

LANDSCAPE IN FILM & VIDEO

at

B2

Metropolitan Wharf

Wapping Wall

London E2

01 488 9815



WILLIAM RABAN

Born 1948. Studied painting at St. Martin's School of Art, 1972-4 studied Fine Art and established film workshop at Reading University. 1973-6 director of London Film-makers' Co-op workshop. 1977 co-editor of *Film-Makers' Europe*. Teaches film at St. Martin's School of Art and Goldsmiths College.

Wave Formations 1976

Thames Barrier 1978

Two pieces stressing the conceptual and visual strength of Raban's landscape work. The abstract *Wave Formations* articulates a seascape by using primary colour fields and soundtrack so that 'wave' denotes a structure fundamental to nature, film and sound. *Thames Barrier*, in contrast, represents a familiar feature of the river in a synchronised three projector piece.

CHRIS WELSBY

Born 1948. Studied at Central School of Art, Chelsea School of Art and Slade School of Art. Now teaching film at Slade School of Art and drawing at Central School of Art.

Shore Line I 1977

Shore Line II 1979

Welsby's work has always stressed both the structuring aspects of nature and the illusionary capacities of film itself. These two films, each using six projectors, represent the grandeur and severity of nature whilst at the same time placing the viewer as an integral interrogative participant in the gallery space.

Other film and video work is being shown during May at the London Film-makers' Co-op and LVA at AIR gallery. A special Landscape issue of Undercut, price £2.50, accompanying this event, is available.

Financially assisted by the Arts Council of Great Britain.

TAMARA KRIKORIAN

Born 1944. Studied music. Worked in theatre and then visual arts. Founder member of London Video Arts. Member of Artists' Film and Video Panel ACGB 1980-3. Regular contributor to journals including *Art Monthly* and *Aspects*. Recently completed "Profile of Margaret Tait - Film-maker" for Channel 4.

The Heart of the Illusion 1981

"the three monitors of the piece...are turned towards the walls. the images viewed via mirrors, maintaining the preoccupation with reflected views which is consistent in Krikorian's work. The piece, as an entirety, therefore required an effort of attention and intention on the part of the viewer, who had to explore the space of the gallery to assemble and interiorise the work, as one might investigate a landscape to construct a map" Mick Hartney in *Undercut* 7/8.