

My sketch this

Tony Sinden,

March 16th 1984

Dear Rodney and David,

I hope all is well with you at the ACGB, and am sorry to have missed your showcase at the NFT. We were exhausted by all of our recent moves, having just set-up a show in which we were both exhibiting new installations - two days before we left San Francisco.

However, as you can see we have recently moved to London, and hope to begin some new work in the near future.

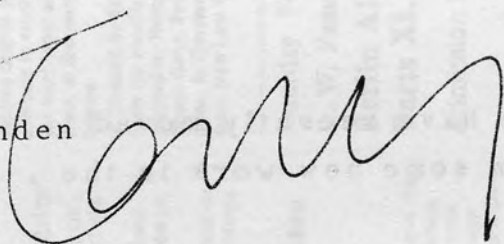
My last ACGB Award helped me complete two new installations, both of which were shown at major galleries in SF. The first "Plus/Minus" used projection, video and objects (220 tennis balls), and was exhibited at 80 Langton Street Gallery - a progressive non-static art venue. The second "From Caligari to The Shadow of 1984", was exhibited for 6 weeks at The San Francisco Arts Commission Gallery. The piece evolved around a 500lb empty bomb casing that was hung from the ceiling of the gallery, with several projected elements and mirrors extending the concerns. Both works were 'site specific' - I would like to show them here if I can find a venue.

However, I am also interested in making a new film - my last film was made in 1978-79. The outline I have sent you would make use of my London/San Francisco Connection - I hope you and the committee will be interested.

Meantime, I have sent you some slide documentation of recent work. However, in regards to my new application please show the first five minutes of "Can Can" to give an indication of my proposal.

Best Regards

Tony Sinden



* Film needed for lecture.
I will bring it in later on
next week - if O.K
with you T.

"From Space to Reflection."

Outline of a new film proposal by Tony Sinden.

Briefly, my proposal is to produce a single screen film, 16mm colour, optical sound, subtitled text, step-printed at a ratio of 4x1 frames, duration 30-35 minutes.

Developing an experimental film that explores the 'ambient' relationship of image, sound and text, using found footage that has a particular concern with the concept of 'privacy', and my own current situation.

The film would be taken in the urban environments of London and San Francisco, where I live and teach at different times of the year.

The work envisaged would reflect a comparative sense of 'time', extending from the temporal nature of film - between different locations and interiors. Creating a 'dual' perception of different concerns, in which the imagery, sound and text are juxtaposed and interfaced with the concept of 'private space' and a formal exploration of film.

Augmenting a work that hopefully would evoke a challenging perception of the initial concerns. Indeed, I want the film to evolve its own condition, creating an experience that is both personal and visual, in a rigorous fine art sense.

continued.

The initial structure of the film would be shaped by a series of repeated camera movements. Panning and slow tracking movements that create a sculptural relationship with the architecture of each site/habitat.

The subtitled text would flow across the bottom of frameline, in opposing movements to the camera play, sometimes in backward motion. Developing a visual/literary tension, that is 'subjective' to the film as a whole.

The 'ambient noise' of the sound track would drift in and out of synchronisation with each image. Displacing a continuous sense of 'real time', using intermittent patches of silence to enforce a true sense of the nature of film.

Finally, the visual material would be edited and assembled into a single roll cut master, of 290-310ft length. This footage would be step-printed at a ratio of 4x1 frames, extending the original film to 30-35 minutes. Perceptibly slowing things down to a pace/rhythm - where each frame becomes a distinguishable moment in time, through which the grain of an image/shadow emerges.

The film in some respects would be a further development of several earlier works; "This Surface" made jointly with David Hall in 1973; "Can Can" made by myself in 1976; "Aspects of ..." a video work completed in 1978. Three different works in which the temporal nature of their form became the subject of a perceptual concern.

continued.

Colour would be used in a contrasting sense, conditioned by the fall of natural light inside each location.

The film would take 6 to 9 months to complete. All of the filmmaking would be done by myself, with some assistance on the tracking shots and the sound recording. Additional work on the sound would be carried out using a friends studio in London.

To maintain the clarity and sharpness of the original footage, the step-printing would be done by a Film Laboratory. They would also prepare and shoot the subtitles for the film. Although this will incur a 'major' expense in the production of the film, I consider it important to the definition and enlarged-scale of the projected image/film.

Indeed, the concerns demand an enlarged format, not a TV ratio.

Travel expenses between London and San Francisco would be paid for by my employment. I expect to find distribution for the film both here and in the US, depending on how many copies are made.

I sincerely hope that you will find this proposal of interest and worthy of support.

Tony Sinden

March 1984

Budget Outline.

2000ft 16mm Colour Reversal Film.	£ 180.00
Processing the above.	£ 150.00
1600ft B/W Rush Print.	£ 298.40
400ft Colour Rush Sections.	£ 70.00
Camera Rental for two weeks.	£ 140.00
Nagra Rental and Sound Assistant for one week.	£ 205.00
Twelve ¼" Recording tapes.	£ 36.00
Sound Transfer to approx 3000ft of 16mm mag stock.	£ 60.00
Edit Room Rental for one week.	£ 140.00
1400ft 16mm Colour Step-Printed Optical Interneg (4x1 frame ratio)	
Kays of Soho Sq.	£1,700.00
Titles, Credits and 1400ft of Subtitled text.	£ 310.00
Transfer of 16mm Mag Track to Optical Master.	£ 161.00
1400ft 16mm Colour Graded. Combined Optical Sound, Release Print.	£ 455.00
Additional Print for Distribution.	£ 277.90
Sundry Items & General Travel Expense.	£ 90.00
Total	<u>£4,273.30</u>
VAT 15%	641.00
Net Total	<u>£4,914.30</u>

Tony Sinden.

Born Brighton, England 1946.

1967 Began Independently to work with film and expanded-film events.

1969-1983 Received several 'major' Grant and Exhibition Awards from The Arts Council of Great Britain, The British Film Institute, South East Arts.

1971-1972 Lectured at Wolverhampton Polytechnic, GB Fine Art 'Experimental Film'.

1972-1981 Lectured at Maidstone College of Art, GB, 'Film, Video & Performance' BA Fine Art.

1975-1979 Lectured at The London College of Printing, GB, 'Visual Analysis' Film & Photography.

1981-1984 Lectured at The San Francisco Art Institute, California, USA. 'Fine Art Film/ Extended Forms', Fine Art Graduate & Post-Graduate Level.

