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BURSARY

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I went to college in Stockport from 1970/72, then at Newcastle on Tyne Polytechnic from 1972/75. Originally making sculptures I started to make photographic pieces and did live pieces during my first year. I continued to do live pieces throughout my second year but by this time I had become acquainted with both film and video in my live work. I began thinking in terms of using film and video in their own terms. I did live pieces in the college, the Students Union Theatre, and I did four evening shows of several live pieces including The Dixieland Swingtime Jazz Band, based on similar ideas to the Portsmouth Sinfonia, in November 1974.

After that show I became more interested in film and video making a piece for re-play in a triangular space on three monitors for the video show at the Serpentine. At the moment I am showing some new tapes in Glasgow and Edinburgh in the Scottish Arts Council's show, "Video, Towards Defining an Aesthetic".

I received a grant for the completion of the films YES/NO and 20/1/2/64 from Northern Arts. Problems with the way the grant is to be paid have delayed the completion but both films are now being processed.

I have had more opportunity to show video work than film, my films having only been shown to audiences in college and Northern Arts. I was in the process of applying to the "Festival of Independent Cinema" at the Arnolfini but the processing of my films, work for the Scottish show, this application and my present job have made it difficult to meet their dates. I would like to show films at the Co-op and in art colleges where I have shown film work before when giving lectures on my work (in Stockport and in Northern Counties college). For a showing of the loops piece I have I intend to use a gallery space in London.

I intend to use any money from the Arts Council to further organize and extend concerns touched on in previous films, both 8 and 16 mm. I would like to concentrate on the use of 16mm film to concisely frame propositions and inconsistencies that arise from the use of film, from the shooting to the showing situations. I will continue to make videotapes and to do video pieces using its scope for live and recorded work and its plasticity in terms of time.

#### 16 mm Films Made

YES/NO and 20/1/2/64 are at the moment being processed at Filmatic. I received a grant of £90 from Northern Arts for the completion of these films. I doubt that they will be ready before 10th February.

YES/NO 16 mm sound colour. 10 min. 1974.

In terms of imagery I thought of this film from a sensual point of view. The image, taken from a video monitor is of my head shaking from side to side and up and down in slow motion. The soundtrack is of the words 'yes' and 'no' in Stereo on tape, wound by hand through a tape recorder, both forwards and backwards, (they come out as 'say one'). Both the sound and the image are repetitive in the sense of doing something again and again, as opposed to the mechanical repetition of a loop. As such the film exists on the edge of being truly repetitious, and at the same time, on the edge of actually progressing to something else. In this way it retains the quality of a slightly changing object without building up the sensual redundancy that occurs when viewing a loop for any length of time.

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20/1/2/64 16 mm sound black and white 7 mins.1975.

In contrast to the method of piecing together observations of work done and allowing the end product to remain obscure until the final tying together of material in a manner sympathetic to it as in the making of YES/NO, this film had a definite purpose from the start. I wanted to explore what I thought was happening both formally and mechanically during the shooting and showing of a film, emphasising the inconsistencies between the two situations.

The subject matter is a clock and a metronome, the clock acting as a diary of the gaps between and the duration of the shooting of three separate 100' rolls of film. The metronome is there as an element of constant motion and the two objects together give some space to the image.

To involve the camera's mechanisms operation in the final image, the film was shot under strobe light. This phases with the shutter and makes the gate apparent by its stopping of the image either partially and progressing to totality or totally 'on/off'. To further show up the difference between the shooting and showing process, on the second two rolls of film I altered first the camera's shooting speed through its whole range and then both the camera and the strobe through their whole range. The numbers in the title represent the fastest and slowest speeds, of both the camera and the strobe, per second. The soundtrack was recorded as a live record of the sound made in shooting the pieces of film and each of the three recordings start at the beginning of their relative rolls of film. Because of the alterations of the camera speed in the second two rolls, the sound tracks are shorter than the films and both rolls end in silence.

DANCER 16 mm sound colour 2½ mins.1975.

This film is not yet complete, the sound track needs to be made. The image is a very slow motion shot, (20 times) of a figure doing a tap dance exercise. It was taken from a TV monitor and the dancer's image is overlaid by fast moving horizontal lines caused by the phase between camera gate and video scan. The intended sound track is to be of tap dancing at a speed that will reinforce the rhythm of the scan lines. This leaves the image of the dancer to create its own visual rhythm in contrast to the prevailing sound/image combination formed by the interaction of the mechanical image making process.

WALK 3 x 8 mm loops, colour, silent.

This piece exists at the moment on 8 mm film, but if it is feasible from a financial point of view I will re-make the piece in 16 mm in order to get a good quality life size projection. There is also a possibility that I will add sound to reinforce the effect of the projectors running in and out of synch. The resulting addition of confusion may detract from the visual information, adding nothing to the piece, but this remains to be seen.

