

IMAGE Screening/Seminar: IAN BREAKWELL'S CONTINUOUS DIARY

On April 28 IMAGE will present a special screening/seminar with Ian Breakwell and Anna Ridley. The evening's program will begin at 8 pm and cost \$5/\$4 for IMAGE members.

"Ian Breakwell's Continuous Diary started in 1965 and records the side events of daily life; seemingly unrelated events are locked together in Breakwell's mind in ways that can elude those of us who are less finely tuned to appreciate the humorous, bizarre and often bleak moments happening around us. Television offers immediacy and we have chosen a particular transmission period so that known, topical, events can be interwoven to bring a common experience alongside the personal view of Breakwell. Television techniques will be exploited to make the pieces unique to the medium and to amuse, entertain and provoke."

Ian Breakwell: Many of the incidents in the Diary are described without explanation; there are probably logical explanations for a lot of them, but not at the moment they are witnessed. But some of the incidents drag on, so that the background to them gradually emerges; this removes the "instant mystery" but reveals a hidden story underneath.

Anna Ridley: ...Channel 4 Television actively encouraged innovative programme ideas. I negotiated that artists across the board, painters, sculptors, composers, performance and video artists should be invited to make original works for television using the medium of video and having at their disposal all the electronic facilities available to programme-makers...

25 March 1975 London: Farringdon Road, EC1.

A man with one leg considerably shorter than the other, lurching along whistling "I Could Have Danced All Night".

7th Annual Atlanta Third World Film Festival: BRAZIL!

The 7th Atlanta Third World Film Festival & Forum will open on Sunday, March 29 with a visit from Brazilian filmmaker Eduardo Coutinho who will present his critically acclaimed film, *Twenty Years Later*. This powerful work bridges the period between the early sixties when a military government came to power and the early eighties, with its return to a non-military, elected government. From the real-life drama of a suppressed film he creates a parable about the lives of individuals affected by historical trends.

This program will begin at 3 pm at the Atlanta-Fulton Public Library at 1 Margaret Mitchell Square. There is no admission charge. Following the screening, the office of the Mayor of Atlanta, the Honorable Andrew Young, will sponsor a public reception.

BRAZIL WEEK will continue with a number of southeastern premieres of award-winning films and videos, including a short spoof on *Gone With the Wind, Quilombo* by Carlos Diegues, *Memories of Prison* by Nelson Pereira dos Santos, a documentary on musician Hermeto Pascoal, and the first showing in the south of Suzana Amaral's *Hour of the Stars*. Friday night will feature a wide range of videos from some of the most popular video collectives in the country, and Saturday night will highlight one of the classics of cinema novo, *Os Fuzis* (The Guns), co-sponsored by the High and IMAGE. The all-day Saturday Film Forum will treat the subject of "Aesthetics and Politics in Brazilian Cinema" via screenings of significant films and discussions led by filmmaker Coutinho, professor Robert Stam of the Cinema Studies Dept. of NYU, and Isa Castro, filmmaker and director of an independent distribution company in Sao Paulo.

Later weeks will feature films and filmmakers from India, the Blacks of Britain, and the continent of Africa. For information or a complete program, call 653-7143.

12 April 1979 Cardiff: The Butchers Arms. 10 pm. An Irishwoman is vehemently defending her country and denouncing British exploitation of the country's resources and labor. "We were the greatest shipbuilding country in Europe. Harland and Wolff, the finest shipyard there ever was. For Jesus Christ's sake, we built the Titanic!

Ian Breakwell's Continuous Diary is an ongoing series of videotapes drawn from the artist's ongoing personal diary. The tapes range in length and style from a minute-long shot of Ian reading a single entry about the strange behavior of a man outside a shop window to the complex and abstracted 15 minute entry *Growth*, with its melancholy remembrance of the artist's father's life as a worker in a lace factory. Some entries, such as two nuns squeezing into a cab full of slabs of raw meat, feature reenactments of past events to point out the absurdities of everyday life. Others weave documentary and staged footage to create sharp criticism of British culture. The diaries began as a painting a day, evolved into book form, and finally into video with the assistance of Anna Ridley.

Anna Ridley: ...Currently, I am continuing to create opportunities for artists on those principles.

Anna Ridley began working with the BBC in the late sixties to "provide a unique context for those artist, (enabling) them to take their work out of the confines of a gallery and into contact with the public they wished to reach." Her first venture into artist's television happened on the BBC in 1976 with *This Is A Television Receiver*, a program by David Hall. Following a gap of eight years, in which she worked on such productions as *Chariots of Fire* and various CH 4 comedy series, Ms. Ridley was able to produce the artist's television series *Dadarama* and *Ian Breakwell's Continuous Diary* for CH 4.

IMAGE

news about independent film and video

APRIL 1987

IAN BREAKWELL'S

A man cursing his reflection in a shop window.