Previous Shows & Exhibitions.

1968/69/75/79/80 Brighton Arts Festivals/Experimental Events.

1968 'Review' BBC Television Arts Programme.

1971/73/77 Edinburgh Arts Festivals, Scotland.

1973/1977 The Scottish Arts Council Gallery, Edinburgh.

1970/71/73/74/76/79 The National Film Theatre, London, GB. Oberhausen Film Festivals 1970/1974.

1969/70/74. Melbourne Film Festival.

1972 'A Survey of British Avant-Garde Film' Gallery House, London UK.

1973/1975 ICA Gallery, London, UK (The First International Festival of Expanded Cinema).

1974 The Tate Gallery, London, UK.

1974 '5th Experimental Film Festival' Knokke-Heist, Belgium.

1975 The Millenium, NY New York, USA.

1975 The Cavalino Gallery, Venice.

1975/1979 'The Video Show' and 'Summer Show' at The Serpentine Gallery, London, UK.

1975/77/81 The London Filmmakers Co-op, UK.

1976 Toronto Experimental Film Festival, Canada.

1974/76/77 Arnolfini Gallery, Bristol, UK.

1977 Chicago Film Festival, USA.

1977 Canne Film Festival, France.

1977 Arsonal, Berlin, Germany.

1977/1979 'Perspectives on British Avant-Garde Film' and 'Hayward Annual 1979' at The Hayward Gallery, London, UK.

1977 Third Eye Gallery, Glasgow, Scotland.

1977 'International Kunstmesse' Vienna, Austria.

1977/79 Paris Filmmakers Co-op, Paris, France.

1978/1981 Acme Gallery, London, UK.

1980 'Paris Biennale', Paris, France.

1980 'Mostra International' Funchal, Madeira.

1980 'Mixage' Rotterdam, Holland.

1981 Lewis Johnstone Gallery, London, UK.

1981 Atholl McBean Gallery, San Francisco Art Institute, SF California, USA.

continued

- 1982 'Sydney Biennale' Australia.
 1982 The San Francisco Cinematheque, SF California, USA.
 1983 The Pacific Film Archive, Berkeley, USA.
 1983 The San Francisco Art Institute Gallery, USA.
 1983 80 Langton Street Gallery, San Francisco, USA.
 1983-84
 The San Francisco Arts Commission Gallery,
 SF California, USA.

A Selection of Work Completed to Date.

- 1967 'Softa' 8mm/silent.
 1968 'Tongue' 8mm/silent.
 'Rainbow Environment' light projection/film/mixed-media.
 1968-69
 'Arcade' 16mm/sound/15 mins.
 'Expanded Cinema Event' light projection/film/sound.
 1969-70
 'Size M' 16mm/sound/10 mins.
 'Expanded Cinema Event' projection/film/sound/performance.
 1972 '60 TV Sets' Installation of TV Receivers.
 'AbAbA' 16mm/sound/10 mins.
 'AbA The Hat Between' 16mm/sound/10 mins.
 1972-73
 'View' 16mm/sound/10 mins.
 'Actor' 16mm/sound/10 mins.
 'This Surface' 16mm/sound/11 mins.
 'Edge' 16mm/sound/10 mins.
 'Between' 16mm/sound/17 mins.
 (Made as joint works by David Hall and myself.)
 1973 'Intermittent Intervals' 16mm/sound/10 mins.
 1973-75
 'Kino Sketches' 16mm multi-projection/20 mins
 '100 Self Portraits' Video Installation.
 '101 TV Sets' Installation of TV Receivers.
 'Rotary Plaything' Video Installation.
 'Reversal Rotation' 16mm/sound/10 mins.
 1975-76
 'Cinema of Projection' 16mm Multi-Projection Event
 and Installation.
 'Mechanical Moments' 16mm/sound/15 mins.
 'Wipers & Whippersnappers' 16mm/sound/20 mins.
 'Can Can' 16mm/sound/10 mins.
 'Time & Motion' 16mm/sound/15 mins.
 1976-77
 'Behold/Vertical Devices' Video Installation.
 'Light/Sensitive' Video Tape/20 mins.
 'Gallery Walls' Multi-Projection Installation.
 'Vacant Possession' Multi-Projection/film/object
 Installation.
 'Functional Action Series' 1 & 2 16mm/silent/20 mins.
 'Functional Action Series' 3 & 4 Sound Performance/
 'LP Record.

1977-78

'Oasis' Mixed-Media Installation.
'Time/Up/Stairs' Video Installation.
'A Garden Site' Mixed-Media Installation.
'Black/Surface/Movement' 16mm Projection Installation.

1978-79

'The Space Surrounding/The Interior Design/
The Garden Beyond' Mixed-Media Installation.
'Beginning In The First Instance' Mixed-Media
Installation and 16mm film/sound/20 mins.
'Magnificent Cactus Tree's' Sound Piece/Record
Single.
'Another Aspect/Another Time' Mixed-Media
Installation.

1980

'Aspects of...' Video Tape/20 mins.
'101 Surfaces' Mixed-Media Installation.
'Museum Cabinet' Mixed-Media Installation.
'Chair/Light/Paint' Mixed-Media Installation.

1981-82

'San Francisco/London' Mixed-Media Installation.
'Chair Pieces' Extended Photographic works.
'Who's Afraid of Black and White' Mixed-Media
Installation.
'Space Between/Space Beyond' Mixed-Media
Installation.
'Chair/Room/Mop' Mixed-Media Installation.
'Paint Job' Mixed-Media Installation.

1983-84

'American Chairs' Mixed-Media Installation.
'Plus/Minus' Mixed-Media Installation.
'From Caligari to the Shadow of 1984'
Mixed-Media Installation.

Various other work in progress.

Note. All of the installations were 'site specific'.

Films in collection of Museum of Modern Art, NY New York
USA. The Film Library of The San Francisco Art Institute,
SF California, USA. The Arts Council of Great Britain,
London, GB. The British Film Institute, London, GB.
The London Filmmakers Co-op, London, GB. Caynon Cinema,
San Francisco, California, USA.

Selected Bibliography.

