

dfu / fine

Bursary Application from Tony Sinden - October 1982.

'Between Time - Dialog Beyond The Frame.'

In my current work I am continuing to develop perceptual concerns that challenge the formal element/condition of 'exhibition'. Creating installation events of a 'site specific' nature, in which the considerations extend a relationship/question to their surroundings and reason for being at a particular moment in time.

The basis of this concern/premise is probably rooted in my earlier filmmaking philosophy, at which time I endeavored (often intuitively) to experiment with a variety of both personal and 'radical' ideas/events - that not only explored the potential of film being an extension of 'fine art', but that would hopefully contribute to a change of emphasis/perception within and beyond the traditional context - 'beyond the seemingly infinite self-modifying issues of an art establishment/institutional framework'.

However, little has changed and its easy to recognise that the same framework/context exists. Therefore, the idea of being part of a broader threshold/fine art autonomy continues to be the mainspring of my concerns and objectives - 'other-wise to what ^{whose} context am I addressing my ideas'.

'Fragments of Past Intentions.'

'I believe that it is important that film should express its author's personality as completely as the work of a painter or sculptor, and should be produced in an equally individual manner' (BFI Press Release/London 1969/70).

'we explored an area of film which would possibly locate a broader aesthetic by relating avant-garde issues to the generally accepted framework of conventional filmmaking and narrative cinema' (Extract/Joint Statement/Sinden & Hall/ACGB London 1973).

'to enter a site and augment something that is particular to that location and occasion is enough to begin with' (Press Release/Installation at The Acme Gallery/London 1977).

'when I am setting up an installation I'm only setting up one half of the idea - with the space that I use becoming the surface of my concerns and in a way - the environment within which the idea is finally formed - realised' (Extract/Interview 'Hayward Annual' Catalogue 1979).

continued.

'Dialog/Discourse.'

In a recent installation I began to use photography as a means of introducing a 'static element' within the 'temporal mode' of my concerns. Creating something 'fixed' contrasting with something 'still/temporary' placed - parallel to my own position during the setting up period, and, the spectators attitude within the final work/given space.

Also, in the installation 'Space Between/Space Beyond', shown recently at The Acme Gallery, London/Atholl McBean Gallery, San Francisco in July/October 1981. I developed a multi-complex 'spatial structure' with material that projected a perceptible dialog/discourse of concerns and values - extending between the projection, graphic images, the position of several objects and mirrors, the physical aspect of the surroundings, and the subjective space of a human relationship/involvement - 'looking beyond the formal framework of the installation'.

The latter, a reflective aspect, transcending 'the art' - and yet finding a parallel concern/identity within the realms of a more common area of experience/living. Therefore, perhaps significant of a wider range of perceptual considerations and degree's of concern - beyond the frame. Certainly material to be developed further in other events.

'1983.'

For the past year I have been resident in America - Lecturing at The San Francisco Art Institute, SF California, also, arranging several shows of my work in the US. I shall be returning to the US for one more year and would like to begin working on a new installation and film/video work (combining several media), with an idea that in some way would extend my previous concerns through an event that reflects 'an american urban experience/situation'.

As I am not a US Citizen I am unable to find financial support from US Arts/Film Associations. Therefore, given the outline of my ongoing concerns, I would like to be considered for a 'major' award of £4000 by the ACGF Film Committee - with the objective of starting work around November 1982.

If the committee needs more information in regards to the production costs of this project, I shall attempt to work out an estimate of the costs involved for each stage - upon your request.

continued.

If I am successful in this application there are several venues both in England and the USA who would be interested in showing the final work/installation.

Therefore, I sincerely hope that the committee will be interested in the spirit of my proposal - however briefly outlined.

Best Regards,

Tony Sinden



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PS I have enclosed several slides of two installations shown here in 1981 & 1982. Titles 'Space Between/Space Beyond' & 'Paint Job' - Please return them to me at the above address.

Tony Sinden - Born Brighton 1946 - Began Filmmaking and producing 'expanded events' in 1966/67. Has received several Film/Arts Awards from The Arts Council of Great Britain, The British Film Institute, Regional British Arts Associations and The British Council.

