

"The End Of The World" 1982 7 minutes
Colour Video

CAST:

Ian Bourn
Helen Chadwick

CAMERA:

John Tappenden

SAXOPHONE:

Alan Coventry

DEvised AND DIRECTED BY:

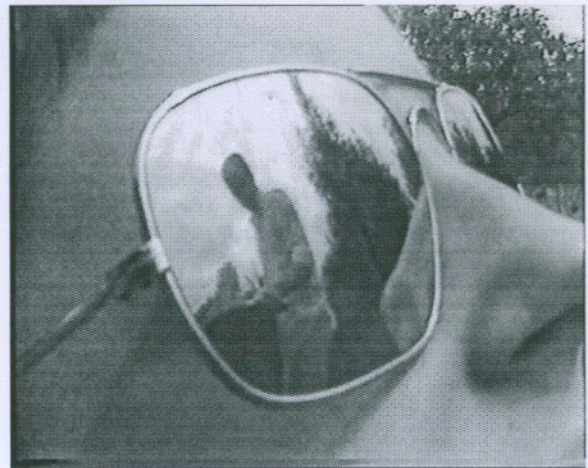
Ian Bourn

PRODUCED BY:

Ian Bourn

FINANCED BY:

The Arts Council of Great Britain
and Sheffield Polytechnic



The heaven and hell of suburban domesticity is put in the spotlight in this tape involving a video game, a cup of tea and a Sunday afternoon. "He is in the still undecorated back room. She is in the garden, soaking up the sun. A cup of tea is called for...."

"In "The End Of The World", a suburban couple sit in the garden, watch TV, make tea, exchange inane remarks and simply act out their daily rituals, whilst an aeroplane passes overhead. "The End Of The world" is almost a parody of the 'serious' TV plays with their existential angst which once inundated British television. Bourn's ironic title fits this caustic comedy of manners.

Through camera framing, dialogue and a supremely good ear for the language of lower middle-class life, Bourn gives us a bilious, funny and understated view of ourselves pitched perfectly to capture both the comic and the desperate."

- Michael O'Pray 'The Elusive Sign'

"The End Of The World (1982) epitomised Bourn's interest in the minutiae of everyday life and humdrum human relationships.

...His talent lies in low-key drama that reflects its times."

-A Directory of British Film & Video Artists

"Sick As A Dog" 1989 30 minutes
Colour Video

CAST:

Ian Bourn
Lucy Bagley
John Briscoe

LIGHTING CAMERAMAN:

John Tappenden

LOCATION CAMERA:

John Smith

SOUND:

George Saxon

WRITER/DIRECTOR:

Ian Bourn

PRODUCED BY:

Ian Bourn

FINANCED BY:

The Arts Council of Great Britain
and Channel Four Television



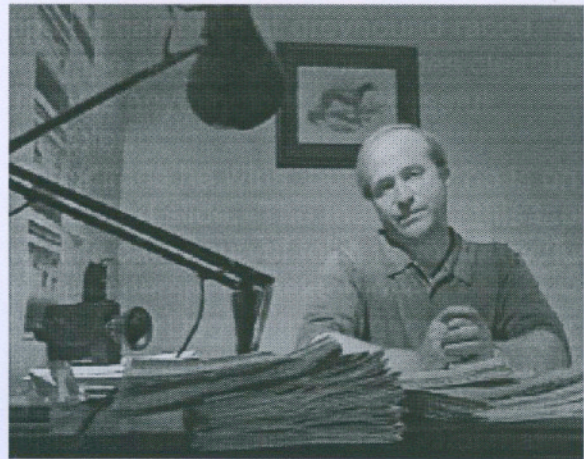
"Marked... (Ian Bourn)...as one of the few British tape makers to fully explore the narrative potential of the medium. In "Sick As A Dog" the viewer takes a journey into the low-life escapades and last ditch ambitions of a frayed dog track tipster, Terry Childs, portrayed by Bourn himself. The sly humour and understated mood of the piece, with its video-within-a-video conceit, underline the bleak and sometimes uncomfortable humour of his genre."

-A Directory of British Film & Video Artists

In his video and Super8 diaries, Terry Childs addresses the viewer and offers tips on gambling at greyhound races. As the tape progresses it becomes clear that Terry is anything but a successful gambler.

Sometimes he wins, but mostly he is on a downward slide. The making of this tape, with its catalogue of folly, is, for Terry, just a final attempt to make money.

"Sick As A Dog" is the tragi-comic study of a man trying to cheat his way through life. At odds with the society in which he finds himself, Terry is also a product of that society's values.