'Experimental Films' by Tony Sinden/Orbit Arts Review 1975.
'Modernism' by Tony Raynes/BFI Catalogue of Production
Board Films 1976. 'Expanded Film' Review of ICA Show by
David Curtis/Studio International 1976. 'Avant-Garde Film'
Interview 'Review' South East Arts 1977. 'St George in the
Forest' by Deke Dusinberre/Screen 1977. 'Perspectives
on British Avant-Garde Film' Joint Statement by Tony Sinden
and David Hall for Hayward Exhibition Catalogue.

- 1982 'Sydney Biennale' Australia.
- 1982 The San Francisco Cinematheque, SF California, USA.
- 1983 The Pacific Film Archive, Berkeley, USA.
- 1983 The San Francisco Art Institute Gallery, USA.
- 1983 80 Langton Street Gallery, San Francisco, USA.
- 1983-84
The San Francisco Arts Commission Gallery,
SF California, USA.

A Selection of Work Completed to Date.

- 1967 'Softa' 8mm/silent.
- 1968 'Tongue' 8mm/silent.
'Rainbow Environment' light projection/film/mixed-media.
- 1968-69
'Arcade' 16mm/sound/15 mins.
'Expanded Cinema Event' light projection/film/sound.
- 1969-70
'Size M' 16mm/sound/10 mins.
'Expanded Cinema Event' projection/film/sound/performance.
- 1972 '60 TV Sets' Installation of TV Receivers.
'AbAbA' 16mm/sound/10 mins.
'AbA The Hat Between' 16mm/sound/10 mins.
- 1972-73
'View' 16mm/sound/10 mins.
'Actor' 16mm/sound/10 mins.
'This Surface' 16mm/sound/11 mins.
'Edge' 16mm/sound/10 mins.
'Between' 16mm/sound/17 mins.
(Made as joint works by David Hall and myself.)
- 1973 'Intermittent Intervals' 16mm/sound/10 mins.
- 1973-75
'Kino Sketches' 16mm multi-projection/20 mins
'100 Self Portraits' Video Installation.
'101 TV Sets' Installation of TV Receivers.
'Rotary Plaything' Video Installation.
'Reversal Rotation' 16mm/sound/10 mins.
- 1975-76
'Cinema of Projection' 16mm Multi-Projection Event and Installation.
'Mechanical Moments' 16mm/sound/15 mins.
'Wipers & Whippersnappers' 16mm/sound/20 mins.
'Can Can' 16mm/sound/10 mins.
'Time & Motion' 16mm/sound/15 mins.
- 1976-77
'Behold/Vertical Devices' Video Installation.
'Light/Sensitive' Video Tape/20 mins.
'Gallery Walls' Multi-Projection Installation.
'Vacant Possession' Multi-Projection/film/object Installation.
'Functional Action Series' 1 & 2 16mm/silent/20 mins.
'Functional Action Series' 3 & 4 Sound Performance/
'LP Record.

1977-78

'Oasis' Mixed-Media Installation.
'Time/Up/Stairs' Video Installation.
'A Garden Site' Mixed-Media Installation.
'Black/Surface/Movement' 16mm Projection
Installation.

1978-79

'The Space Surrounding/The Interior Design/
The Garden Beyond' Mixed-Media Installation.
'Beginning In The First Instance' Mixed-Media
Installation and 16mm film/sound/20 mins.
'Magnificent Cactus Tree's' Sound Piece/Record
Single.
'Another Aspect/Another Time' Mixed-Media
Installation.

1980

'Aspects of...' Video Tape/20 mins.
'101 Surfaces' Mixed-Media Installation.
'Museum Cabinet' Mixed-Media Installation.
'Chair/Light/Paint' Mixed-Media Installation.

1981-82

'San Francisco/London' Mixed-Media Installation.
'Chair Pieces' Extended Photographic works.
'Who's Afraid of Black and White' Mixed-Media
Installation.
'Space Between/Space Beyond' Mixed-Media
Installation.
'Chair/Room/Mop' Mixed-Media Installation.
'Paint Job' Mixed-Media Installation.

1983-84

'American Chairs' Mixed-Media Installation.
'Plus/Minus' Mixed-Media Installation.
'From Caligari to the Shadow of 1984'
Mixed-Media Installation.

Various other work in progress.

Note. All of the installations were 'site specific'.

Films in collection of Museum of Modern Art, NY New York
USA. The Film Library of The San Francisco Art Institute,
SF California, USA. The Arts Council of Great Britain,
London, GB. The British Film Institute, London, GB.
The London Filmmakers Co-op, London, GB. Caynon Cinema,
San Francisco, California, USA.

Selected Bibliography.

'Experimental Films' by Tony Sinden/Orbit Arts Review 1975.
'Modernism' by Tony Raynes/BFI Catalogue of Production
Board Films 1976. 'Expanded Film' Review of ICA Show by
David Curtis/Studio International 1976. 'Avant-Garde Film'
Interview 'Review' South East Arts 1977. 'St George in the
Forest' by Deke Dusinberre/Screen 1977. 'Perspectives
on British Avant-Garde Film' Joint Statement by Tony Sinden
and David Hall for Hayward Exhibition Catalogue.

Explorations of Dualities

San Francisco / Caroline Savage Lee

Tony Sinden prefaced the film portion of his Cinematheque program with the observation that Lulu Quinn's work and his own bridged the gap between traditional and avant-garde film. This comment indicated the narrative and material duality that existed in the works. All dealt in some measure with the physical properties of film and, through the structuring of image and text, recalled narrative modes of filmmaking.

These concerns were also elements of both installations, located in two rooms near the San Francisco Art Institute auditorium. *Shower*, by Quinn, was a rich and sensually evocative piece, overshadowing her two films as it demonstrated a strong and secure sensibility for reconstructing time and place. The dripping water sound track and the shadowy projected images, interacting with the spectators moving through the space, created an elegant, but somber, translucent presence. (A more detailed analysis of the piece was included in the *Sculptural Film* article in the September 11, 1982, issue of ARTWEEK.)

