

Artists Film and Video Committee,
C/O Rodney Wilson,
Film Officer,
Arts Council of Great Britain,
105 Piccadilly,
London W1V 0AU,
England.

Jan 22nd 1983.

Dear Rodney,
Thankyou for your letter of 23.II.82, and hope that my
new application for a bursary is successful. Also, that
my objectives are clearly understood.

Just to remind the committee of my current situation,
here in San Francisco. I intend to teach here for one
more year before returning to London. Whilst I am here
I would like to begin work on material that would be
used in a large-scale installation. That eventually
would be shown at several venues, both in america
and the UK.

As I am not a US Citizen, I am unable to apply for
financial support for my work from any US Arts/Film
Associations. Therefore, with my installation proposal
in mind, I would like to be considered by the ACGF Film
and Video Committee for a 'major' Bursary Award of
£4000.00.

I have received several letters of support from venues
and gallery's who would be interested in showing any
new work of mine in the future. Exhibition places, such
as The San Francisco Art Institute Gallery, The San
Francisco Cinematheque, The San Francisco Exploratorium
and Pacific Film Archive in Berkeley, California. Where
I am about to present an installation and programme of
films on February 17th.

Also, in GB both Jenny Walwin at The South Hill Park
Arts Centre at Bracknell, and Paul Johnstone at The
Lewis Johnstone Gallery in London. Have both expressed
a firm interest in showing this work at some time
(letters to follow). I would expect to find other
places in america and europe, when the installation is
ready.

Two other gallery's that I shall be writing to are The
ICA Gallery in London, and The Arnolfini Gallery in
Bristol. Both places where I have exhibited my install-
ations before.

continued.

*Kutcher
pys \$4,500 for installation*

Installation Outline.

The installation is provisionally entitled 'Between States'. In which my concerns would be to create an event where certain images and objects, attempt to evolve a perceptual relationship, that extends between a sense of an urban environment and the 'site' of their installation.

Material 'found' within the urban locations of China Town, The Mission, Western Addition, and the Financial District of San Francisco. Four very different areas where the populace and cultural backgrounds of the people are 'distinct' to each location.

I want to focus on these areas, more as a conceptual means to look beyond them. Than a conventional study that documents urban life in america. In other words, I would hope to create an experience that not only reflects the human condition/scale, as an integral part of its perspective. But that also evolves a new sense of place/environment, 'where different people co-exist and perceive/imagine themselves to be part of'.

Beginning with the different forms of architecture that shapes the urban environment and lifestyle/s. Extending to the 'transient' nature of its populace and identity. That currently is being scrutinised by US Immigration Officials - 'as being alien to american interests'.

Concerns that would become material reflective of my own view as an artist, rather than a political statement given to a particular minority. Although, I would hope that certain images 'pose' a question of their relationship and fidelity to the popular view/conception of american life and mythology, past or present.

However, at this stage I prefer not to be specific about 'actual' material. Simply because I want the filmmaking and photography to become a 'reflexive aspect' of the look of the material. Developing a situation in which the images are true to the time and place at which they appear - frame themselves'.

continued.

Installation Construction.

The basic structure would evolve as an intermix and perceptual displacement of several media and materials. Including 16mm film and 35mm slide projection, 8"x 10" colour photography - enlarged to 'life_scale', on 25ft roll sections of photographic canvas. That in the eventual installation would be unwound along large areas of wall space, with the projection placed at oblique angles to their surface/imagery.

Their combination creating a 'sculptural use' of different media and materials, that develops several lines of perspective and perceptual concern. With each aspect contained by a dual relationship, that extends between a central image/object, such as the chair used in several previous events.

Urban 'site objects', such as neon shop sign's from China Town, advertisements from the Financial District, disregarded auto_parts from the Western Addition area, empty fruit boxes from Latin America and The Mission area of San Francisco. Material that would be redeveloped within the installations perceptual/conceptual framework. Their function and placement a critical part of a constructed discourse, 'here or there' - from one location to another, etc etc.

