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able event—com-
xhibition—includes
touring programmes
stitutions of mass-
vaudeville, fair-
of exhibition. An

EARLY OPTICAL DEVICES/MAGIC
LANTERNS/SLIDE SHOWS/
PHANTASMAGORIA

Extremely popular forms of pre-cinema that combine
illusion with analysis. What Werner Nekes calls
'Media Magica'

PRE-SOUND, 'CINE-LECTURES' 1

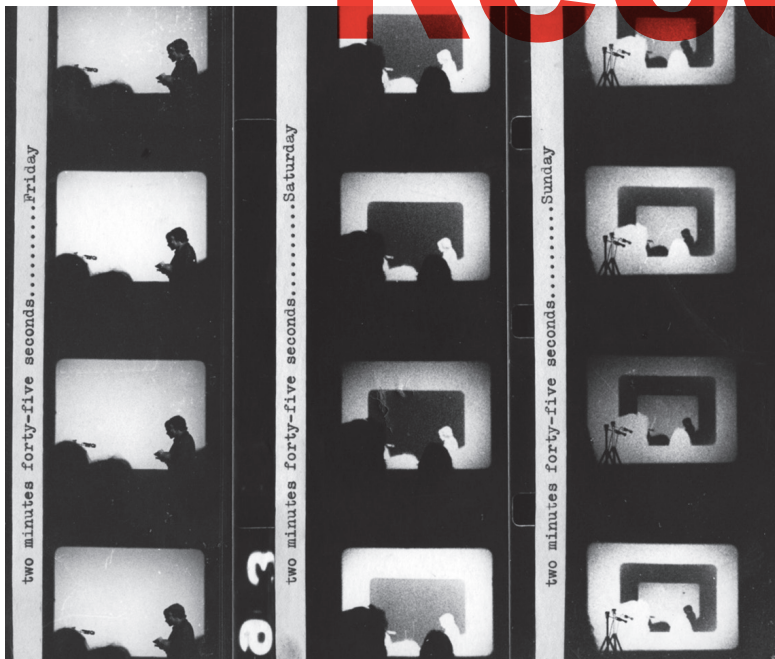
tradition of the 'barker' who would narrate over the top
of silent films—often control of the 'narrative' belonged
to the exhibitor rather than the filmmaker or distributor.

EXPANDED CINEMA

06 December 2008
11.00—6.00 pm
BFI Southbank
London SE1 8XT

Organised by the British Artists' Film
& Video Study Collection and BFI
www.bfi.org.uk
www.studycollection.co.uk

The Live Record



2'45" (1972)

This December William Raban will perform 4'22", a new version of his iconic 'expanded' work 2'45". The live event will take place at several screenings prior to the day culminating with its final performance as part of Expanded Cinema: The Live Record.

Expanded Cinema: The Live Record

11.00am–12.10pm [NFT3]

Duncan White: 'Expanded Cinema: the Live Record'

50 mins, plus time for questions

Duncan White's 'live lecture' will illustrate many of the key works from Expanded Cinema's long, varied and international history, drawing on documentation from Mark Webber's unique personal collection, as well as that of the British Artists' Film & Video Study Collection at Central Saint Martins, University of the Arts London. His talk will illuminate the tension that exists between the live experience of expanded cinema and its documentation. Included will be footage of works by Werner Nekes, Valie Export, Paul Sharits, Tony Conrad, Lis Rhodes, Gill Eatherley, David Hall, Malcolm Le Grice, William Raban & Bruce McClure.

Duncan White is a post-doctoral researcher based at CSM and is lead researcher on the *Narrative Exploration in Expanded Cinema* project.

12.10–1.00pm [NFT3]

Maxa Zoller: 'Simply Press PLAY: documenting film art today'

35 mins, plus time for questions

While most expanded cinema works of the 1960s and 70s were poorly documented, today's moving image artists can preserve an almost exact account of their work for future generations of artists, researchers and curators. A hungry art market propels the need to record, represent and ultimately to trade expanded works. This talk will look at the way in which today's expanded cinema artists such as Anthony McCall, Candice Breitz, Brad Butler and Karen Mirza deal with the problem of documentation. While in the past, expanded cinema performances were primarily represented through a series of photographs, today's digital projectors and automatic loop systems make it possible for the museum visitor to directly experience the 'real thing'. Maxa Zoller will suggest that the close relationship between new technology, the presentation and the preservation of film art has had a profound impact on the artistic, cultural and economic value of expanded cinema.