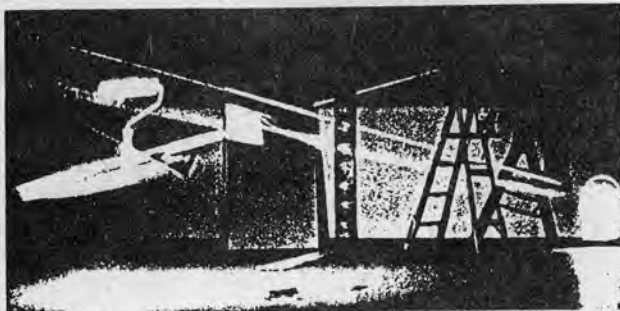
Sinden's installation, *Paint Job*, offered a different sensibility that was pun-filled in its references to art, film, surface, space and time. Perhaps a bit too facile, the piece engaged the viewer by its playful juxtaposition of real objects (paint rollers and paint) and their filmed, high-contrast representations. The looped activities of rolling paint, obliquely shaped on the long wall, actual elements (ladder, paint trays and rollers), the projected slides and the gray painted stripes reminiscent of strips of film, created a collage that eliminated three-dimensionality. The piece looked flat; even reflections on the windows, which extended out into space, seemed to be on the same plane.

Sinden's films appeared deceptively simple, but were actually quite complex in their examination of perceptual

issues. Although well crafted, they were not mere exercises in technical virtuosity. They were substantial and multi-layered, exploring the interaction between images and sound through the initial filming process and the subsequent reconstruction on the screen. In *Between*, the premise was simple: the filmmaker walked toward the screen in a theater with the projector light on, thus casting a shadow on the screen. He turned and walked back toward the projector light, filming continuously. This procedure was reprised, with each successive sequence reshaping and intensifying the colors and attenuating the sound. A microphone located near the screen caused the sound to increase and decrease in volume as the figure walked to and from the screen. The colors changed dramatically, from deep reds, to shimmering blues and opalescent whites, and the light coming from the projector varied from a palpable cone to fragmented, pulsating particles. The viewer was led to compare each print generation and remember shapes, colors and sounds. This was a vivid film.

View was a puzzle film that went beyond providing clues and revealing the solution. A white screen and a knocking sound eventually were revealed as a door opening onto a narrow room with a window at the rear. What had initially given an illusion of flat space now appeared dramatically three-dimensional, and then subtly changed from black and white to color. Sinden was not content to play games; he transcended that by referring to the illusory nature of film, its physical realness and narrative tension. These were common elements in all his films.

In *Mechanical Moments*, a scene of people in a park became enigmatic through repetition and the use of a windshield wiper to obstruct the viewer's sight. This "scrim" was never removed, so one was forced to look and listen,



Tony Sinden, "Paint Job," 1982, filmic installation at the San Francisco Art Institute.

forced to reconstruct the image and sound events into a meaningful whole.

Possibly the most didactic film on the program was *This Surface*, which used words written over the images, like subtitles, to comment on the nature of film and projected light. The images beyond the words were of a beach, an Italianesque colonnade and some shop windows with their real and reflected surfaces. Introducing this main part was an odd sequence of a man dancing with a pint of beer on his head. This peculiar event set up expectations that were not

fulfilled in the unraveling of the main part, which dealt with filmic problems.

Other films on the program examined perceptual issues in varying ways. The most recently made, *Beginning in the First Instance*, was a poetic work utilizing carefully composed shots of color and form and repeating them in a lyrical way with passages of dark green as interludes between the images. These allowed pauses for reflection and reconstruction. This was a rich work and perhaps the most narrative in form, but still referring to its filmic origins. □

ARTWEEK

SPECIAL GIFT RATES

first subscription: \$16
each additional subscription: \$13

- Enter my own new subscription
 Extend my current subscription
 Enter _____ gift subscription(s)
(allow 4 weeks)

- Payment enclosed \$
 Bill me
 Outside U.S. add postage, \$12 per year.
All payments in U.S. dollars only, please.

Your name _____

Address (include apt. no.) _____

City/State/Zip _____

SEND ARTWEEK AS A GIFT TO:

Name _____

Address (include apt. no.) _____

City/State/Zip _____

Gift card to read from _____

ADDITIONAL NAMES MAY BE LISTED ON SEPARATE SHEET.
SEND TO: ARTWEEK, 1305 FRANKLIN, OAKLAND, CA 94612

Noninstitutional subscriptions only. This offer expires on December 31, 1982.

ARTWEEK

(ISSN 0004-4121) ARTWEEK, Inc.
1305 Franklin Street, Oakland, CA 94612 /
415-763-0422

publisher / editor in chief: Cecile H. McCann
editorial assistant: Christa Malone
photography editor: Joan Murray

southern California coordinating editor:
Joan Hugo, PO Box 39654, Los Angeles, CA
90039, 213-864-7920

contributing editors: Maudette Ball, Suzanne
Boatger, Frank Cebulski, Cathy Curtis, Robert
Ewing, Hal Fischer, Ron Glouven, Ted Hedgpeth,
Mark Johnstone, Susie Kati, Peter H. Karlan,
Jeff Kelley, Janis Crystal Lipatin, Mac McCleod,
Robert H. McDonald, Neal Manzies, Andrea
Marshall-Workman, Fred Martin, Chuck
Nicholson, Donna-Lee Phillips, Sylvia Rodor,
Ruth Watsberg

layout / ad design / compositions:
Jeri Robertson
production art / classifieds / typesetting:
Victoria Parlan
gallery calendar: Janine Esar

accounts manager:
Allene Emerson, 415-763-0422
circulation manager:
Martha Mutton-Kennedy
circulation assistant: Leslie Larson

advertising:
manager: Rita Harrington, 415-763-0422
San Francisco: Charles Doel, 415-828-0886
Los Angeles: Sylvia Halma/White, 213-367-4303

subscriptions and address changes: ARTWEEK,
1305 Franklin Street, Oakland, CA 94612

44 issues per year, published weekly September
through May, bimonthly June, July, August.
Subscriptions: Individuals, U.S., \$16 one year,
\$31 two years, \$48 three years; Institutions, U.S.,
\$20 one year, \$36 two years, \$55 three years
(other countries add postage, \$12 per year; all
payments in U.S. dollars only). Single copies,
current issues: U.S. \$1.25, other countries \$1.95
(US\$). Back issues, as available, from 1305
Franklin St., Oakland, CA 94612; also as
microfilm and microfiche from Xerox University
Microfilms and Bell & Howell Micro Photo
Division. Indexed by Art Index as of January
1979; prior years indexed by ARTWEEK.
Editorial: Contributions, including photographs,
are welcome. They will be handled with care;
however, ARTWEEK assumes no responsibility
for their safety or guaranteed return. Material
will be returned only if accompanied by
self-addressed, stamped envelope.
Copyright © 1982 Artweek, Inc. All rights
reserved. Contents not to be reproduced without
permission of the copyright holder. Second class
postage paid at Oakland, California and other
points of entry.



