

ARE/ARTISTS COLLECTIVE

IAN BOURN

A VIDEO PRESENTATION



7.30pm
Wednesday 14 March 1984

22 Lombard Street
Belfast BT1 1RD

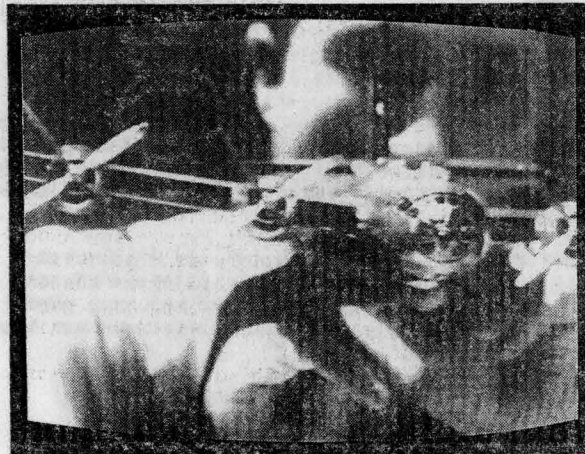
WITH FINANCIAL ASSISTANCE FROM THE ARTS COUNCIL OF N. IRELAND

B.29 (THREE NIGHTS IN)

"Have you ever noticed?"
"What?"
"Him."
"Who?"
"He's a funny bloke."
"Who, Phil?"
"Yeah."
"Quiet."
"Quiet is the word, quiet . . . more like non-fucking-existent. That sort annoy me. Coming on all meek and mild when I call it just plain bloody ignorance. He mopes about. What I say is 'if you don't put nothing into anything you don't get nothing out'. He's just a misery."
"He's shy."
"Shy? Sly, is what I reckon. He's been working here for two years. Bloody peculiar."
"Do you reckon he's a bit . . . ?"
"I wouldn't be surprised."

B.29 is about Philip, an isolated and lonely character, who wages war on a world he feels left out of. Pessimistic and self-doubting, Philip hap-hazardly attempts to rebuild a shattered ego. In the meantime he sits at home constructing his model kit of a B.29 Superfortress.

B.29 (THREE NIGHTS IN), 1979 (B&W 20 mins.)
Camera by Rolf Lieberknecht.
Written and performed by Ian Bourn.



WEDDING SPEECH

My best friend was going to get married and he asked me to act as his Best Man.
Well I was never much good at giving speeches, so I sort of slipped the country, so to speak. And after it was all over, when everyone thought that was it, out comes Mr Andrews: "Well if you thought that was all there was, you'll be in for a surprise. Because, that's right, you haven't seen him for over seven minutes, your old friend, college companion, artist, motorcyclist and army surplus, we've flown him all the way from a lay-by in Potters Bar . . ."
Annie passed out. Alan fell on his face. And Vincent was born on a Christmas Day.

WEDDING SPEECH, 1978 (B&W 10 mins.)
Made by Ian Bourn.

LENNY'S DOCUMENTARY

"What's the matter? What's wrong with that, eh? Most people would like to do their own documentary (well, perhaps you wouldn't, but you're thick anyway). I mean, we can all dream, can't we? "I bet you'd like to be interviewed in one of them chat shows, or in the street. Tell Monty what's his-name where to stick his microphone.

"Well?

"Yeah I know that, but if I did get the chance, I'd be ready wouldn't I? I'd have all the answers. Anyway, what do you do? Go home, sit and watch telly, and then go to bed? Yeah. See, that's nothing. Normal? What do you mean, it's normal? It's boring, that's what it is. Dull. How do you do it? I mean, don't you get fed up with it?

