



27 August Hayward Annual 1979

Tony Sinden
Born in Brighton

Began independently to make experimental films and expanded film/performance events in 1966-67.

Has received several film-making awards from The Arts Council of Great Britain, The British Film Institute and South East Arts. Currently lecturing at Maidstone College of Art and The London College of Printing.

Venues include Brighton Arts Festivals, 1968 & 1969 - BBC Television, Arts Programme

'Review' 1968 (film) Edinburgh Film Festivals 1971 & 1978 - Edinburgh Festivals 1973 & 1977 shown at the Scottish Arts Council Gallery, Edinburgh. National Film Theatre, London in 1970/71/72/74/76 & 1979 including 'Experiments in Great Britain', 'International Underground Film Festival', 'The Second International Festival of Avant-Garde Film', 'Five Films by Tony Sinden & David Hall', 'Films by Tony Sinden'.

Oberhausen and Melbourn Film Festivals 1969/70 & 1974. 'a Survey of British Avant-Garde Film' at Gallery House, London in 1972 - ICA Gallery, London in 1973 and 1975-76, during 'The First International Festival of Expanded Cinema' - The Tate Gallery, London 1974 - '5th Experimental Festival of Avant-Garde Film' at Knokke-Heist, Belgium 1975 The Millennium NY New York 1975 - The Cavalino Gallery, Venice 1975 - 'The Video Show' at The Serpentine Gallery in 1975 also 'Summer Show' 1979 -

The London Film-Makers Co-op 1975. SEFT film programme on 'Structural Film' 1978, 'Twin-Screen Films' 1979. Toronto Experimental Film Festival, Canada 1976 - 'The First Festival of British Independent Cinema' at The Arnolfini Gallery, Bristol in 1975 'Expanded Cinema' 1976 and 1977 - Chicago and Canne Film Festivals 1977 - 'Perspectives on British Avant Film' at The Hayward Gallery in 1977 - The Third Eye Gallery, Glasgow 1977 - 'International Kunstmesse' Vienna 1977 - Film Co-op Paris 1977 - Berlin 1978 - 'Artists Video' at Biddick Farm Arts Centre, Washington, Tyne & Wear 1977 & 1978 - The Acme Gallery, Covent Garden, London 1978-1979 - South Hill Park Arts Centre, Bracknell Berkshire in 1979.

Selected bibliography 'Expanded Cinema' by David Curtis, *Studio International* 1976; 'St George in the Forest' (Structural Film) *Screen* 1977, by Deke Dusinberre; 'Modernism' in the 1951-1976 *Catalogue of British Film Institute Productions*, by Tony Rayns.



Another Aspect, Another Time -The Exhibition

Since an earlier involvement with making environmental works, light-shows and the beginnings of expanded-cinema during the mid-sixties, a formulative period prior to my film and video making, *location and site* and *a sense of place* have been a consistent influence on the concerns and considerations of my installation pieces between 1972 and 1979. These were all events in which certain aspects of a gallery's physical site, became integral, perceptible influencing factors to the nature and constructs of each *individual event*.