Above, Lithograph by Carol Walklin at the Woodlands Art Gallery

Below right, 'Nature Morte au Comptoir' 1925, by Fernand Léger at Annelly Juda Fine Art

of many who are not dancers – like Barbie in her resplendent red Ascot hat, and a succession of witty ink drawings of Aunt Daisy in a variety of domestic situations – as well as plenty who are, or which a reclining Galina Samsova, and Ken Wells rehearsing for *Cats* are especially enjoyable. For enjoyment is what this exhibition is all about. Having seen it you cannot fail to succumb to London Festival Ballet's performances of *Rosalinda* and *Coppelia* at the Festival Hall between now and August 15. But even without the ballet to follow, it's a treat.

David Fingleton

Monika Krechowicz, Centaur Gallery She lives in the defiant port of Gdansk where her work (including tapestries) hangs in the National Museum. Her paintings suggest a world poised between the actual and the fantastic. Some are pure fantasy, in others the observed world is transposed. Delicately painted drifts or stripes of colour make moody land or seascapes; there are light or bright interiors. The surface is broken, like a tapestry, into flat areas of colour, vibrant but often tending to blues. There is sometimes the close focus of near naive detail perhaps on a flower or a dragonfly; and a bizarre unreality, which at first seems surreal, evokes a sort of spiritual stillness. The pictures are inhabited often by monkeys and their activity is a foil to the young girls with movement arrested or tranced figures from pre-first war photograph albums, caught up in their dreams. Everywhere is a tension, carried into the technique, between the past and the present; and an awareness of nature and supernature. Watercolour studies show the artist's sensitivity to the powers of suggestion, a quality which gives mysterious intimacy to the most deeply realised of these paintings of dream and memory. Centaur Gallery, studio, garden and outbuildings are filled with contemporary, modern and pre-Victorian pictures, Polish primitive wood-carvings and what might be the contents of a splendid attic. The setting for this exhibition also brings together past and present and tells a tale of Mystery and Imagination (to Aug 15).

Caroline Collier

Charlotte Ardizzone, Collegiate Theatre While *The Mad Show* rages in the theatre, in the foyer is a small and delightfully summery exhibition of paintings by Edward Ardizzone's niece. This is the first show to be held at the Collegiate for many years and marks the start of a series of one-man exhibitions by North London artists.

Charlotte Ardizzone has been exhibiting regularly in London over the past ten years. The paintings here are a celebration of happy holiday memories. Landscapes and picnics in Greece and Corsica are bathed in a rosy after glow of content, heightened by a bright, light impressionist palette of creams, lilacs, russets and yellows. Eating and drinking comprise major themes and though the participants are not present, the mood of shared enjoyment lingers in delicious spreads of crusty bread, cheeses and local wine laid in favourite shady spots. An ever-present sense of hot Mediterranean sun shining down on this round of leisurely gourmandising is further evoked in the landscape views of parched, rolling Greek hills, dotted here and there with the deep green splashes of olive trees (to Aug 22)

Beatrice Phillpotts

Configuration 1910-1940 and Seven Tatlin Reconstructions Annelly Juda Fine Art For the first time figuration is introduced into the annual summer exhibition and the combination works very well. A *Gabo Head* of 1915 shows a perfect stylistic continuity with a sketch for the abstract *Hovering* of 1940. It is fascinating to see a heavily-painted early Mondrian of *Trees along the Gein*, c. 1903, and to be forced to realise how many light years he traversed to arrive at the stark purity of *Composition*, 1927. There is a happy juxtaposition (literally) between Kandinsky's swirling forms in *Red Square II*, 1917, and Delaunay's *Merry Go Round with Pigs*, c. 1922, a delightful whirligig of discs combined with a foreground row of spectators seen from the back regarding a disembodied pair of legs suspended in the centre, a sly reference to Manet's *Bar aux Folies-Bergère*. A complete contrast, although of the same date, is Kandinsky's two little naïve figures painted on glass in the manner of Kate Greenaway. Picasso is represented by a virtually abstract *Bouteille de Bass et Guitare*, 1912-13, and by a vicious, Angst-ridden *Head of a Woman*, 1926. Léger too combines abstraction and figuration, notably in a beautiful watercolour *Nature Morte au Comptoir*, 1925, in which the shapes echo each other antiphonally. The Surrealists are represented by Ernst's magical *Cour de la Forêt*, 1927,

and *La Femme*, 1929, in which two figures – or is it one with an alter ego? – struggle to the death. Contemporary with them are Magritte's hooded figures, unhelpfully titled *Le Palais des Rideaux*. The Russian avant-garde is well represented by Rodchenko, Puni, El Lissitzky and Kluin, as well as by Martyn Chalk's brilliant reconstructions of Tatlin's wall and corner pieces, now lost and known only through photographs, which give one a real sense of the pioneering works that they undoubtedly were in 1913-15 (to Sept 26). Mary Rose Beaumont

Tony Sinden, Lewis Johnstone Tony Sinden made films in the 60's. Subsequently, he moved on to video shows. These days, he feels able to create less ephemeral images of his work, which, like most Lewis Johnstone exhibitors, is concerned with utilising representation for the examination and broadening of the scope of the artist's chosen medium.

