

Films by Tony Sinden 1975-76.

A brief description and introduction.

During the film-making I attempted to evolve several ideas and events that would use both single and twin-projection screenings.

Creating a situation with the twin-projection versions, where by the projectors are moved during the screening, in an attempt to find new shape and emphasis, that extends the film and its concerns into the location and immediacy of the viewing situation.

'The projection an extension of the film-making'.

The original concepts influenced by 'structural/material', aesthetic concerns with the nature and development of certain events that relate to conditions of time, space, surface and illusion.

Their form, as much a development of those conditions within an idea structure, as a question/analysis of their basic existence in cinematic terms.

'An exploration of formal conditions rather than a linear statement'.

Also, my concepts and visual concerns take their cue's from painting and sculpture as much as film, therefore, the form they take does not necessarily conform to a traditional film structure, offer, an imposed, sequential experience.

'Like many other thinking artists', I see my work as a series of developments and propositions, existing within a broad-based reference'. 'Any issues of context raised in regards to certain media, only away of introducing new ideas and areas of attention to that media/medium, that extend its reference to a wider range of use, imagination and thought'.

'Reversal Rotation' 16mm colour,
optical sound, duration 10 minutes.

Single and twin-projection versions.

Three super-imposed, continuous looping camera movements across a flat-patch of green lawn, on which faint shadows cast by sunlight through tree's are the essential feature, apart from the repeated rotation of the camera play.

'Functional Action' 16mm colour,
optical sound, duration 10 minutes.

Single screen.

Two super-imposed, continuous looping camera movements across a short stretch of the English Channel, flowing between Brighton and Hove.

A pale blue-green sea with a light swell, two marker buoys and brief glimpses of the 'West Pier' are the essential 'silent' features of this film, apart from the functional lens action.

Note: Both of these films evolve out of an ecliptic camera movement that attempts to draw attention to its own action on a physical plane, relative to the film-making event and its location.

Two films that form a perceivable sense of shifting surfaces, 'between lens and location, between one surface and another' (material/illusion).

'Can Can' 16mm colour, optical sound,
duration 10 minutes.

Single and twin-projection versions.

A stretch printed, documentary study of a film image, an empty beer can rolling back and forth across a table and floor surface, on a fast train travelling between London and Brighton.

Reflections of light and shadow flickering across the can's surface make-up the central aspect of attention in this extended time study.

'The light effect, -on the films surface-, as one frame enters and exits, in a regular motion, through the projector gate'.

The following three films are a homage to the film-pioneers, Lumier of Paris, although unlike their film 'L'Arroseur arrose' these films hold no surprises, except the references to 'a frameline condition' within the immediacy of the projection surface and the viewing situation.

'Successive Wipes' 16mm, black & white, negative film, optical sound, duration 5 minutes.

Single and twin-projection versions.

A negative film image in motion, repeats a description within a tight-frameline, whilst a simple notation from an 'off-screen' piano, attempts an asynchronous accompaniment.

'A punctuated illusion'.

'Mechanical Moments' 16mm, colour, optical sound, duration 15 minutes.

Single and twin-projection versions

A lengthy film assemblage made up of loop printed material, film of people relaxing in deck chairs, viewed through an interrupted camera frameline, located in the grounds of the Royal Pavillion, Brighton.

The film developing a structure that creates a sense of a 'linear progression of time and events', within a 'temporal and spatial' time-base, that is gradually revealed as a 'fabricated condition' of film.

'There seems to be an empathy between the film structure and the/our behaviour that it partially observes'.

'Wipers & Whippersnappers' 16mm, colour, optical sound, duration 20 minutes.

Single screen and ten-projector versions.

A film structure that at first elaborates on a regeneration process of its own image, within a material and structural reference

to film: a print of a print of a print etc, gradually identifying the 'generation process' as a 'vehicle moving through history', of its own making, in which a narrative encounter takes place, 'the illusion emerging as an equal precedence alongside the basic form and its progressive evolvment and recession (film as process, structure, narrative, illusion, idea and duration etc).

'The films structure' reflects the moment in 'L'Arroseur arrose', where pressure is placed on the garden-hose and the water supply, there is a build up of pressure and awareness of certain conditions, except in this film 'the pressure' is through visual analysis and physical duration.

(Note: the first part of 'Successive Wipes' was made in 1973, then extended into the present structure, when finance allowed)

'Time & Motion' 16mm, black & white,
optical sound, duration 15 minutes.

Single screen.

A documentary treatment that attempts to develop a film structure in which there is a comparative and analytical sense of actual physical time relative to events observed and fabricated within a 'duration condition'.

The original film footage observing aspects of one persons working day, in a small clothing factory situated in Brighton. Reflecting both the 'work activity' and the film-making, as a conscious condition, manipulative as much as truthful to the occasion and events that are framed.