Maxa Zoller is a freelance critic and moving-image curator

1.00pm–2.00pm

Lunch: Please feel free to make use of the fine array of eateries in and around BFI Southbank.

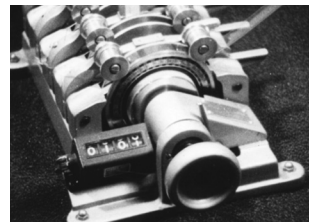
During lunch break—in the foyer—don't miss Tony Sinden: *Cinema of Projection* (1975) 16mm, silent, 5mins, on video (loop) time lapse record of the ICA *Expanded Cinema Festival of 1975* and William Raban: *Filmaktion/Walker Art Gallery* (1973) 16mm, silent, 7mins on video (loop). time lapse record of Raban, Nicolson, Le Grice, Eatherley, and many others

2.00–3.10pm [NFT3]

Screening: 'Expanded Cinema Documents': works that demonstrate expanded cinema's preoccupation with the audience, reception, space and time

William Raban, *Take Measure* (1973–2008, 30 sec, 35mm & live performance)

Previously performed on 16mm, we begin with 'a film that measures the unfathomable space of the auditorium...'



Take Measure (1973–2008)

Tony Sinden / David Hall, *Between* (1973, 15 mins, 16mm, colour/sound)

Again, the 'unfathomable' space between projector and screen is activated, but here the exploration is embedded in the material. *Between* offers a study of projection that complicates what Mary Ann Doane has called 'the location of the image: the screen intercepts a beam of light but the perception of the moving image takes place somewhere in between projector and screen, and the temporary, ephemeral nature of that image is reaffirmed by its continual movement and change.' As part of a ritualised repetition the film degrades further into abstraction through re-processing. Sinden writes: *Between* 'is both a mirror and memory of film (making) at the limits feeding back on itself.'

Carolee Schneemann, *Illinois Central Transposed* (1968, 4.30 mins, 16mm film on video, colour, silent)

A collage of documentation that attempts to capture the intensity of Schneemann's Expanded Cinema performances which responded to the mediated horrors of the Vietnam War. Schneemann is a key figure in the history of expanded cinema. Her work combines film, video, slide projection and performance and has played an influential role in the US and abroad.

Valie Export, *Touch Cinema* (1968, 1.08 mins, b/w, sound)

A brief glimpse of EXPORT's infamous performance in Munich. EXPORT, who adopted the name of a well-known cigarette brand to demonstrate the extent of a Post-War culture of commodification has since the late-1960s, challenged the physical realities of moving-image media.

Morgan Fisher, *Projection Instructions* (1976, 4 mins, 16mm, b/w, sound)

Morgan Fisher makes films that 'return you to the here and now, and in so doing give you back the body that all other films take away from you' (Morgan Fisher). His films focus on the space of reception in ways that create an uncanny blurring of projection and production. *Projection Instructions* is just such a film. 'Normally the projectionist's

job is done correctly only when all the mechanics of projection are invisible to the viewers. The moment the image is out of focus or not centred, the moment we realize the sound is too low, we become aware of the projectionist, and we wait impatiently for the projectionist's return to invisibility. Typically, Fisher's film reverses this situation. *Projection Instructions* is a series of printed and narrated instructions to the projectionist ('Turn sound off'; 'Turn sound on'; 'Frame down/Throw out of focus...'), who remains consistently 'visible' to the audience whether or not the instructions are followed. In *Projection Instructions*, the projectionist is no longer the means for delivering the performances of actors to the audience; the projectionist is a performer who, at Fisher's instruction (or, in a sense, at the film's instruction) succinctly demonstrates (or fails to demonstrate) the various dimensions of the viewing experience controlled from the projection booth.'