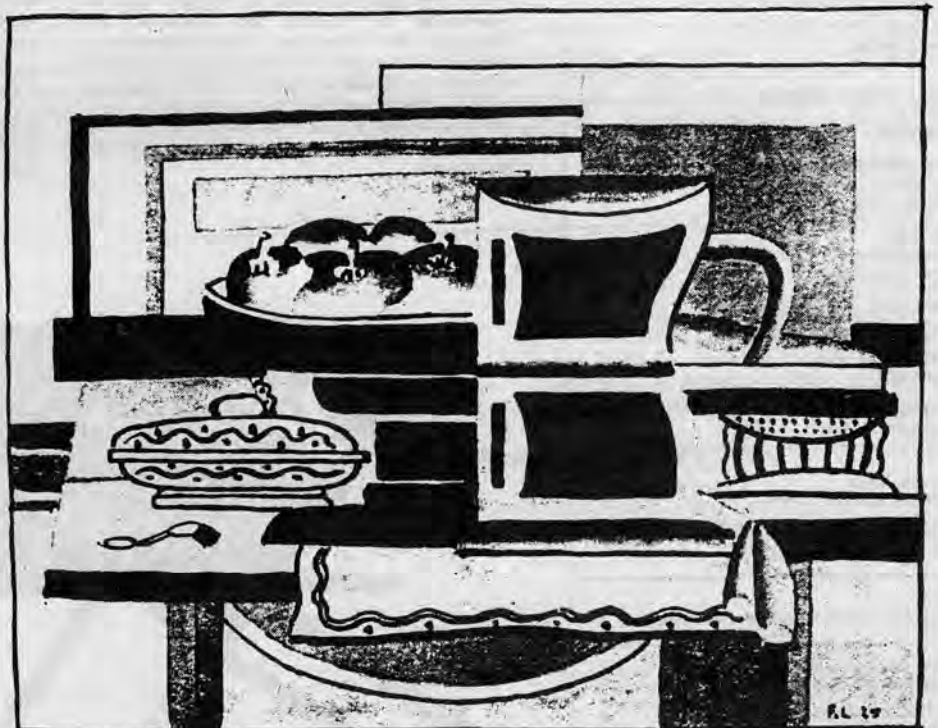
Many of the exhibits are self-referential. One piece, a dig at the mathematical tedium regurgitated in much recent art, features vertical and horizontal stripes paralleled by a painted roller re-creating those lines. Another – an installation – shows different aspects of a central image on four lecterns arranged around it.

More important, Sinden takes four photographs of the interior of the South Hill Park gallery and injects – detached on separate sheets of tracing paper – representations of himself which he blends with the picture. The artist looks in, then looks through the photographed window to the unphotographed garden beyond, thereby creating limitless space and, for the duration of that look, a rigid sense of time.

The relationship between the artist and the gallery is that of the spectator and the work of art. And in *Who's Afraid of Black and White*, Sinden goes further, actually incorporating us into his work, and showing us – through a vertical mirror – how we merge with its two other main elements, parallel white and black canvases.

With three simple items, Tony Sinden has bridged the gap he could previously merely outline (to Aug 21).

Stephen Lavell



P.S.

CONTENTS

FUGITIVE ART AND BEYOND by Tony Sinden	1
MARQUIS DE SADE interview by Patrick Chevalyre and Frederic Deluermoz	2
IS THERE LIFE AFTER BRIAN? John Mead talks to Terry Gilliam	4
IMMEDIATE PAST AND PRESENT by John Stevens	6
MONOLIZM	6
A SENSE OF ... by Timothy O'Grady	7
VIDEO: A MARRIAGE OF SORTS David Edwards interviews Neil Armstrong	9
EADWEARD MUYBRIDGE by David Dawson	10
PASSWORD by D J Hart	12
JACQUES RIGAUT Lord Patchogue translated by Kim Gardner introduction by Roger Ely	13
VENUES: THE BASEMENT - NEWCASTLE	15
ANEMIC CINEMA Super 8 New Wave by Claudie Colomb	16
THE GENTLE ART by Ian Hinchliffe	18

P.S. 146 Dawes Road, London SW6 7EF

EDITORIAL BOARD

Managing Editor
Jean - Claude Masson
Editors
Roger Ely
Allan Harrison
Associate Editors
Claudie Colomb
Ted Little
Fiona Merrigan
Peter O'Connor

CONTRIBUTING EDITORS

D J Hart
Ian Hinchliffe

CONTRIBUTING PHOTOGRAPHERS

Kim Beesley
P Jones Griffiths
Bill Kirk
Mike Laye
Wosciech Szperl
Pierre - Rene Worms

DESIGN

Claudie Colomb
Ian Denning
Production Assistant
Helen Dady

ADVERTISING/PROMOTION

Jean-Claude Masson
Roger Ely

DISTRIBUTION

Artstra Information Limited

PRINTING

Spider Web Offset (TU)

COVER

Animal Locomotion by Eadweard Muybridge

© 1979 Copyright shared by the Publisher
and the artist (all rights reserved)

ARTSTRA INFORMATION LIMITED

Publisher: JCR Masson
Directors: A Gougeon
ET Finn



Fugitive Art and Beyond

A brief leader to the work of Tony Sinden who is currently working with film, video and sound, through ideas of a 'temporal and spatial' concern.

In the main the current form of my ideas continues to evolve through film, video and sound, although the basic nature of their concerns reflects more than just a casual reference/influence of certain other 'fine art' issues/media.

Indeed, rather than close the door to other areas of expression/research, I have attempted to open my mind and evolve a way of working where there is room to experiment, and time to develop a more critical dialogue/perception of my own ideas in relationship to painting and sculpture. On occasions I have recognised and stated that I consider certain aspects of my work to be experiential of those media and a challenge to preconceptions regarding their traditional form. 'In a sense, I use the medium best suited to the ideas/concerns that I have at a particular time, not just a medium for its own sake.'

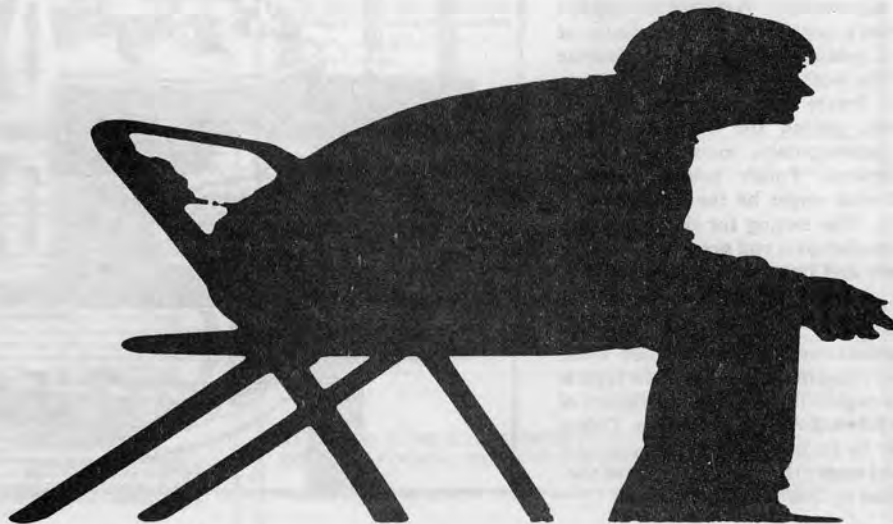
Also, surely in the present climate of art and art education, it is important that the artist at least attempts to evolve a broader working construct than of recent times. Possibly, a new development that extends the range and diversity of art and communications, with ideas and form that are more spirited and truly challenging of our time.