"A glimpse into dog racing and a life style a world away from the abstractions of much video art. Gritty, funny and engrossing."

-Independent Media

"Breathing Days" 1992 14 minutes
Colour Video

CAST:

Joshua Le Touzel

Joan Walker

John Ellis

Vicky Rayner

Louise Hawkins

John Say

Lucy Bagley

LIGHTING CAMERAMAN:

John Tappenden

DEvised AND DIRECTED BY:

Ian Bourn

PRODUCED BY:

Ian Bourn

FINANCED BY:

Greater London Arts



A video narrative about bureaucracy and alienation. Martin Worth, the main character, is threatened with eviction and homelessness. He appears as a reflection on the glass divisions between himself and authority. Glass acts as a barrier in each of the scenes, serving to emphasise both the exclusion of Martin from people and society, and also the exclusion of the viewer from the inner lives of those behind the video screen.

"The deceptively simple "Breathing Days" (1992) focuses on the threat of eviction and homelessness as seen through the eyes of a main character whose alienation from authority and power is portrayed in a quiet yet intense and spare study."

-A Directory of British Film & Video Artists

Ian Bourn and HOUSEWATCH

As well as his experimental narrative video pieces, Ian Bourn makes work outside the context of cinema or gallery and is a founder member of HOUSEWATCH projects; a group of media artists who collaborate, individually or collectively, to produce installation events that use architecture and urban environments. Formed in 1985, their initial touring event "**Cinematic Architecture for Pedestrians**" combined film, sound and performance media to transform ordinary suburban terraced houses into visual artworks and used Bourn's own London home as the first venue.

Many HOUSEWATCH events have used a specific site or building, which then becomes a vehicle and catalyst for individual multi-screen artworks made by each member of the group.



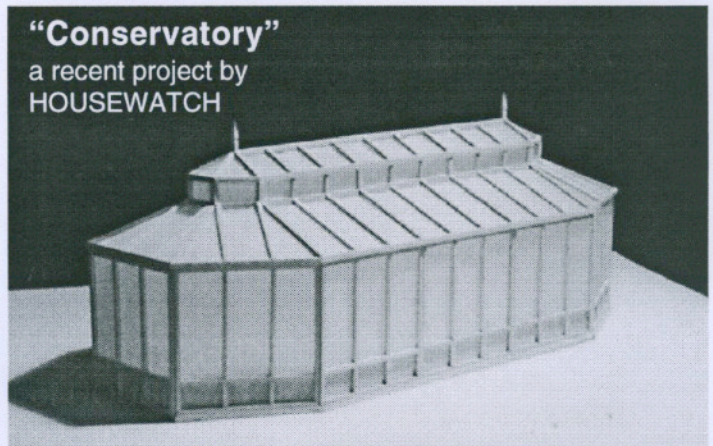
The 1986 HOUSEWATCH group: Lulu Quinn, Alison Winckle, George Saxon, Chris White, Ian Bourn and Tony Sinden

More recently, with projects like "**Paperhouse**" 1992 in Japan and "**Conservatory**" 1997 in London, HOUSEWATCH have produced concepts which are realised as actual 'architectural structures' and are designed to be moved and relocated at different sites.

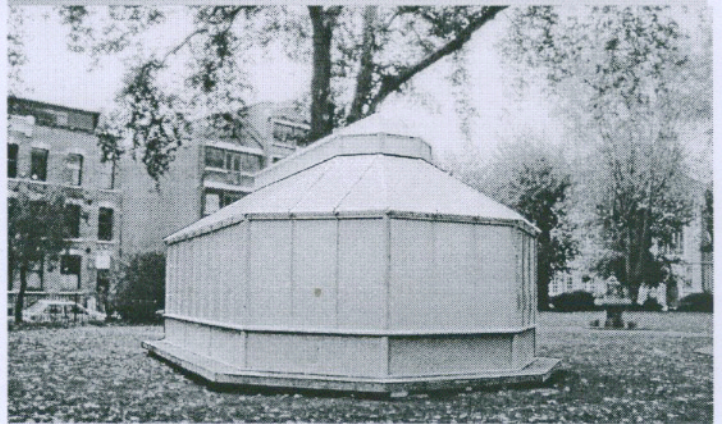
By means of a video projection system, situated inside the 'house', a series of video artworks appears, each using all the screen windows, allowing audiences to walk around and view the moving images from all sides.

