

Kettle's Yard

Northampton Street, Cambridge CB3 0AQ

Telephone: (0223) 352124

Opening times: Monday-Saturday 12.30-5.30
Sunday 2.00-5.30

Admission free

IAN BREAKWELL: THE ARTIST'S DREAM THE WALKING MAN DIARY 120 DAYS (Work in Progress)

2 May
24 May

Ian Breakwell is currently artist-in-residence at Kettle's Yard/King's College. He has had exhibitions and film presentations in many countries including several one-man shows in London, Paris and Buenos Aires. For the four years before coming to Cambridge Breakwell worked as an artist-consultant to the Department of Health.

Central to Breakwell's work since 1965 have been the Diaries. There is no fixed pattern to the way these have been used in the work. A single event or observation may be drawn out to make a work, or just as often, a long extract may be developed in a continuous sequence of images and statements. Further, Breakwell does not favour any one medium, rather most works are a blend of several (eg. drawing, text and photos) and these are chosen to suit that particular work. In fact Breakwell's activities reflect his response to a particular situation, event or environment. This exhibition charts some of the changes in mood and theme which have occurred in the artist's progress from the City via Broadmoor to Cambridge.

The main body of the work is drawn from the series Breakwell completed in the first months after his arrival in Cambridge called **The Artist's Dream**. It combines drawing, collage and photo-text sequences to form a study of certain aspects of male character personified by the artist, a serious person who lives his daily life in a world of logic, rationalism and aesthetic niceties. He mistrusts love, desire, magic, emotional disturbances, convulsive laughter or tears. He carefully refuses to be overwhelmed. He has it all sewn up. But at night in his dreams, the sleep of reason begets monsters'.

To coincide with the first showing of the series earlier this year, Ian Breakwell published **Monologues and Dialogues**, a collection of texts concerned with the social constraints imposed on people wishing to express deeply felt emotions in conversations and correspondence. He also produced two video-tapes and these will be shown each Saturday afternoon at 3.00pm during the exhibition. **In the Home** 'is a domestic melodrama of absurd intensity in which newlyweds in their ideal home undergo a severe emotional trauma on their wedding night.' **The News** features a newsreader who recounts the minutiae of small-town life with due solemnity, but reveals a disturbing element of anarchic behaviour amongst the town's old age pensioners.'

The importance of an urban environment, particularly to Breakwell's earlier works, is represented by a selection from **The Walking Man's Diary, 1976-1978**. This is a series of photographs that he took from his flat in London, which record the movements of one man who repeatedly passed by his window. There will also be a chance to see **The Continuous Diary**, a film made by Alan Yentol for BBC television in the same period, which documents the day-to-day recording of Breakwell's journal. This will be shown at 8.00 pm. on 6 May with Breakwell's most controversial piece of work, **The Institution** (with Kevin Coyne, 1978). This film was made after Ian Breakwell had spent a year working on a study of Broadmoor Special Hospital and had been involved in an investigation of conditions in Rampton Hospital. It questions accepted notions of documentary films by exploring the sensation and atmosphere of being in an institution.

Breakwell's most recent works are a group of large portrait drawings. In Cambridge he has for the first time worked away from his flat in a studio where there is no human contact, only trees and sky to look out on. So he has made these figures to be his companions. The process of their creation is an extension of his written Diaries; he has allowed himself a set period to work on them and, as if they were pages from a journal, the series is called **120 Days**.

On 13 May at 8.15 pm. Ian Breakwell will read from his Diaries and his new book **Monologues and Dialogues** with slides.

Opening 2 May 12 - 2 pm.
Drinks



FROM THE ARTIST'S DREAM

30 May
28 June
POETS' CHOICE

The selection of works of art for exhibition is generally the responsibility of art historians and curators, and is often the product of scholarly research and reflection rather than love and predilection. To coincide with the Cambridge Poetry Festival 1981, Kettle's Yard has invited five poets to choose works of art which have been of personal interest and importance to them. They are Richard Burns, David Gascoyne, John James, Kathleen Raine and Elizabeth Smart. The differences in generation between them is reflected in their artistic tastes. Thus Kathleen Raine has selected works by Cecil Collins, David Jones and the late Winifred Nicholson, and John James includes Gilbert and George, Richard Long and Bruce McLean. The choice of each poet arises from personal friendship or artistic affinity and therefore will shed further light on his personality and writings. In each case the poet will provide notes commenting on the selection. Most of the works will come from private collections. The catholic selection of

works and the resulting juxtapositions of period and interests will be unified by the underlying poetic sensibility.

It is hoped that readings by these poets will take place during the period of the exhibition. Further details will be available from the gallery nearer the time.

Opening 29 May 6 - 8 pm.
Drinks

Calendar

You are cordially invited to attend all the openings and events

- April 21 **Robert Short**, films and discussion 8 pm
22 **Jeff Keen**, films from the **Expanding Theatre of Dr. Gaz** 8 pm
23 **Ian Breakwell, Sheet, Repertory** and **The Journey** 8 pm
24 **John Smith**, films and discussion 8 pm
25 **Joanna Davis** will present **Often during the day**, and **Light Reading** by **Liz Rhodes** 8 pm
May 2 **Ian Breakwell** exhibition opening 12 - 2 pm
6 **Ian Breakwell** films, **The Continuous Diary** and **The Institution** 8 pm
13 **Ian Breakwell**, reading with slides from **Diaries** and **Monologues and Dialogues** 8.15 pm
24 **Ian Breakwell** exhibition closes
29 **Poets' Choice** exhibition opening 6 - 8 pm
30 **Poets' Choice** opens to the public
June 28 **Poets' Choice** closes