Lectured in Fine Art (BA Hons) - 'Time-Based Media' at Maidstone College of Art, Maidstone, Kent, England. Currently lecturing at The San Francisco Art Institute, San Francisco, California, USA.

Screenings/Installations/Exhibitions include;

Brighton Arts Festivals 1968/69/75/79/80.

BBC Television Arts Programme 'Review' 1968.

Edinburgh Film & Arts Festivals 1971/73/77.

The Scottish Arts Council Gallery, Edinburgh 1973/77.

The National Film Theatre, London 1970/71/73/74/76/79 -

including 'Experimental Films in Great Britain',

'1st International Underground Film Festival',

'2nd Festival of Avant-Garde Film', 'Five Films by

Tony Sinden & David Hall', 'Films & Expanded Works by

Tony Sinden'.

Oberhausen Film Festivals 1970/74.

Melbourne Film Festivals 1969/70/74.

'A Survey of British Avant-Garde Film' at Gallery House, London 1972 (Installation).

ICA Gallery, London 1973/75-76. Including 'The 1st International Festival of Expanded Cinema'.

The Tate Gallery, London 1974.

'5th Experimental Festival of Avant-Garde Film' at

Knokke-Heist, Belgium 1974.

The Millenium, NY New York, USA 1975.

The Cavalino Gallery, Venice 1975.

'The Video Show' at The Serpentine Gallery, London 1975

(Installations/Performance). Also, 'Summer Show 1' in 1979 (Installation).

The London Filmmakers Co-op, London 1975/77/81.

Toronto Experimental Film Festival, Canada 1976.

Arnolfini Gallery, Bristol, England - including

'The First Festival of British Independent Film' 1974,

'Installations by Expanded Filmmakers' 1976,

'Installation by Tony Sinden' 1977.

Chicago Film Festival 1977.

Canne Film Festival 1977.

Arsonal, Berlin 1977.

The Hayward Gallery, London, including 'Perspectives of British Avant-Garde Film' 1977. Also, 'Hayward Annual 79' (Installation).

The Third Eye Gallery, Glasgow, Scotland 1977.

'International Kunstmesse', Vienna 1977.

The Paris Filmmakers Co-op, Paris 1977/78 - also

'Paris Biennale' 1980.

continued.

'Artists Video' at Biddick Farm Arts Centre, Washington
Tyne & Wear, England 1977/78.
The Acme Gallery, London 1978/1981 (Installations).
South Hill Park Arts Centre, Bracknell, England 1979
(Installation).
'Mostra International' Funchal, Madeira 1980 (Installation).
'Mixage' at Lantaren, Rotterdam, Holland 1980 (Installation).
Lewis Johnstone Gallery, London 1981/82.
Atholl McBean Gallery, San Francisco Art Institute, SF
US 1981 (Installations).
'Australian Biennale' Sydney 1982.
The Cinemateque, San Francisco 1982.

Selected Bibliography.

'Modernism' by Tony Raynes/Catalogue of British Film
Institute Productions 1951-76.
'Expanded Cinema' by David Curtis/Studio International 1976.
'St George in the Forest' by Deke Dusinberre/Screen Mag 1977.
'Five Films by Tony Sinden & David Hall' by the artists for
catalogue of 'Perspectives on British Avant-Garde Film' at
The Hayward Gallery, London 1977.
'Interview with Tony Sinden' by William Furlong for
catalogue 'Hayward Annual 1979'.
'Fugitive Art & Beyond', article for 'Primary Sources'
magazine 1980.
Review of Work by Tony Sinden by Stephen Lavell for
Arts Review Magazine, August 1981.
'Artists Thoughts on the 1970's', Studio International 1981.

Films with The British Film Institute/Arts Council of Great
Britain/London Filmmakers Co-op/Museum of Modern Art NY New
York. Extended photographic/mixed-media works with
Lewis Johnstone Gallery, 7 Bolton Gardens, London SW5 -
Telephone 01 - 629 9495.
Sound Works/Records distributed by Piano Records.
Video Tapes distributed by London Video Arts.