"What is significant about Housewatch is not the reality of the contents of their films but the new methods of projection they use, and the fact that they are searching for a more direct, newer way of contact with society"

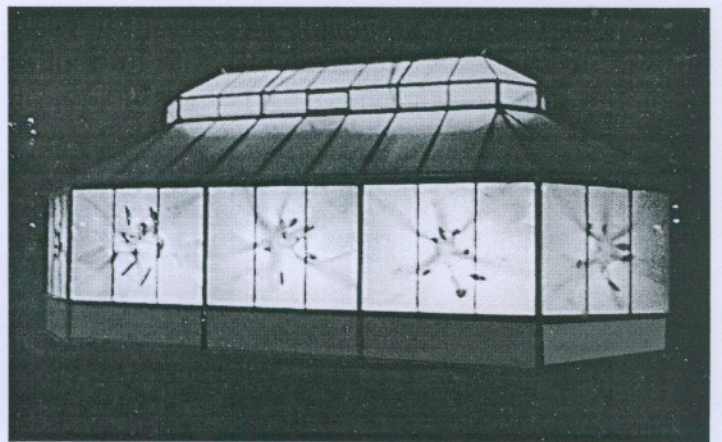
Nakamura Keiji



"Conservatory"
a recent project by
HOUSEWATCH



Housewatch's CONSERVATORY: original model by Ian Bourn (above) and as designed and constructed by HOUSEWATCH in Hoxton Square, London 1997



12 screen video version of "The Kiss" by Ian Bourn and John Smith, as originally presented in the Housewatch CONSERVATORY project in Hoxton Square, London. The structure had five other works designed for it by each member of the current HOUSEWATCH group: Lulu Quinn, George Saxon, Tony Sinden, Stan Steele and Alison Winckle

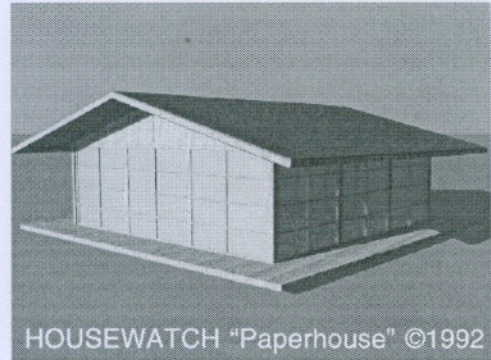
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"Moving House" 1992 6 minutes
12 screen Colour Video
(from documentation of Housewatch installation
in Japan)

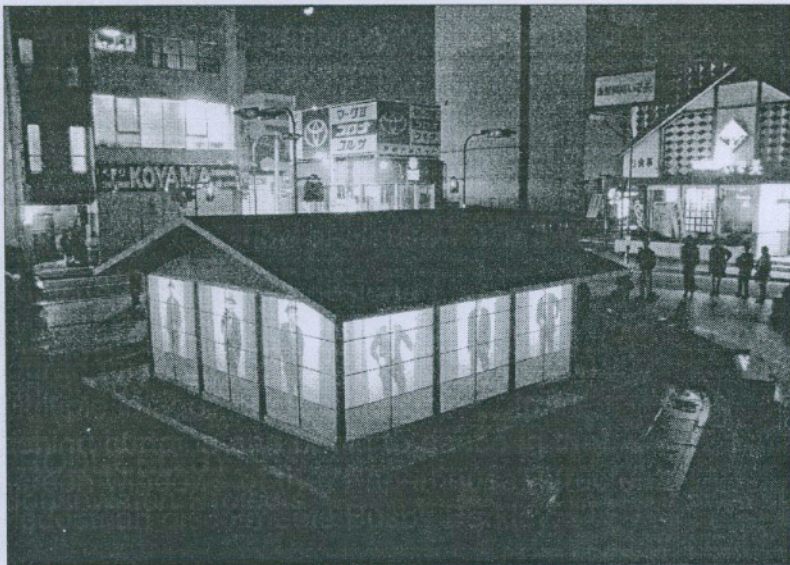
DEvised, DIRECTED AND PERFORMED BY:
Ian Bourn

PRODUCED BY:
Housewatch Projects

FINANCED BY:
International Contemporary Music Forum of
Kyoto and British Council



"Moving House" was designed for
HOUSEWATCH's "Paperhouse Project" which
toured three different locations in Japan 1992.
Multiple images of the artist appear from
behind curtains and begin to dance in the
screen windows of the "Paperhouse" structure.
Pedestrian disco meets Busby Berkley.



"Moving House" shown in HOUSEWATCH's "Paperhouse"
project, sited at Art Tower Mito, Japan 1992