There would also be a video component situated where people enter and exit the main structure. Using a continuous video tape of assembled/edited views of the city. Played on a stack of monitors 'shaped' to aspects of the city skyline. The purpose of this component would attempt to create a 'linear sense' of time passing - 'of events conditioned by time and place'. Extending from San Francisco to the site of installation.

Hopefully, creating an experience of different concerns that encourages the spectator to consider his/her own position, as an integral part of the event.

Finally, I envisage that this project would take up to a year to complete. Therefore, I am applying for a bursary rather than a grant for a specific show/exhibition of the installation. Simply because it would create a situation that would allow me time to develop the concerns to a level not previously achieved.

continued.

Also, with the bursary I would be able to inovate some new material that technically is both difficult and expensive to produce.

The following list is an estimation of the main production costs.

Film Production.

Two week hire of Arri-S Camera Kit with Fluid Head Tripod.	\$ 400.00
2000ft of 16mm b/white reversal film.	\$ 245.00
Processing the above.	\$ 160.00
Loop Printing 600ft of selected film from the above + long life treatment.	\$ 220.00

Photography.

Two week hire of 8"x 10" Camera Kit with Tripod.	\$ 400.00
Ten Packs of 8"x 10" Veri-Colour Neg Film (12 sheets to a pack).	\$ 380.00
Processing and Contact Printing Selected Material.	\$ 80.00
Ten Rolls of 35mm b/white slide film.	\$ 30.00
Processing and Duplicating Selected Material. Approx. 60 slides/Two Sets.	\$ 150.00

Enlarging and Printing Selected 8"x 10" Colour Neg Material onto Four 25ft long x 8ft wide Photographic Sections of Canvas.	Approx. \$2000.00
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Video Production.

One week hire of ½" Colour Portable Video Camera & Recorder. Edit & Transfer Facility. Six ½" colour cassettes.	\$ 800.00
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'Site Objects' Purchase/Preparation/Repair. Including Framing and Mounting for Exhibition.	\$ 600.00
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General Production Needs.

Including occasional production assistance, transport and travel, location shooting and sundry items of editing/framing materials, insurance and shipping etc.	\$ 400.00
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5.

Promotion Cards and Camera Ready Material for
Publication etc. \$ 300.00

Total	\$6165.00
6½% State Tax	\$ 400.72
<u>Final Total</u>	<u>\$6565.72</u>

At the current rate of exchange (\$1.62) the
above total is equivalent to..... £4050.00

I sincerely hope that the committee will find my
application of interest to their current assessment
of my work. Hopefully, enough to support me realise
the situation/objective that I have outlined.

Best Regards,

Tony Sinden

Tony Sinden

234 Mississippi St,
San Francisco 94107,
California, USA.

Tel. 415.621.5328

Capital Dipper

**San
Francisco**

800 Chestnut Street
California, 94133

**Art
Institute**

San Francisco
Telephone (415) 771 7020

December 17, 1982

Rodney Wilson
Film Officer
Arts Council of Great Britain
105 Piccadilly
London W1V 0AU
Great Britain

Dear Mr. Wilson,

I am writing to you in support of Tony Sinden's application for an Arts Council grant. His installation piece "Space Between/Space Beyond" was an integral part of our 1981 exhibitions schedule. Thus I am quite familiar with his work, and I have a continuing interest in his latest projects.

I would be very interested in again exhibiting Tony Sinden's work, particularly the extensive type of project he is proposing to be funded by the Arts Council. I hope that you decide to accept Mr. Sinden's proposal.

