

Experiments in Moving Image

This is a retrospective of experimental moving image including multi-screened and expanded works from the late 1960's to date. Held from January 26th 2004 to February 1st 2004 at the original Lumiere Cinema of the old Polytechnic now Westminster University, Regent Street. It is intended to have 3 to 4 screenings per day lasting up to 2 hours each. The aim is for the work to be shown (where possible) in its original medium.

The objective of the screening festival is to define and debate a critical agenda of moving image work from the analogue mediums of film and video to digital media. The show will encompass single and multi-screen screen works and where possible re-stage selected historical installation from the early 1970's. It is intended to contextualise the last 40 years of moving image work through a chronological categorisation - works selected by the artists themselves to reflect the diversity of the moving image work within the visual arts.

The show will highlight the debate and dialogue around a plurality of artists moving image practice that has taken place historically and to date within the artist's community. The aim of the catalogue will be to reflect where we are today as individual artists working within both the localised community (UK), and the international one.

The aim is to be as inclusive as possible so at the moment there is no limit to how many artists can be screened in the show. The programme will be chronological - so if an artist has been making work for many years, then this will be reflected in the programming - they could have a piece per year of production if they wanted to. There will also be a space for artists who are not based in the UK but who have shown here in the past thus allowing a debate on context and positioning.

The catalogue objectives are: -

1. Writing about the context for current practice. (This can include technological change and impact on practice, institutional support, 'curatorial' issues, funding agencies, dissemination/exhibition contexts, gender)
2. Writing about a particular artists work.
3. Critical texts and how practice is written into history.

The expected length of the essays can be from 1000-4000 words. We have a deadline of 15th November 03 for the essays to be submitted in draft.

Debate and Context

The main aim is to screen artists moving image in chronological order from 60's to date in its original format where possible. The show aims to collate a body of work without categorisation to evaluate and re-address, the critical dialogue around artists practice. Though other shows and festivals have taken place they have tended not to aim for the formulation of the current in relation to the historical. Experiments in Moving Image will be a collective show and will show the extraordinary diversity in artists practice across the decades. The rational is to locate the work within a historical canon which is *not* restrictive but considers the many kinds of experimentation with moving image - narrative, technological, expanded,

performative, theatrical, sculptural, participatory – and to open up possibilities for future experimentation. The screenings aim to enable a new space to be established at the heart of London offering a range of shows on a regular basis. The University of Westminster is providing the baroque Lumiere Cinema in kind, and it is expected that the venue will be used more regularly as a screening venue to showcase artists work. In addition to this a tour will be considered from the work shown and venues such as FACT and Dundee Arts Centre will be approached to determine a slot.

Critical overview selected by artists.

The work is being selected by the artists themselves. They have each chosen one or two pieces – although some will be showing three or four depending on how long they have been practicing and how many works they have made. Quite a number of artists are making new work this year, and they will be screening this in the show, other artists are interested in the fact that work will be screened in its original format,

Work shown in its original media

The work will include 16mm, Super 8 and U-matic, DVD and Betacam. Half-inch reel-to-reel work might also be shown where we can accommodate this. Most video work will be transferred to Betacam SP or Digital DV format for compatibility and ease of use, although this is dependent on the original format. The work aims to capture a sense of magic of the use of film in a screening space without the limitation of how and what method is the easiest. The Camden Co-op for example provided a context for spontaneity in the screening space where creative action took place in relation to the audience. This has been lost in screening venues in the intervening years and we feel that it is important that that this element of experimentation be encouraged certainly when screening earlier work.

It is hoped that the writing by the artists and theorist/critical historians will form a dialogue and enable a wider viewing public to see a chronological perspective of avant-garde moving image practice. This formal aspect of the show is to expose a diversification of material which has not taken place in recent exhibition and screening shows. There will be multi-screen and single screen moving image across film/video/digital media and not limited to one ‘autonomous’ format.