The piece consists of three loops, shot simultaneously on three cameras arranged to take in a continuous panorama. I walk across the field of view once, from off screen to off screen, and back again. This is the content of the loops. In projection the loops are shown cinerama fashion, synchronised initially so that the walk takes place as a straightforward documentation of the original walk. After only a few circuits the loops begin to run out of synch and continue to disrupt the illusion of reality except for brief moments when two, or perhaps even all three screens, run randomly back into realistic synchronisation ( I have seen two screens do this but not all three. This possibility must exist but the piece has not been shown for a long enough period of time for this to happen).

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This piece needs to be shown for a day at a time and I think a gallery situation is the right place to show it. Once the piece has started it has no real end point. From a spectator's point of view the piece is simply 'there' running through various combinations for as long as they wish to watch it, in much the same way as a static object is viewed. Within this framework, though, there is constant motion.

The 8 mm films I have made are receptacles for ideas that may be extended in other ways or are the results of wanting to try something out. They still stand as statements in film.

ZIG-ZAG/STILL 2 x 8 mm films, colour, silent, 3½ min. 1974.

This is a two screen projection, one film from a static camera, one from an opposed camera in motion. The static shot shows the figure with the other camera cross the frame at close proximity to the camera and then move away along the frame edge by the number of steps taken to cross the frame. The figure then re-crosses the frame, an action that now takes more steps to perform and away from the camera again by number of steps necessary for the last crossing. This process is repeated for the length of the film, the final moves being in the range of sixty paces, the first being one pace. The second film was shot by the moving figure, keeping the camera parallel to and opposed to the static camera. By taking the static camera as a point of reference, the second film duplicates the action of the first by different means.

RIGHT BETWEEN THE EYES (4,800 Times), 8 mm Colour, silent, 4 min. 1974.

Thinking about 'shooting' film and in particular hand held filming and also inconsistencies and faults inherent in any situation I shot a cassette of film, hand held and single frame at a squared up photo of my face. The photograph is in proportion with the film frame and when centred it fills the frame completely. The photo is black and white and was mounted on a red background. When my aim was off centre the image shifts and is reinforced in this by the appearance of a red edge to the frame on the side that I moved towards.

A FEW KIND WORDS. 8 mm. silent colour 4 min. 1975.

Having just become acquainted with putting sound on film, making YES/NO, I was surprised by the absolute separateness of sound and image and the fact that sound and image only appear to be 'realistic' after a relatively complex process. In this film I set out to show a film's basic silence by attempting to make a sound film without using any recording equipment. I simply sat in front of the camera and tried to coax it, or rather, the audience, to hear my voice at first by reasonable argument and finally by shouting, bombarding it with volume.

MOVIE FOR THE MEN OF .... 8 mm. colour, silent, 4 min. 1975.

Contained violence. The division of two monotonies by a violent act. Showing up the physical presence of the camera as subject matter. A static shot of a brick wall is interrupted by my walking into the shot, throwing an object at the camera, knocking it over, leaving the film to run to its end.

BREATHE 8 mm. 4 min. colour, silent, 1975.

Getting away from the shooting situation and thinking about involving an audience in a different way, empathy with what is going on on the screen rather than getting an idea of some kind of formal manipulation. It is a still close up shot of my face. I was lying in a bath of water deep enough to cover my face, staying under water for as long as possible. I surfaced only to take a breath and went under again for as long as possible. The film only asks for physical involvement.

JUMPS IN THE FILM 8 mm. colour, sound, 4 min. 1975

This film again deals with the relationship between sound and vision on film. The film frames my feet and lower legs to a height of about a foot, so that I could jump completely out of the frame. The jumping was recorded as it took place but the camera was stopped and started randomly, thus throwing the sound/image synchronisation out. The film goes through periods of sound/image believability to totally opposed sound/image separation.

JUMPS IN THE FILM 2 8 mm. colour, silent, 2 min. 1975.

This is an extension of the theme of affecting the camera as it records, making this effect the subject of the film. The camera was attached to a support on the end of a plank. Standing on the other end of the plank and in shot, I jumped repeatedly, making the camera vibrate and pan jerkily leftwards across the image.

A MOVE TOWARDS AN INCREASE IN THE VERTICALITY OF THE HORIZON  
8 mm. colour, silent, 3 min. 1976

A full length shot of a figure standing against the horizon of the sea. By rotating the camera at approximately the same rate as the figure's rigid leaning towards the beach, the figure remains reasonably vertical throughout the film while the horizon slowly rotates behind him until both figure and horizon have moved through 90°, to line up as parallel verticals.