

## Experiments in Moving Image Sunday January 25<sup>th</sup> to Saturday January 31<sup>st</sup> 2004

Experiments in Moving Image is a major retrospective of experimental moving-image by artists from the late 1960's to date including expanded and single-screen works shown in their original formats. It is an intensive chronological programme over seven days, providing a rare opportunity to see work from four decades of artists' experiments with film, video and digital moving image. Starting from 1968 to date it includes artists' who through their work have pushed the boundaries of concept, medium and audience reception and experimented with illusion and representation often within the critical context of materialist and anti-narrative theories. The programme begins with films by Peter Gidal, Malcolm Le Grice and Anabel Nicolson, and the seminal televisual and video work of David Hall. These artists broke new ground with their practice and have been crucial to the cultivation of subsequent artists works, through the London Filmmakers Coop, London Video Arts, or Art Schools and Universities. The programme provides a unique opportunity to view a large body of rich and diverse artists work that is rarely available to the public, and will make visible a history of this endeavour, which has spanned a forty- year period. Autobiography and performance within or outside the screen have been central to many artists' works such as with Kate Meynell, and Cate Elwes who have worked with video since the mid to late eighties. Jayne Parker, *I Dish*, *Crystal Aquarium*, *Blues in B Flat*, and Sarah Pucill, *You Be Mother*, *Backcomb*, *Swollen Stigma*, explore notions of iconography, meaning and representation within and underlying the image. Guy Sherwin, Jo Millet, Rob Gawthrop, and Tina Keane will show work that in some cases includes performance, but which play with the pure notions of film, sound, signal, video, to expand the projection outside the single-screen space. Under-explored as a determinant on the practice, technological experimentation is visible in many of the artworks throughout the programme, from David Larchers' extraordinarily beautiful imagistic processing, the filmic textuality of Annabel Nicholsons' *Frames*, and through the colour layering and painterly sumptuousness of Malcolm Le Grices' expanded works *Threshold* and *Berlin Horse* to his more recent work *The Cyclops Cycle*. The pure video and electronic monitor pieces of Stephen Partridge, Marceline Mori, David Critchley and David Hall are exhibited throughout the show, within the University of Westminster Regent Street Campus foyer. Also included are scratch video-tapes from the eighties of for example George Barber, The Duvet Brothers, and works which layer and process through collage and montage, Lis Rhodes, David Larcher, Steve Littman. Artists' endeavour with cinema, moving-image and spectacle is historically vibrant and diverse and continues to date. The original Lumiere Cinema at the University of Westminster, Regent Street, where in 1896 Louis Lumiere gave his first public demonstration of the then revolutionary moving-image in the U.K, is an apt context for a review of these pioneering artworks.

A catalogue of critical texts by artists accompanying this show will be available and include a full programme of work with images.

