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- Work by Dave Critchley Program 7.30 Start
- 1) 'The Talkies' Super 8 mm 1975 4mins
 - 2) 'Movie for the men of ' super 8mm 1975 1min
 - 3) 'a move towards an increase in the verticality of the hoizon' 75 3min
 - 4) 'Static Acceleration Z' B+W Video 75/9 10 mins
 - 5) '20/1/2'64' 16mm 75 8mins.
 - 6) 'Me, You ? then ' (I'm me and I know who thay art, Who are you ?)
Slide Tape, 1980 24 mins
- BREAK FOR *£ TO " 15 /20 mins
- 7) 'Pieces I Never Did' _ 3 channel colour video 38 mins 1979.....

* still from 'pieces I never did'

DAVID CRITCHLEY

PROGRAMME NOTES: WED 19 NOVEMBER '80. 7.30 PM.

This show covers pieces of work from 1975-1980. It begins with three short super-eight films 'The Talkies', 'Move for the Men of...', and 'A Move towards an increase in the verticality of the Horizon', all made as 'one-offs' in 1975. These films can be seen as direct precursors of some of the elements in the final title in the programme, 'Pieces I Never Did', a three channel colour video work made in 1979. Between these two points there is a selection of film, video and slide/tape work which represents different avenues of my interest, including a more structured approach to both film and video in '20/1/2/64' and in 'Static Acceleration', both 1975.

My current interests are represented by 'Me, You?, Them', a slide/tape piece which can be seen as work in progress. Almost by definition this can never be

seen as a finished work making a final statement because it relies on current events and my presence as part of the work.

However, the form of the piece, the interrelationships between 'me, you and them', remain as the core of meaning, and regardless of how these elements may change in detail within the work, the larger question of ones private vs. ones public life as expressed by the various media continue to be the central issue. //para.

// I plan to take the basic approach expressed in 'Me, You?, Them' further, probably using a multi channel video format for its presentation. The slide/tape format has proved very useful for formulating my ideas around this subject because it is relatively easy to generate images and soundtrack with a small camera and tape recorder. Editing too, is simple with slides; you just change the order in which

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they appear, a luxury no longer available once a film or videotape is edited and printed or copied. 'Pieces I Never Did' is a crystallisation of a number of a number of disparate events and attitudes in a 'finished product', its finality mirrors my attitude to its subject matter, its over, gone, I never even did it. Regardless of this paradox, 'Pieces I Never Did' was made and still exists as a testament to my involvement with performance, with film and with video from a principled perspective which I no longer maintain in relation to these media. Similarly I see '20/1/2/64' and 'Static Acceleration' as, to some extent, my final statements on particular avenues of work, and it is from these various points that I can put my attitude at a particular time into perspective now, and with a certain hindsight, move on to something new.

D.C.

28 Oct 1980.