Concerts (Subscribers only)

- April 30 **Florestan Piano Trio**: Takashi Shimizu, violin, Tanya Prochazka, cello, John Blakely, piano
May 7 **Thomas Hemsley**, baritone, **Roger Vignoles**, piano
14 **Yfrah Neaman**, violin, **Allan Schiller**, piano
21 **Gerald Gifford**, harpsichord
28 **Antony Saunders** and **Roger Vignoles**, piano duet
June 4 **Imogen Cooper**, piano

Music

Recitals of chamber music by professional musicians are held weekly during the university term. Details of the programme are given in the Bulletin calendar. Admission to the concerts is restricted to members of Kettle's Yard Music. Details may be obtained from the Music Secretary.

Permanent Collection

Kettle's Yard houses the collection of Jim and Helen Ede and is open to the public between 2 and 4 pm daily. It contains one of the largest collections of drawings and sculpture by Henri Gaudier-Brzeska and a fine selection of works of art of the twenties and thirties, in particular those of Ben Nicholson, David Jones, Alfred Wallis, Christopher Wood and Barbara Hepworth. The domestic setting, where arrangements of found objects, ceramics, glass and furniture narrow the gap between art and everyday life, reflects the sensitive and consistent vision of its makers.

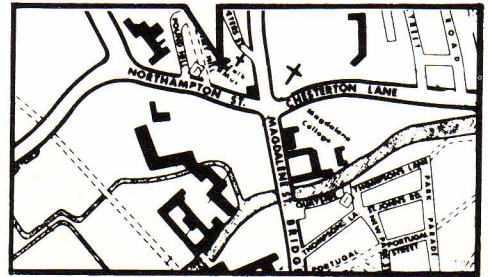
Groups of 10 or more are requested to make an appointment to visit the collection in the morning.

Gallery Membership

Gallery members receive this Bulletin five times a year, and are invited to all exhibition openings and any lecture, film or meeting organised by Kettle's Yard. The subscription is £3 per year although donations in addition to the subscription will be gratefully received.

Gallery membership is included in membership of Kettle's Yard Music except in the case of students. Details of membership of the gallery and of the Kettle's Yard Association (students only) may be obtained from the gallery.

Kettle's Yard



April 21

April 25 ALTERNATIVE FILM

Kettle's Yard is mounting its first ever series of films. The programme provides a rare opportunity to see in Cambridge independent, non-commercial films and to meet the film-makers. The five film-makers have been selected to represent the diversity of independent cinema in this country. They are Robert Short, Jeff Keen, Ian Breakwell, John Smith and Joanna Davis. In addition Joanna Davis will show a film by Liz Rhodes.

Robert Short will show **The voluptuous martyrdoms of the magnificent masturbators** (1971) **The Bailiffs** (1976) **The pleasures of the capital** (1976) **Doll Games** (1977) and **Barbarêuse** (1969-71). Paul Hammond wrote of Robert Short in **Time Out** "In the early sixties, Robert Short began making collage films with an apocalyptic, passionate bent, using as source material snippets of shoddy 8mm horror film, home movies, porn and TV footage. Cemented together with brio and irreverence, with an eye for lyrical excess, his images are usually caught up in a dialogue with an admired poetic text (Bataille, Chirico, Bellmer). A cinema of virtuality...Short's films invite us to bathe, as he says himself, in 'a stream of night thoughts about movies that might have been'".

Jeff Keen will present films from the **Expanding theatre of Dr Gaz** 'a world held tenuously within the continuous/discontinuous bounding line of the Automatic Artist'. Jeff Keen is considered by many to be one of the most inventive film-makers in Britain. He is particularly renowned for his ingenious and exciting technical innovations which combine animation, collage and multiple projections with a zany, anarchic humour.

Ian Breakwell is artist-in-residence at Kettle's Yard and King's College. As a prelude to his exhibition (for details see over) he will show

three films, **Sheet, Repertory** and **The Journey**. Much of Breakwell's work is concerned with exploring through film, collage, drawing or writing the borderline between personal experience, memory, association and the world of dreams, fantasy and the unexpected.

John Smith analyses the nature of cinema itself, taking a critical look at the structure of film-making. The focus of his attention is 'the nature of film image representation' and 'the ways in which meaning is suggested through film-language'. 'The films...often involve the setting up of codes, very close (materially) to the common illusionistic codes of the commercial cinema, but opposite in their effect, questioning rather than reinforcing the illusions they embrace'.

At the end of the week Joanna Davis will show her own film, **Often during the day**. Jane Clark wrote of this film in **Time Out** that it 'focuses attention on the minutiae of housework. The film catalogues specific areas of anxiety in one woman's relation to a kitchen, but draws the viewer into the woman's obsessions so that by the final enacted breakfast scene we share her way of seeing, her crushing responsibility for every crumb of dirt: a strategy of recognition which works as a subtle polemic'. Joanna Davis will also show a film by Liz Rhodes entitled **Light Reading** of which Helen MacKintosh wrote in **Time Out** that it takes 'a black and white and witty look at the nature of the film. Deconstructing its mechanics (text, visuals, sound) and foregrounding them in a highly material fashion, at the same time it enquires about the way women are designated subjects and/or objects: framed'.

Admission will be free to all films which will begin at 8 pm punctually. See Calendar for dates.