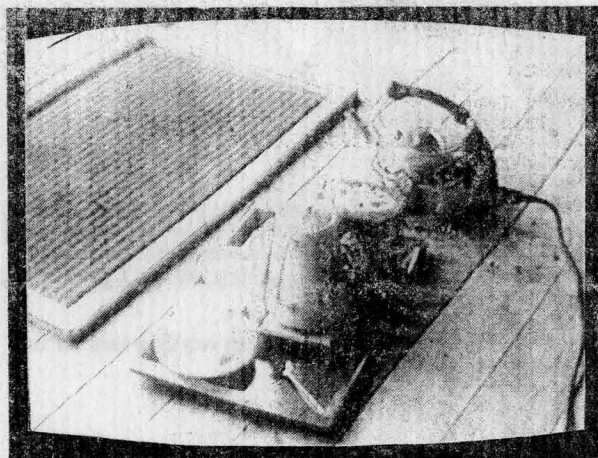
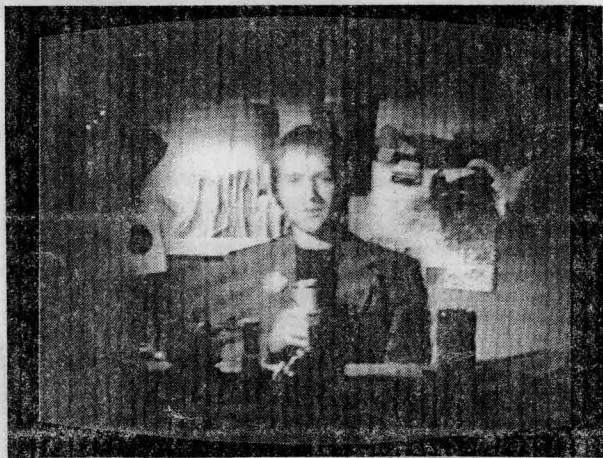
"Yeah? Well that's all right for you. Me . . . well put it this way—it's like a hobby. Yeah. Lots of people've got hobbies. So that's my one. Right? Right. So let's change the subject . . ." Later at home Lenny stews in his own juices.

LENNY'S DOCUMENTARY takes the form of a monologue. It involves one character who thinks aloud the script for a planned or imagined documentary about his life and environment. Lenny is portrayed as someone obsessed by a bleak vision of his past and present circumstances. The narrative is presented as fragments of time in what seems an eternal evening of dark introspection.

LENNY' DOCUMENTARY, 1978 (B&W 45 mins.)

Co-edited with David Critchley.

Written and performed by Ian Bourn.



THE END OF THE WORLD

A tea set piece in peaceful Wanstead—the garden of England. News of the world, this lazy Sunday, is it's Happy Ever After for Mr. and Mrs. . . . Tea for two. Set and match. Adam and Eve, through a glass darkless, in the wars of the roses. This side of the drainpipe all in love is fair. The buzzing of the bees in the . . .

In keeping with the Joneses the grass is always greener when it comes to DIY. So why was I born to idleness?

Yes. There are three steps to heaven and every battle of the sexes has its Siegfried Lines. And a lot of hot air. Storms in teacups. Chinese wristburns. Zen flesh. Home sweet home. 'You're the cream in my coffee', thinks Jack (the tray), quite contrary in house and garden. Is this the last of the summer wine? Bugger the neighbours. With or without. One lump or two. No. Nothing but blue skies from here to eternity. In our compendium of games.

THE END OF THE WORLD is a small piece. It is about an incident involving a video game, a cup of tea and a Sunday afternoon. He is in the still undecorated back room, playing with himself. She is in the garden, soaking up the sun. A cup of tea is called for.

THE END OF THE WORLD, 1982 (colour 8 mins)

Performed by Ian Bourn and Helen Chadwick

Camera by John Tappenden and sound by Alan Coventry.

Written by Ian Bourn.

IAN BOURN

Born in London 1955

STUDIED

1972-75, Ealing School of Art

1976-79, Royal College of Art

Awarded Video Fellowship 1982-83, Arts Council of Great Britain and Sheffield City Polytechnic

VIDEO

Lenny's Documentary, 1978 (B&W 45 mins)

Wedding Speech, 1978 (B&W 10 mins)

Mayday, 1979 (COL. 30 mins)

From the Junkyard, 1979 (B&W 25 mins)

B.29 (Three Nights In), 1979 (B&W 20 mins)

The End of the World, 1982 (COL. 10 mins)

FILM

Making Yourself at Home, 1981 (8 mm sound 30 mins)

SHOWINGS

1979

'Two Documentaries', Acme Gallery, London

'Hayward Annual', Hayward Gallery, London

'Contract Suspended', Royal Institute of British Architects, London 1980

'Three Tapes', Film Co-op, London

The Basement, Newcastle

Open Studios, Brighton

'A Suitcase for Rottweil', West Germany

'33', Luton

1981

Institute of Contemporary Arts, London

Air Gallery, London

Tate Gallery, London

Bracknell Video Festival

1982

Arnolfini, Bristol

Brighton Film & Video Workshops

Art Colleges: Brighton, Coventry, Exeter, Maidstone, N.E.L.P.

Sheffield, Slade, Wolverhampton

1983

Media Show, Sheffield Poly

B2 Gallery, London

Kitchen, New York, USA

Walter Phillips, Banff Canada

Mus. of Modern Art, New York, USA

Stedelijk Mus., Amsterdam, Holland

A Space, Toronto, Canada

Long Beach Mus. of Modern Art, Cal., USA

I.C.A., London