Experiments in Moving Image
A retrospective show of experimental moving image from the late 1960's to date.

Our motivation for this show was to initiate new critical dialogues that encompass a broad history of experiment, from the analogue mediums of film and video to digital media. Using the term 'moving image' rather than 'film and video' reflects the shift in technologies across a forty-year period. I was a gesture to avoid any medium specificity and to allude to the diversities reflected in this show.

We follow on from the long tradition of artist run shows – i.e. where artists have taken control of the dissemination and viewing of their work, and our methodology has been open submission and to programme the work into chronological (rather than thematic) categories. We felt that this would provide a clear structure for academic review, and reveal some of the paradigms tested in the work and the collective ideas of the times. In particular, we hope that the show will provide a context to review some of the aspects of the practical histories hitherto under-explored. For example technological invention, spectacle, interactivity, performance and narrative have been crucial but as yet uncharted determinants of avant-garde film and video. .

The show is not intended as an exhaustive list of practitioners and work, but a partial survey to initiate future shows and screenings. It should act as a springboard for revising the critical histories of the film and video avant-garde relative to the practice, with an aim to instigate debate around the plurality of moving image experiment that has taken place historically and to date.

A note on the venue: the hidden gem, which is the Old 'Lumiere' Cinema at the University of Westminster, Regent Street, where in 1896 Louis Lumiere gave his first public demonstration in the UK of the then revolutionary moving-image, is an apt context for a review of these artworks. We are grateful to everyone at the University for the practical help and advice in putting this show together.

We would also like to thank all the artists for their contribution to this show. Special thanks to: Mick Aslin, Prof. George Barber, John Bunyan, Ben Cook, Paul Coyle, Sally Feldman, Bill Foulk, Prof. Malcolm Le Grice, Prof. Steve Partridge, Crispin Piney at Sanyo, Vincent Porter, Prof. Jane Prophet, Sarah Pucill, Jini Rawlings, AL Rees, Peter Ride, Wendy Malem, Jim Nottingham, The Research Office at The Surrey Institute of Art and Design

The accompanying texts include discussion around context for current practice, which includes technological change. Similar to the screening show, this was open submission, although edited by Jackie Hatfield with help from Professor Jane Prophet.

Dr. Jackie Hatfield
Jackie Hatfield is an artist and writer who makes expanded and participatory cinematic work, using digital video, performance, sound and digital print. She has contributed essays and co-edited two critical books around women's use of technology in art practice, _Desire by Design,_ and _Digital Desires_. She is currently working on an <u>Anthology of Womens Experimental Film and Video</u>, and has published articles around under-explored histories of experimental film and video practice in national and international journals. She is based at the University of Westminster where she is Course Leader of the cross-media degree Contemporary Media Practice.

Stephen Littman
Steve Littman is an artist and academic; Programme Leader Digital Screen Arts at the Surrey Institute of Art & Design; was involved in the organisation of festivals such as Video Positive, National Review of Live Art; management committee at LVA 1980 to 87 running screening programme and technical workshops; studying for a Ph.D. at the University of Westminster University specialising in interactive art works.