

Dave Crotchley.

PLEASE COMPLETE THESE FORMS IN FULL - ONE FOR EACH FUNDED WORK - GIVING ALL THE DETAIL REQUESTED AND SUPPLYING STILLS WHEREVER POSSIBLE.

Funded Work

Circle one: FILM INSTALLATION/PERFORMANCE

Title: Yes/No

Date (of first presentation, if installation/performance): 1975

Guage: 16mm B/W-Col: Col Running time (duration of perf.): 10 min

Sound (circle one): None Opt. Mag. Sepmag (specify format):

Number of screens, projectors, other equipment: 1 screen 1 projector.

Number of participants, etc: -----

Location of funded performance(s): -----

Source for rental: London Film Makers Co-op.

Short description (3-8 typed lines) of film or performance:

Yes /No is meant to be seen as an object that changes only in the way that objects do when seen from a different perspective. The contradictory title mirrors the continuing assertion and refutation made by both the image, a head moving from side to side and up and down in slow motion, and the sound track which is the words yes and no spoken alternately, and sometimes backwards. In this way, an ostensibly dynamic process in fact gets nowhere.

Funded Work

Circle one: FILM INSTALLATION/PERFORMANCE

Title: 20/1/2/64.

Date (of first presentation, if installation/performance): 1975

Guage: 16mm B/W-Col: BW Running time (duration of perf.): 7min

Sound (circle one): None Opt. Mag. Sepmag (specify format):

Number of screens, projectors, other equipment: normal

Number of participants, etc: -----

Location of funded performance(s): -----

Source for rental: Film co-op

Short description (3-8 typed lines) of film or performance:

This film uses anomalies between the time scales involved in shooting material and showing it as its subject. The objects in shot are a metronome and a clock, and the footage was illuminated by a variable strobe light. The shooting speed was varied, and the ~~shooting speed~~ ^{Nature of the} resultant phasing of shutter with light source emphasises the staccato ~~collecting~~ ^{collecting} and regurgitating of bits of information through film.

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Circle one: FILM INSTALLATION/PERFORMANCE

Title: Dancer

Date (of first presentation, if installation/performance): 1976

Gauge: 16mm B/W-Col: col Running time (duration of perf.): 2½min

Sound (circle one): None Opt. Mag. Sepmag (specify format):

Number of screens, projectors, other equipment: normal

Number of participants, etc: --

Location of funded performance(s): --

Source for rental: Film co-op

Short description (3-8 typed lines) of film or performance:

This is a twenty times slowed down view of a tap-dancer, processed first ~~thru~~ through video and then through film which reduces the human action to a shadow behind the mechanically generated interference pattern. The sound is a loop of a section of the dancers tapping that now fits the interference better than the original dancer.

Funded Work

Circle one: FILM INSTALLATION/PERFORMANCE

Title: Jumps in the Film.

Date (of first presentation, if installation/performance): 1976

Gauge: 16mm B/W-Col: col Running time (duration of perf.): 5min

Sound (circle one): None Opt. Mag. Sepmag (specify format):

Number of screens, projectors, other equipment: normal.

Number of participants, etc: --

Location of funded performance(s): --

Source for rental: Film co-op

Short description (3-8 typed lines) of film or performance:

On one hand the title refers to the obvious image of a pair of feet jumping in and out of frame, and on the other to the fact that the film skips in time quite randomly. The sound, recorded later whilst watching the film is of someone trying to jump in time with the original, thus disrupting the normal sound/image believability.