

May 1991

## ARTS COUNCIL/BBC2 LATE SHOW LAUNCH 1 MINUTE FILMS

In the first week of June BBC2's The Late Show will transmit a selection of twelve one minute pieces of film and video art. The films were made for television by artists chosen from a nationwide open submission.

Over 300 artists applied to the award scheme funded by Arts Council and The Late Show. Last year, a similar scheme resulted in 10 projects being transmitted over two nights on The Late Show. This year the challenge to create 1 minute of innovative television was extended by including an invitation to team up with writers and poets. Four of the 12 commissions are word-image pieces.

Applicants were asked to submit a detailed description of their proposed programme and an example of their previous work. No stipulations were made as to the style or content of the programme.

Each minute was made with a maximum of £2,000 and a £500 fee to the artist. The result is an eclectic mixture of styles and techniques providing a showcase of national talent working in experimental film and video.

**Stills and video tapes of the films are available upon request. Please contact Julie Taylor, Press Officer on 071 973 6459.**

Details of each film follows below.

Proust's Favourite Fantasy by Richard Kwietniowski (film-maker) and Roger Clarke (Poet) isolates a moment from the celebrated French author's biography involving a hotel, gendarme and a chicken.

David Cunningham's mathematically structured puzzle gradually assembles the phrase This Moment using a phonetic soundtrack and symbols.

The phrase "Women hold up half the sky", an acknowledgement of women's role in China's Revolution, inspired Tian, the collaboration of Mei Ling Jin (Poet) and Rosa Fong (film-maker) which reflects the artists' experience of moving between cultures.

Mile End Purgatorio plays on words. Film-maker Guy Sherwin's images offer witty visual puns on Martin Doyle's poem and draws a portrait of an East End highstreet.

Rumination by Peter Jones and Paul Searle takes a familiar image from a classic Surrealist film, and relocates it in a mini-drama in a Japanese setting.

The message I Love You - with its all its power - is directed by Sarah Miles straight to the viewer. In her tragicomic fable, the stereotypic bunny-girl struggles for supremacy with the hare, ancient symbol of enlightenment and incarnation.

David Smith's Cashpoint neatly subverts the latent idea that automated bank services are generous, passive servants.

In Ekstasis, Veit-Lup asks in Dada fashion, which came first, the chicken or the egg?

The rich nocturnal landscape of Bella Kerr's City - constructed by a woman on the kitchen table - crumbles to dust as her husband returns.

In William English's Hah, a fixed camera records a near-abstract scene of repeated, frenetic movement; the sound of a coin dropping, and a scratchy recording of hysterical laughter and a mechanical fairground clown.

A fly, symbol of death, corruption and supernatural power, is buried in life-giving mud. Paul Rodgers's ritual-like film mixes pixillation and live action to suggest that A Dead Fly is Worth More Than Gold.

A final statement is provided by Ian Bourn's Out of it. "Up the alley of opportunity, the land of milk and honey, the entrepreneur prepares to do his business"; an East End drunk achieves levitation.