'The medium is not the message, it is merely a media fetish issue.'

Tony Sinden
Feb 1980

A new LP by Tony Sinden, 'Swing Guitars' and 'Drift Guitars', two recordings from the 'Functional Action' series, is due for release in April 1980, under the same record label, Piano-002 & 002a.

Photos of stretched images from a film-installation by Tony Sinden recently exhibited at the Hayward Gallery, London, in 1979.



OCTOBER 1983

INSTALLATIONS



LOUIS HOCK: *THE DETECTIVE SERIES*

TUESDAY, OCTOBER 4 THROUGH SATURDAY, OCTOBER 29

RECEPTION: TUESDAY, OCTOBER 4 FROM 6 TO 8PM

THE DETECTIVE SERIES is a film installation by Louis Hock which consists of six paired projectors and screens integrated into a total sculptural environment in the small gallery. This roomful of six cinema stations "reflect the small ironies and real nightmare differences between my life and the world represented by TV and newspapers. They are part of a visual reasoning process I use to survive" (Hock). Constructed from popular icons, the montage between the film images and the mixed-media screens is generated and controlled by the individual viewer manually cranking each projector.

Louis Hock has been making films since the late 60s. His interests have moved into film installation starting with *MISSISSIPPI ROLLS* in 1976 made for the Walker Art Center initially. It is a vertical serial triptych, with a single filmstrip passing through three stacked projectors. More recently, he made *SOUTHERN CALIFORNIA* in 1979, a triptych cinemural, this time using a single filmstrip passing through three horizontally placed projectors with images of both the myth and reality of life in Southern California. Hock is interested in creating a context for viewing film in which the viewer is a participant, physically and psychologically.



TONY SINDEN: *PLUS/MINUS*

TUESDAY, OCTOBER 4 THROUGH
WEDNESDAY, OCTOBER 19

RECEPTION: TUESDAY, OCTOBER 4 FROM 6 TO 8PM

PLUS/MINUS is a mixed-media installation developed in the context of the Langton Street gallery space using paintings, objects and slide projections. The installation reflects a perceptual duality created by the fixed nature of the imagery combined with its placement in the gallery. A sculptural use is made of the projections, which refer specifically to the paintings, within the framework of the surrounding gallery environment. A totality is created by combining all the various elements in the space and is completed by the viewer moving through the installation.

Tony Sinden, born in England, is currently lecturing at the San Francisco Art Institute. He began filmmaking and producing expanded events in 1966. He 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. His installations have been included in "A Survey of British Avant-Garde Film" at Gallery House, London in 1972; at the Tate Gallery, London in 1974; at the International Kunstmesse in Viera in 1977, the Paris Biennale in 1980, the Acme Gallery in London in 1978 and 1981; and the Australian Biennale in Sydney in 1982.

80 LANGTON STREET

80 LANGTON STREET IS FUNDED IN PART BY GRANTS FROM THE NATIONAL ENDOWMENT FOR THE ARTS, THE SAN FRANCISCO FOUNDATION, THE CALIFORNIA ARTS COUNCIL, THE ZELLERBACH FAMILY FUND, AND THE SAN FRANCISCO HOTEL TAX FUND.

Tuesday February 15

R. W. Fassbinder's

Berlin Alexanderplatz: Parts III and IV 5:15

Admission \$2.00 or \$10.00 for series*

Part III: A Blow from a Hammer Can Hurt the Soul (Ein Hammer auf den Kopf kann die Seele verletzen) (59 mins)

Part IV: A Handful of People in the Depths of Silence (Ein Handvoll Menschen in der Tiefe der Stille) (59 mins)

*For program notes, credits and further information on special admission, please see Saturday, February 12.

Films from Korea:

Changma (Rainy Season) 7:30

This patriotic film explores the impact of the Korean war on an extended village family. Against a background of traditional village life, director Hyunmok Yoon weaves a story of political and personal conflict, seen through the naive eyes of a little boy. In the end the differences which have torn the family apart are overcome by the strength of the grandmothers and their strong belief in fate. *Changma*, with its strong point of view, gives insight into the importance of Shamanistic and Buddhist faith in helping the villagers make the appalling events of the war more comprehensible.

"Hyunmok Yoon was born in 1925. He is South Korea's most respected director. After a prolific career which began in 1955, Mr. Yoon now devotes most of his time to teaching." --Asia Society

• Directed by Hyunmok Yoon. Based on a novel by Heungkil Yoon. With Jungsoon Hwang, Shinjai Kim, Yongwon Choi. (1979, 117 mins. In Korean with English titles, 35mm, Cinemascope, color, Print from Asia Society)

Film on Film: Haskell Wexler's

Medium Cool 9:40

Medium Cool marked the directorial debut of American cinematographer Haskell Wexler (whose numerous cinematography credits include *The Conversation*, *One Flew Over the Cuckoo's Nest*, and *Who's Afraid of Virginia Woolf?* for which he won an Academy Award). In *Medium Cool*, Wexler rather audaciously sets a romance against the tumultuous 1968 Democratic Convention in Chicago—which he did not recreate, but filmed documentary style as it progressed. The title takes off from McLuhan's "Cool Medium," and the film builds to a devastating comment on the impact of television on American lives. The narrative deals with a television news reporter (Robert Forster) who becomes involved with an Appalachian woman (Verna Bloom) who has moved to Chicago with her child. The story follows Forster's progression from the "medium cool" detachment he maintains from his stories to his brutal encounter with certain realities of

Photographed by G. R. Aldo. With the inhabitants of Acì Trezza, Sicily. (1948, 160 mins, In Sicilian with English titles, Distributed by Films Inc.)

Thursday February 17

R. W. Fassbinder's

Berlin Alexanderplatz: Parts VII and VIII 5:15

Admission \$2.00 or \$10.00 for series*

Part VII: Remember: An Oath Can Be Cut Off (Merke: einen Schwur man kann amputieren) (58 mins)

Part VIII: The Sun Will Warm and Sometimes Burn the Skin (Die Sonne warmt die Haut, die sie manchmal verbrennt) (58 mins)

*For program notes, credits and further information on special admission, please see Saturday, February 12.