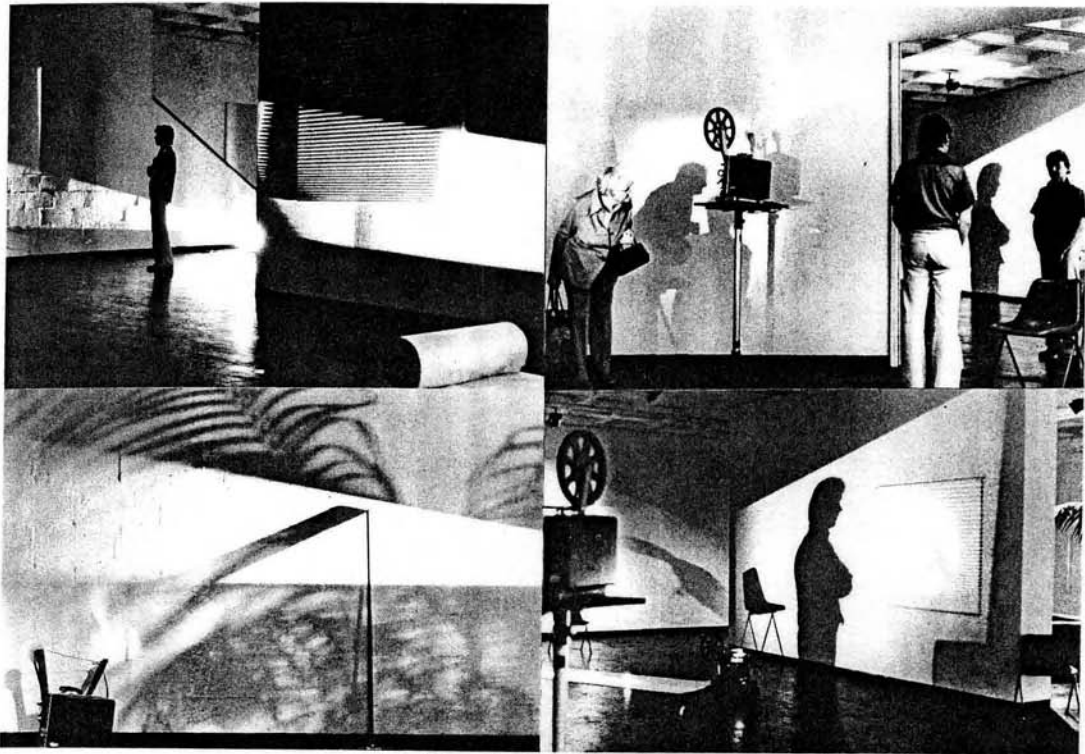
My recent ideas for installation pieces, begin to take their form only when they occupy - engage with a specific location, finding a structure the shape of which is descriptive in some way of aspects and conditions of the site's immediate surroundings and

spatial design, with projected film-loops, light and shadow, repetition, illusion and displacements of time, material and image, forming some of the essential *evolving elements* towards what happens. Whereas, in painting, sculpture and photography, the form or represented image, often appears as *snatched/fixed/posed* in time, film creates a strong impression of events existing on a *temporal plane*, and it is with this basic and somewhat *transitional element* that my installation ideas begin to form their ground, concerns - colour. As a location, the Hayward Gallery seems to be both functional and modern, perhaps slightly cold - even austere in design. However, it seems to be an important location at which to experience new ideas and developments, within the arts. Therefore, whatever I choose to exhibit within this location, will probably be influenced by these

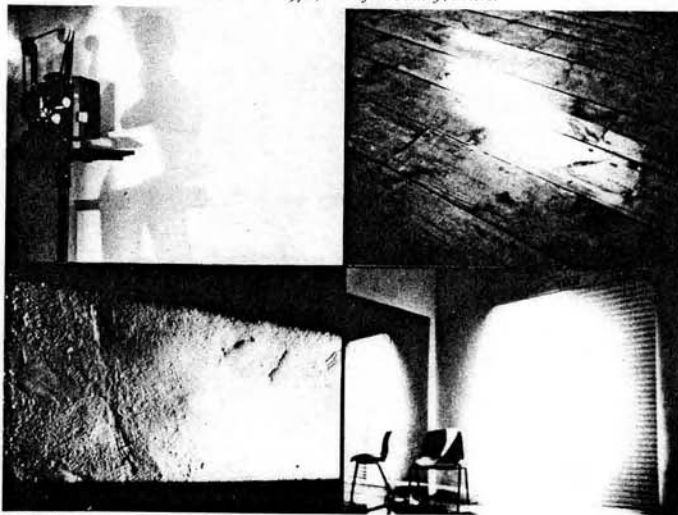
'101 TV Sets' 1975 Installation by Tony Sinden and David Hall, Serpentine Gallery, London

developments, its history - *this dynamic placement*, and what happens within the installation idea, will in some way *reflect a question of the conditions/situation that I find - inherit*, rather than just ignore them. An event that will attempt to create a critical sense of the occasion and surroundings, in more ways than one, with the idea perceptibly influenced by time, and the occasion of/to which it exhibits -projects.

'to enter a site and augment something that is particular to that location and occasion, is enough to begin with ... likewise, to enter that space and look for somewhere to begin, begins to form the actual parameters of my question - the idea'



Installation 1978, Arnolfini Gallery, Bristol



A Garden Site . . . 1978, Installation, Acme Gallery, London

Tony
Sinden
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