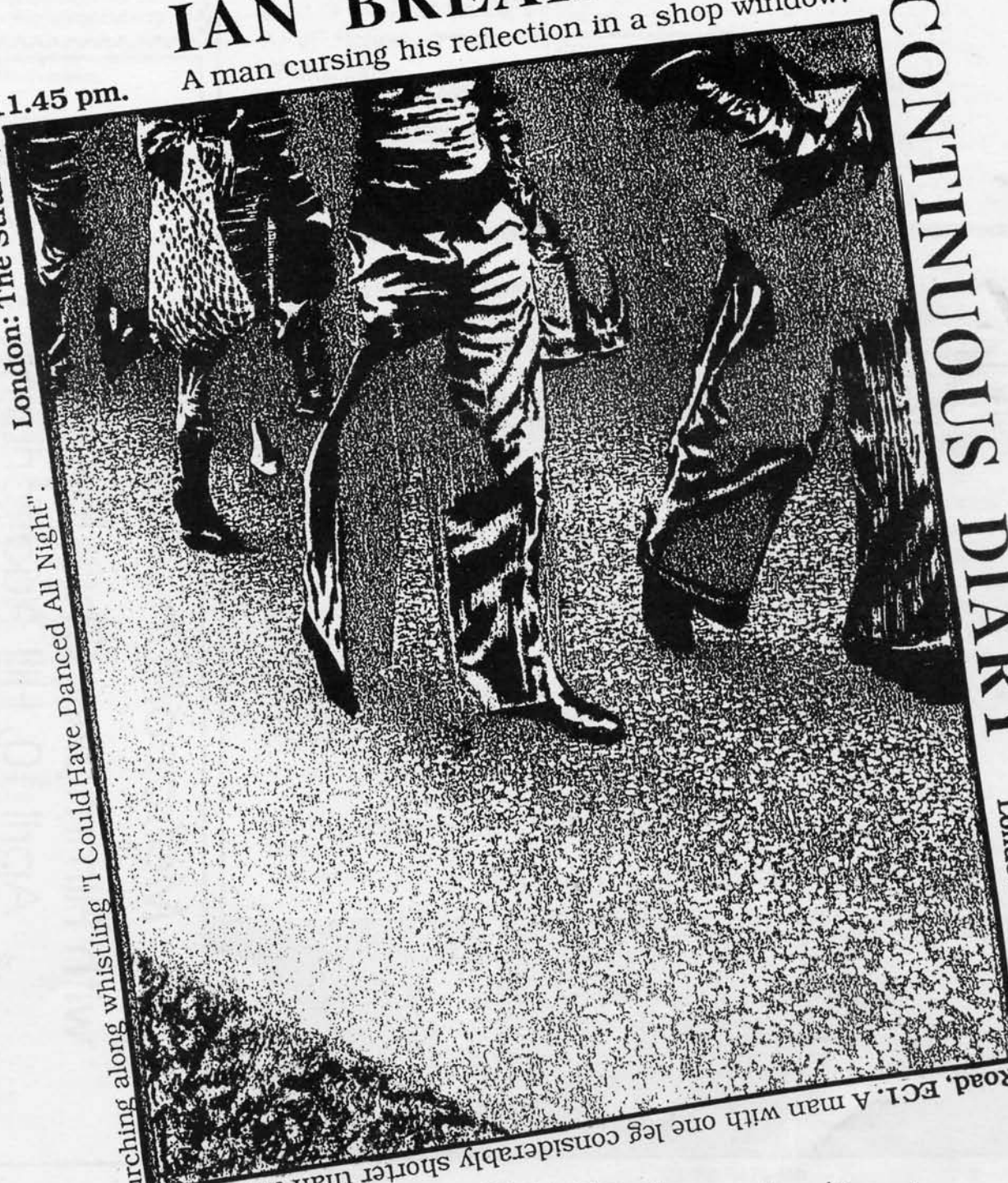
11.45 pm.

London: The Strand,

London: "I Could Have Danced All Night".

lurching along whistling "I Could Have Danced All Night".

A man with one leg considerably shorter than the other.



CONTINUOUS DIARY

London: Farringdon

IMAGE Screening/Seminar

IMAGE Membership

IMAGE is a non profit media arts center founded in 1977 to assist, encourage and promote independent, non-commercial film and videomakers and to cultivate and strengthen the audience for their work. IMAGE operates a film and video center which includes among its programs: equipment rentals, screenings, workshops, a monthly newspaper, the Annual Atlanta Film & Video Festival, advocacy for media arts locally and nationally, and an information center:

IMAGE yearly, tax-deductible memberships are available in the following categories:

1. Student/Senior Citizen—\$20
2. General — \$35
3. Equipment User — \$35 membership (\$25 user fee*)
4. Non-profit Organization — \$100
5. Corporate — \$250
6. Friend of IMAGE — \$100
7. Joint IMAGE/AIVF Membership (includes INDEPENDENT Subscription)—\$60

All individual memberships include:

- Subscription to the IMAGE newspaper and other special mailings
- Reduced fees for IMAGE workshops, seminars, and screenings
- On-line discounts for production services
- Information and support from from the independent film and video community

*The user fee can be paid any time during the 12-month membership period and is good only for that period

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I am interested in volunteering my help in the following area(s):

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