(Scott MacDonald)

Stephen Partridge, *Monitor* (1975, 6 mins, video, silent)

A seminal piece of early UK video art, *Monitor* marks a period in the history of expanded cinema in which experiments with video begin to explore the effect of technological 'immediacy' upon the uncertain ontology of space and time. Recorded in a single 'take', and subtly staged according to structural principles, *Monitor* 'is a play and variation upon the phenomenon of feedback in video. When a camera is pointed at a monitor displaying its own output, an interesting spatial relationship occurs, rather like the result one sees when standing in between two mirrors: space recedes repetitively to infinity. In this piece however, the repetition of the piece is not actual, (not in the same time-plane) but reconstructed. Each image within each other image was recorded in its own distinct time. The tape depicts the image of a revolving monitor upon which an image of another monitor is seen. This is repeated with some variation, and produces a disorientating illusion of the monitor's 'existence' in several layers of discreet times and spaces.' (Stephen Partridge, 'Videotapes' 1979)

Mike Leggett / Ian Breakwell, *One* (1971/2004, 12 mins, 16mm on video, b/w, sound)

A vital aspect of the history of expanded cinema is the new array of contextual explorations it inspires. The institution of cinema gives way to other contexts of media reception in work such as David Hall's *Television Interruptions*. New forms of video installation, as well as diverse gallery practices are an important aspect of expanded cinema. One documents Breakwell's installation at the Angela Flowers Gallery in London in 1971. The 'birthday celebration' combined live closed circuit video, performance and installation. Leggett's film is an expanded document active at various levels of recording and re-recording.

Steve Farrer, *London Filmmakers Co-op 100' Film* (1976, 4 mins, 16mm)

Made on the occasion of the LFMC's birthday, the near-immediacy of self-processing at LFMC is celebrated in this 'virtuoso performance in which [Farrer] filmed an audience as it arrived at a screening at the Co-op's Fitzroy Road building and, a few minutes later fed the developed film as it emerged from the processing machine, through a hatch in the wall and straight into a projector, so the audience saw itself arriving' (David Curtis, *A History of Artists' Film and Video in Britain*). This technique echoes developments in video technologies as well as experiments such as Tony Conrad's *Film Feedback* (1974) but also alludes in its 'content' to early actualities such as Lumiere's *At the Factory Gates* (Farrer, like Lumiere also developed a state of the art simultaneously recording/projecting device known as 'The Machine').

Jeff Keen, *The Pink Auto* (1964, 8 mins extract, 8mm to DVD 2-Screen)

Jeff Keen is a pivotal figure in the history of expanded cinema. Keen integrated live performance, multiple projections and mixed media events from the mid-60s on, establishing his own brand of 'CINEBLATZ'. 'Expanded Cinema became a social art directed at, and

involving, the audience, through visual and sound projections, often combined in violently disconnected and over-lapping patterns.' (Jeff Keen, 1976) Newly recovered and rarely seen treasure of early UK expanded cinema, *The Pink Auto*, 'documents four very similar events (countryside odysseys to a dump, where the rusting body of an abandoned car is painted pink) and arranges them both comparatively and sequentially: parts 1 and 2 on one screen side-by-side with parts three and four on the other reading from left to right. The result is an exemplary modernist extension of Man Ray's *Mysteres du Chateau de De*: a wholly filmic play of repetitions and permutations whose mode of signification is at once 'absurd' and ambiguous, the tension between the two being the main locuses of interest.' (Tony Raynes, *Afterimage* no. 6 Summer 1976)

William Raban, 4'22'' (Live performance, 4.22 mins, 35mm, colour, sound)

4 Minutes 22 Seconds, a new version of Raban's iconic 'expanded' work 2'45''. Shot on 35mm film at screenings in NFT 3 between December 1st and December 6th 2008. 4'22'' 'begins and ends with the period of its own making' and 'is a film which IS its showing, different each time, always the sum total of its past screenings' (W. Raban, 1972)

3.10–3.45pm [NFT3]

Lynn Loo: 'On Guy Sherwin's Expanded Cinema' Using documentation from her archive of video recordings, Lynn will discuss the various manifestation of Guy Sherwin's *Paper Landscape* focusing on the question of site-specificity and the work as a live rehearsal.

Lynn Loo is an artist, archivist and moving-image conservator

Guy Sherwin (live performance) *Paper Landscape*, 1975–2008, colour, silent, 8mm (8mins)

'A super-8 camera, mounted on a tripod, frames a large white paper screen, erected by means of ropes and poles in a landscape. At first the image recorded by the camera (running at 18 f.p.s.) is simply the white paper, but gradually pieces of the paper screen are torn away, starting from the bottom, by someone (myself) standing on the other side of the screen from the camera. By the end of the 6 minutes the whole of the landscape has been revealed. I step through the empty frame and approach the camera. I then step back through the frame, and continue walking until I am too small to be seen.

