

## DAVID LARCHER

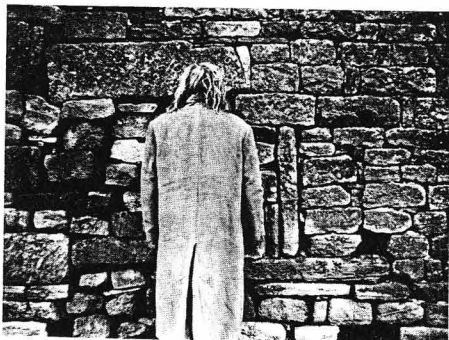
### E ETC

**D**avid Larcher's classic films are *Monkey's Birthday* and *Mare's Tail*. Extremely long, they also exist as single-screen and two-screen works, and are often shown in a performance-cum-installation situation. Since the 60s, when Larcher began making films, he has spent much time in Germany, returning in recent years to work, and complete *E ETC*, which was already a work in progress ten years ago!

Larcher's reputation rests equally on his stunning visual sense and his unmatched technical and artistic skill with the optical printer. *E ETC* comprises footage worked over on the optical printer and then re-worked through a variety of video processes. To this extent it is similar to his earlier work with its dense imagistic quality and fragmented structure. The film/tape was finally financed by Channel 4's *Eleventh Hour* slot, and it establishes Larcher, somewhat perversely, as a unique figure in post-modernist practice. The pro-film/pro-video debate is eclipsed in a harmony of mixed filmic images, re-processed via the electronic signal; it is neither television

nor film. With its impacted image track *E ETC* takes us through an odyssey of a life, involving travel, homes and children, making art and making love. Its extensive use of image-text and voice-over with quotes from various theorists and artists, stresses time, memory and the notion of the trace. *E ETC* is essentially about film as trace; the sign is what survives and what dominates, within which the spectator must find his or her own space. *MO'P*

Born 1942. War baby; educated at various Catholic boarding schools; studied paleolithic archaeology at Cambridge 1959-61, film and television at Royal College of Art 1964-65. Started playing with film in 1963 and video in 1982. Gulbenkian Video fellowship 1982, DAAD scholarship Berlin 1983.



**E ETC**  
1969-87 69mins U-matic