'A film of time and motion both past and present, a question of those conditions'.

Postscript to the films.

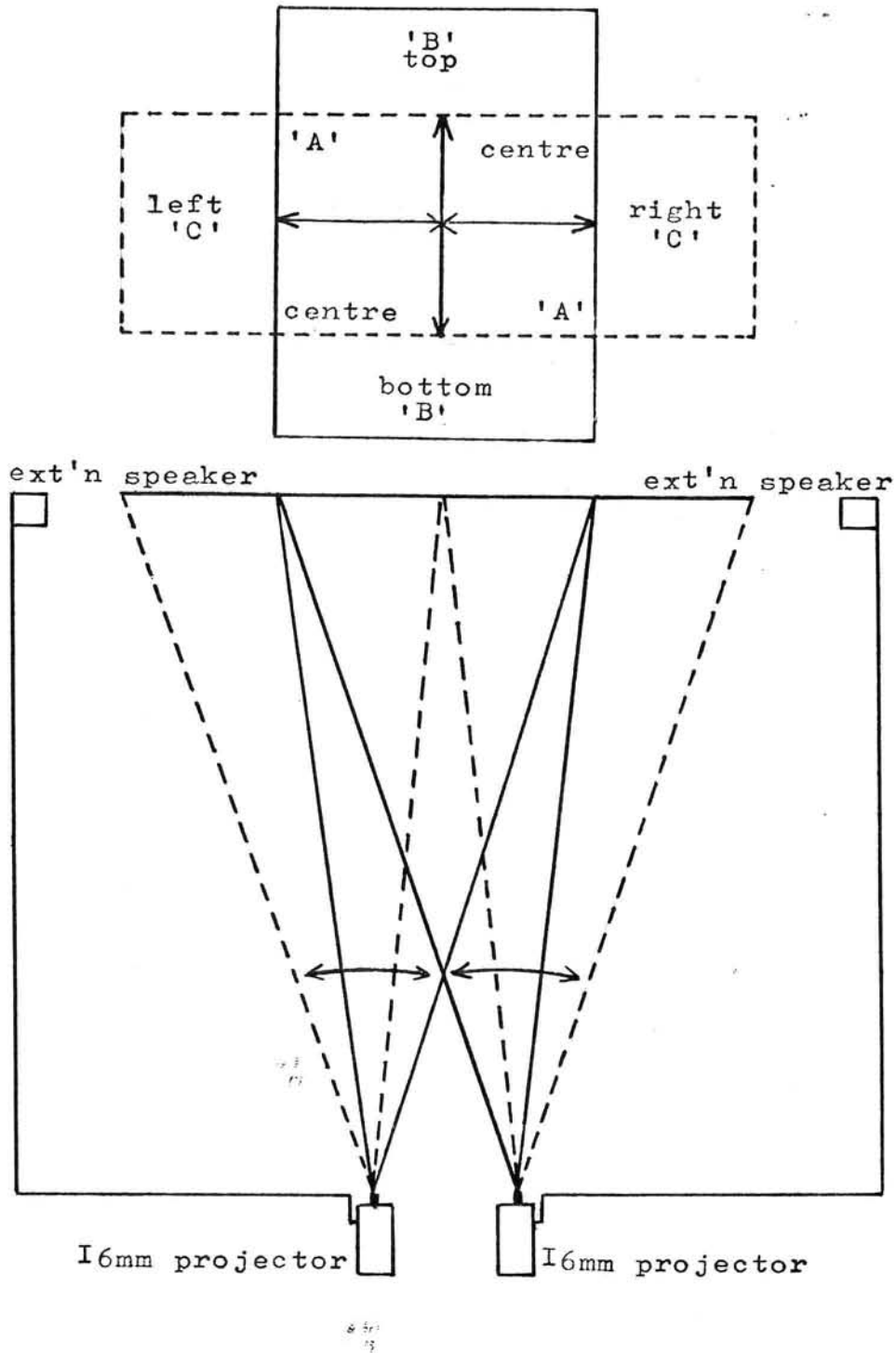
Since completion of those films, my main activity has been with evolving ideas and material for several film and video installation pieces (see notes on my recent work exhibited at the Arnolfini Gallery, Bristol and the new, evolved structure that will be shown at the Acme Gallery, Covent Garden in the spring of 1978).

However, I am also working on several new films, influenced by a development of the concerns already considered in the previous work, that will hopefully, be completed in the near future.

All of the films mentioned are distributed by The British Film Institute, Distribution Department, 81 Dean Street, London W.1.

My film installation work made with help and assistance from The Arts Council of Great Britain, Film Department.

Outline drawing for twin-projection versions.



During projection each projector is moved into one or all three of the above co-ordinate screen shapes.

Position A. Two images projected/superimposed on top of each other. B. Projected, one above the other. C. Projected, side by side and then back to A.

Tony Sinden.