'The performance that the audience witnesses has a number of parallels to the original filming situation, the main distinction being that the space is now a confined room. The ten minutes of super-8mm film recorded in the manner described above, are projected continuously (18 f.p.s.) onto a transparent polythene screen, placed 6 feet in front of a white wall. Between the wall and the polythene screen stands the performer (again myself). At first, the audience simply sees me standing behind the polythene screen, but as the film progresses, so I start to brush white paint onto the back of the polythene, again starting from the bottom. Only by doing this does the

illusory image of myself appear tearing the paper away to reveal the landscape. So the emphasis switches more and more to my recorded image, as the real me becomes progressively walled in.'



Paper Landscape (1975–2008)

'Finally, as the recorded image of myself walks away into the distance, I take a knife, slice the polythene, and climb through the immediate space that the audience occupies.'

— Guy Sherwin, from the *Expanded Cinema Festival Catalogue*, 1976

4.00–4.40pm [NFT3]

Malcolm Le Grice: 'Time and the Spectator in the Experience of Expanded Cinema'

25 mins plus time for questions

Artist Malcolm Le Grice will address the spectator's experience of time as revealed in the differences between 'continuous performance' and 'installation', and consider the impact of digital media in this field. Using Raban's *Take Measure* and his own new work *After Raban* as exemplars, he will look for correspondences between multi-projection and the non-linear experience of time for the spectator.

4.40–5.00pm [Delegates' Space]

Malcolm Le Grice (live performance): *Self Portrait—After Raban Take Measure* (2008), video, 8.20 mins, three projector (three screen) video piece

Self Portrait looks for an approach to a specific relationship between the duration of a work and material conditions in the projection, as did William Raban in the film-performance *Take Measure*. The main difference is that Raban's work was made when cinematic media had distinct physical properties linking medium directly to image—this self portrait recognizes that there is no such simple materiality for cinema following the emergence of digital processes. Instead the work takes a conceptual base—the speed of light and the time taken for light to travel from the sun to illuminate objects on earth—thus the duration of 8 minutes 20 seconds.



Self Portrait — After Raban Take Measure (2008)

5.00–6.00pm [Delegates' Space]

Drinks Reception

**PANORAMAS/DIORAMAS/EARLY
IMMERSIVE ENVIRONMENTS**

These date back to the 18th c. and include new 'architectures of seeing' such as Robert Barker's Panorama Rotunda at Leicester Square that opened in May 1793

'TIME MACHINE'

H.G. Wells & Robert Paul's patent application for a 'Time Machine'. A largely imaginary moment but one that combines, however temporarily, the use of multiple projections and simulated movement (1895) — an early incantation of 'virtual reality'?

'CINEMA OF ATTRACT'

Early cinema as a live and unpredictable performance, projection and events at the Paris Biorama; Lumière's or 'Vues'; early Twentieth Century in culture; Café-concerts, music halls, ground theatres and temporary sites

WWW.BFI.ORG.UK

The Live Record:

Speakers:

Malcolm Le Grice
Maxa Zoller
Lynn Loo
Duncan White

Performances:

William Raban
Guy Sherwin
Malcolm Le Grice

Films & Videos:

Carolee Schneemann,
Tony Sinden / David Hall
Valie Export
Morgan Fisher
Stephen Partridge
Jeff Keen
Steve Farrer
Ian Breakwell / Mike Leggett

£16 (£11 concessions)

Overleaf:

Inspired by George Macunias' *Expanded Arts Diagram* (1966), the diagram overleaf is an attempt to map the key coordinates of Expanded Cinema—it is in no way exhaustive but is meant to give a sense of the various histories, connections and developments that make up the polymorphous nature of practices associated with 'Expanded Cinema'.

Expanded Cinema remains an elusive subject—it is perhaps at its most visible and most actively engage with between 1965 and 1976. Yet its origins may well be latent in the earliest moments of cinema not to mention modern visual media more broadly. And it remains a vital force for engagements within 'moving image art' today. The map or 'family tree' is incomplete. There are no doubt other trajectories and interconnections. If you wish to revise add or make amendments to the schema please do. All corrections will be happily received.

Send to:

Expanded Cinema, The British Artists' Film & Video Study Collection, Central St. Martins College of Art and Design
107–109 Charing Cross Road, London, WC2H 0DU

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2008**

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