema Group/Filmmakers Cooperative in New York and is Professor of Cinema Studies at Bergen Community College in New Jersey. Often working with footage from Hollywood classics, Biermann's work takes advantage of the possibilities of digital cinema to advance rigorous compositional strategies. He and Bruce McClure have made several video pieces together.



GREG POPE

After dabbling in punk rock bands and absurdist performance, Greg Pope founded film collective 'Situation Cinema' (Brighton 1986) and 'Loophole Cinema' (London, 1989). Working collaboratively and individually, Pope has made video installations, live art and single screen film works since 1996. These works include live cinema performance pieces as well as 35mm film productions, text-based percussion and slide projection performances. He has collaborated with numerous film and sound artists as well as presenting solo and screening retrospectives at festivals and events in Europe, North and South America and Australia. <https://gregpope.org/>



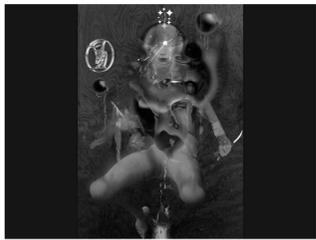
TOM RICHARDS

Tom Richards is an artist, musician, DJ, researcher and instrument designer walking the line between sonic art, sculpture and music. For his PhD at Goldsmiths, Richards researched the work of Daphne Oram, culminating in a functional build of Mini Oramics, which the British electronic music pioneer conceptualised over 40 years ago but never realised during her lifetime: a machine that can translate drawings into sound and compositions. Richards' own output often features textured, evolving, polyrhythmic improvisations. He has performed and shown works throughout the UK – including CTM, Tate Britain and the Queen Elizabeth Hall – in the USA, Germany, Peru, Japan, and Sweden. <https://www.ctm-festival.de/festival-2021/programme/artists/t/tom-richards>



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FILM TALKS LIVE: JENNY BAINES / AMY DICKSON/ BEA HAUT

NEWSLETTER
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IKLECTIK presents,

Film Talks Live: Jenny Baines / Amy Dickson/ Bea Haut

Thursday 30 June 2022 | 8pm [7:30pm doors] – Till 11:30pm!

Tickets: £7 General Admission <https://buytickets.at/iklectik/635187>

The second in a series of events at IKLECTIK, which are presented in association with the new publication Film Talks: 15 Conversations on Experimental Cinema, is a screening of expanded and experimental cinema from the internationally renowned artists, Jenny Baines, Amy Dickson and Bea Haut.

Programme

Amy Dickson (with Billy Steiger): *Light-Time-Strung* (performance, 20 mins)
 Jenny Baines: *Untitled (Insertional)* (2014, double screen, 16mm, silent, 3 mins)
 Jenny Baines: *Untitled (#1 25/25 x 10/4)* (2016, double screen, 16mm, silent, 3 mins)
 Jenny Baines: *Slackline* (2018, double screen, 16mm, silent, 3 mins)
 Bea Haut: *Drag* (2017, sound, 16mm, 5 mins)

Annabel Nicolson: *Frames* (1973, colour, silent, 8 mins)
 Bea Haut: *Abject Noise* (2014, 16mm, sound, 3 mins)
 Bea Haut: *Arm, reflexion, extension* (2013, 16mm, sound, 2 mins)
 Jenny Baines: *Unrehearsed dance moves #1* (2022, 16mm, silent, 3 mins)
 Bea Haut: *Defenestration* (2014, 16mm, sound, 4 mins)
 Bea Haut: *Kitchen Beats* (2019, 16mm, sound, 1 min)
 Jenny Baines: *Inflated (double) struggle* (2019, 16mm, silent, 3 mins)
 Bea Haut: *Pending* (film performance with audience participation, 10 mins)

Artists bio

Jenny Baines



Jenny Baines practice finds its form through the relationship between her body and the mechanisms of film. She performs actions for a wind-up 16mm Bolex camera exploring the parameters of the apparatus and her own physical endurance.
<http://jennybaines.co.uk/>

Amy Dickson



Amy Dickson works with available technology, such as mobile phones, and her performances are site and time specific. These para-cinematic events consider light, duration and place, and often draw on her textile background. She also co-founded the artist collective Collective-iz.
<https://www.amydickson.co.uk/>

Billy Steiger



Billy Steiger is an artist whose practice encompasses sound, performance, painting, video, print, and the borders in between.
billysteiger.com

Bea Haut



Bea Haut's work relates 'everyday' moments, spaces and actions, often in absurd and unexpected ways. She positions analogue film as a material with distinct agency and the trace and form of its processes defines her practice. She was one of the co-founders of Loophole Cinema and Analogue Recurring.
<https://beahaut.com/>

For more info and contact: <https://www.contactscreenings.co.uk/>

LATEST TWEETS

Tweets by @iklectikartlab

IKLECTIK Retweeted
 Stephen Shiell @Stephen_Shiell
 Performing this evening at @iklectikartlab. I'll be trying out a new instrument, plus invited artists joining me with telephone bells and organ pipes to perform new text score 'Pull out all the stops', come and join me!
iklectikartlab.com/iklectik-outdo...

IKLECTIK Outdoor • 3-day Fre...
 IKLECTIK presents, IKLECTIK ...
iklectikartlab.com

Jun 4, 2022

IKLECTIK @iklectikartlab
 Taipei based @meuko_meuko joins us as part of her '無形將軍 / Invisible General' tour on July 1st. She is supported by Lydia Musonic, electronic performance duo Isn'tses and London based experimental DJ, producer and multi-instrumentalist .JMEG.

Tix info: bit.ly/38HCchS

Jun 3, 2022

IKLECTIK Retweeted
 Tullis Rennie @tullisrennie
 Playing live @iklectikartlab tonight. Free event, ace line-up. Come down!
iklectikartlab.com/iklectik-outdo...

Jun 2, 2022

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