Filmmaker Tony Sinden in Person Tony Sinden: Film and Installation 8:00

British artist Tony Sinden is currently teaching at the San Francisco Art Institute. Sinden began making films and expanded cinema in 1966, and has since received several major filmmaking and exhibition awards in Britain. Tonight's program includes a selection of short experimental films and multi-projection pieces, most of which have never been shown on the West Coast. Sinden's introduction will include slides of recent film installations.

Sinden writes:

"The main body of this programme was produced in the period 1972-1982. During which I explored various concerns and perceptual issues, relative to the 'structural/materialist film debate, and events/installations (film & video) that were 'site specific'. Augmenting material that extended a relationship to the time and place of its evolvment.

"Several of the earlier films attempted to use conventional methods of filmmaking as a 'foil' to their mode of question and address—viewer relationship. Such as in the films 'Actor', 'Edge', 'This Surface', made as joint films by myself and David Hall in 1972-73.

"Whilst the films 'AbAbA', 'Between', 'Reverse Rotation' and 'Mechanical Moments'—made between 1972-1976—begin to 'find' their shape/structure through concerns that challenge preconceptions regarding the predominate 'look' of film.

"The main concern/direction of my current work, considers the influence of 'time' in regards to the way it conditions events—that extend beyond the conventional framework/threshold of film. Events that use 'time & place' as fundamental aspects of their experience."

• Total running time: approximately 2 hours. All films by Tony Sinden. Music: "Functional Action Parts 2 and 3" by Tony Sinden, 1977.

and followed the text closely, including many direct quotes. But, if he has maintained a strong sense of Kleist's pre-Kafkaesque absurdity and an austere, measured visual atmosphere, he has added a satiric note to the film that has led several reviewers to call it "a droll, sophisticated farce." Set in a town in Northern Italy during the Napoleonic Wars, the story involves a young widow and mother of two who is saved from a military rape by a courtly Russian officer. When she finds herself inexplicably, horrifyingly pregnant, she is rudely cast out by her parents despite her protestations of innocence. She attempts to resolve her dilemma by placing an ad in the local paper asking the father to step forward. He does, in the person of Bruno Ganz, and the courting begins.

• Directed by Eric Rohmer. Written by Rohmer, from the novella by Henrich Von Kleist. Photographed by Nestor Almendros. With Edith Clever, Bruno Ganz, Peter Luhr, Edda Seippel. (1976, 102 mins, In German with English titles, 35mm, Print from New Line Cinema)

Saturday February 19

R. W. Fassbinder's

Berlin Alexanderplatz: Parts XI, XII and XIII 2:00

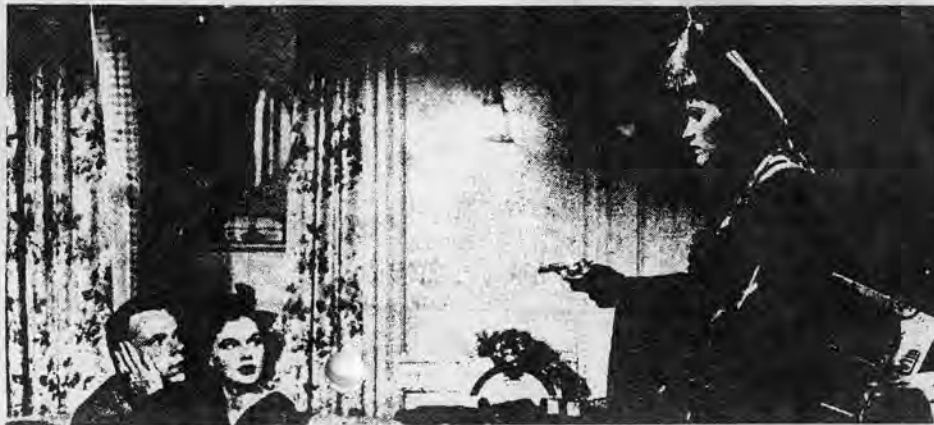
Admission \$2.00 or \$10.00 for series*

Part XI: Knowledge Is Power and the Early Bird Catches the Worm (Wissen ist Macht und Morgenstund hat Gold im Mund) (58 mins)

Part XII: The Viper in the Soul of the Serpent (Die Schlange in der Seele der Schlange) (59 mins)

Part XIII: The Outside and the Inside, and the Mystery of the Fear of Mystery (Das Aussere und das Innere und das Geheimnis der Angst vor dem Geheimnis) (58 mins)

*For program notes, credits and further information on special admission, please see Saturday, February 12.



As in many of the Twenties comedies, the plot revolves around finances—the wife's family's mortgage money, in this case—the lack of which brings on near "tragedy" and, through clever twists, provides an opportunity for our dubious hero to redeem himself in the eyes of his in-laws.

• Directed by Malcolm St. Clair. Written by Pierre Collings, based on a play by George Edward Kelly. Photographed by Lee Garmes. With Ford Sterling, Lois Wilson, Louise Brooks, Gregory Kelly. (1926, 61 mins, Silent with live piano accompaniment by Robert Vaughn, 35mm, Print from Paramount Pictures and the Library of Congress)

Brooks in a Howard Hawks Comedy:

A Girl in Every Port 9:10

A Girl in Every Port represents the best of silent comedy, full of vitality, movement, and perfectly timed playfulness, not the least of it supplied by Louise Brooks as a circus high diver. One of Howard Hawks' eight silent films, *A Girl in Every Port* was unearthed by French critics in the process of delineating Hawks' importance, and contains the seminal Hawks theme: "a love story between two men," here two sailors, played by Victor McLaglen and Robert Armstrong. In this context, Robin Wood indicates a source of dissatisfaction with the film in "Hawk's failure to realize the potentialities of Louise Brooks. She might well have established the tradition of the Hawks woman, but, after a promising beginning, her part degenerates into a commonplace figure of female duplicity, simplifying the issues unfairly and making it impossible to use the actress's full resources." --in "Howard Hawks"

• Directed by Howard Hawks. Written by Seton I. Miller, from a story by Hawks. Photographed by L. W. O'Connell and Rudolph Berquist. With Victor McLaglen, Louise Brooks, Robert Armstrong, Francis McDonald, Felix Valle, Sally Rand. (1928, 61 mins, 35mm, silent with musical soundtrack, Print from Kino International, the Killiam Collection)