Sincerely,

Helene Fried

Helene Fried
Director of Exhibitions

HF/ed

eye music: filmworks series, inc



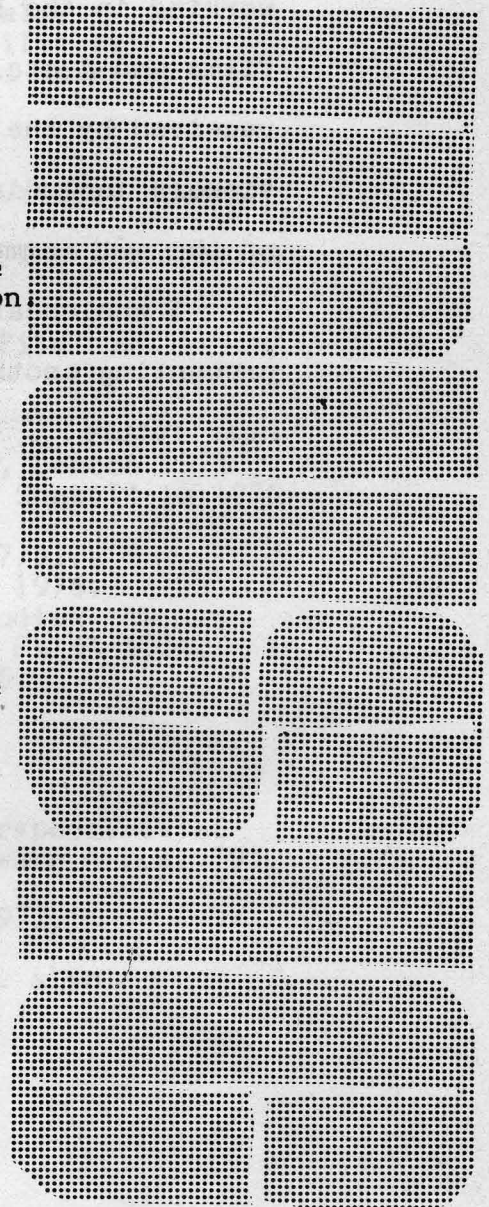
633 San Bruno Avenue
san francisco
94107

January 22, 1983

Since my first encounter with Tony Sinden's film installations in 1981 I have been continually impressed by the inventive yet substantive nature of his investigations. The presence of his work in the San Francisco film/art community has made a stunning contribution here, and his installations at the San Francisco Art Institute, Pacific Film Archive, and San Francisco Cinematheque have received considerable serious critical attention.

The Directors of Eye Music are particularly excited by the prospect of featuring Sinden's new multiple projector work as a major component of a new series entitled "Light Currents." His piece incorporating objects, projections, and film against a timely American backdrop unquestionably is an outstanding example of the best work being done in the field of film sculpture in the United States. We expect to showcase Sinden's newest installation in our seven-part "Light Currents" program at the Exploratorium a museum of science and art organized around the theme of perception and look forward to the pleasure of a continued lively association.

Janis Crystal Lipzin
Janis Crystal Lipzin
Director



THE SAN FRANCISCO CINEMATHEQUE
480 POTRERO AVE.
SAN FRANCISCO, CA 94110
(415) 558-8129

January 17, 1983

To Whom It May Concern:

As Program Director of the San Francisco Cinematheque I have had the pleasure of working with Tony Sinden, and find him among the most inventive and challenging filmmakers currently working in the Bay Area. The recent evening devoted to his films and installations which we produced was enthusiastically received by the entire audience (an unusually broad group of viewers including painters, film artists, and related members of the art community).

I wholeheartedly endorse activities, and look forward to presenting another program of his work at some time in the near future.

Sincerely,

Stephen B. Anker

Stephen B. Anker

Program Director, S.F.

Cinematheque

Tony Sinden - Born Brighton 1946 - Began Filmmaking and producing 'expanded events' in 1966/67. Has received several Film/Arts Awards from The Arts Council of Great Britain, The British Film Institute, Regional British Arts Associations and The British Council.

Lectured in Fine Art (BA Hons) - 'Time-Based Media' at Maidstone College of Art, Maidstone, Kent, England. Currently lecturing at The San Francisco Art Institute, San Francisco, California, USA.

Screenings/Installations/Exhibitions include;
Brighton Arts Festivals 1968/69/75/79/80.
BBC Television Arts Programme 'Review' 1968.
Edinburgh Film & Arts Festivals 1971/73/77.
The Scottish Arts Council Gallery, Edinburgh 1973/77.
The National Film Theatre, London 1970/71/73/74/76/79 - including 'Experimental Films in Great Britain', '1st International Underground Film Festival', '2nd Festival of Avant-Garde Film', 'Five Films by Tony Sinden & David Hall', 'Films & Expanded Works by Tony Sinden'.
Oberhausen Film Festivals 1970/74.
Melbourne Film Festivals 1969/70/74.
'A Survey of British Avant-Garde Film' at Gallery House, London 1972 (Installation).
ICA Gallery, London 1973/75-76. Including 'The 1st International Festival of Expanded Cinema'.
The Tate Gallery, London 1974.
'5th Experimental Festival of Avant-Garde Film' at Knokke-Heist, Belgium 1974.
The Millenium, NY New York, USA 1975.
The Cavalino Gallery, Venice 1975.
'The Video Show' at The Serpentine Gallery, London 1975 (Installations/Performance). Also, 'Summer Show 1' in 1979 (Installation).
The London Filmmakers Co-op, London 1975/77/81.
Toronto Experimental Film Festival, Canada 1976.
Arnolfini Gallery, Bristol, England - including 'The First Festival of British Independent Film' 1974, 'Installations by Expanded Filmmakers' 1976, 'Installation by Tony Sinden' 1977.
Chicago Film Festival 1977.
Canne Film Festival 1977.
Arsonal, Berlin 1977.
The Hayward Gallery, London, including 'Perspectives of British Avant-Garde Film' 1977. Also, 'Hayward Annual 79' (Installation).
The Third Eye Gallery, Glasgow, Scotland 1977.
'International Kunstmesse', Vienna 1977.
The Paris Filmmakers Co-op, Paris 1977/78 - also 'Paris Biennale' 1980.

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'Artists Video' at Biddick Farm Arts Centre, Washington Tyne & Wear, England 1977/78.

The Acme Gallery, London 1978/1981 (Installations).

South Hill Park Arts Centre, Bracknell, England 1979 (Installation).

'Mostra International' Funchal, Madeira 1980 (Installation).

'Mixage' at Lantaren, Rotterdam, Holland 1980 (Installation).

Lewis Johnstone Gallery, London 1981/82.

Atholl McBean Gallery, San Francisco Art Institute, SF US 1981 (Installations).

'Australian Biennale' Sydney 1982.

The Cinemateque, San Francisco 1982.

Selected Bibliography.

'Modernism' by Tony Raynes/Catalogue of British Film Institute Productions 1951-76.

'Expanded Cinema' by David Curtis/Studio International 1976.

'St George in the Forest' by Deke Dusinberre/Screen Mag 1977.

'Five Films by Tony Sinden & David Hall' by the artists for catalogue of 'Perspectives on British Avant-Garde Film' at The Hayward Gallery, London 1977.

'In erview with Tony Sinden' by William Furlong for catalogue 'Hayward Annual 1979'.

'Fugitive Art & Beyond', article for 'Primary Sources' magazine 1980.

Review of Work by Tony Sinden by Stephen Lavell for Arts Review Magazine, August 1981.

'Artists Thoughts on the 1970's', Studio International 1981.

Films with The British Film Institute/Arts Council of Great Britain/London Filmmakers Co-op/Museum of Modern Art NY New York. Extended photographic/mixed-media works with Lewis Johnstone Gallery, 7 Bolton Gardens, London SW5 - Telephone 01 - 629 9495.

Sound Works/Records distributed by Piano Records.

Video Tapes distributed by London Video Arts.

'BETWEEN STATES'. FIVE ASPECTS OF AN INSTALLATION EVENT TO BE EVOLVED BY TONY SINDEN.

