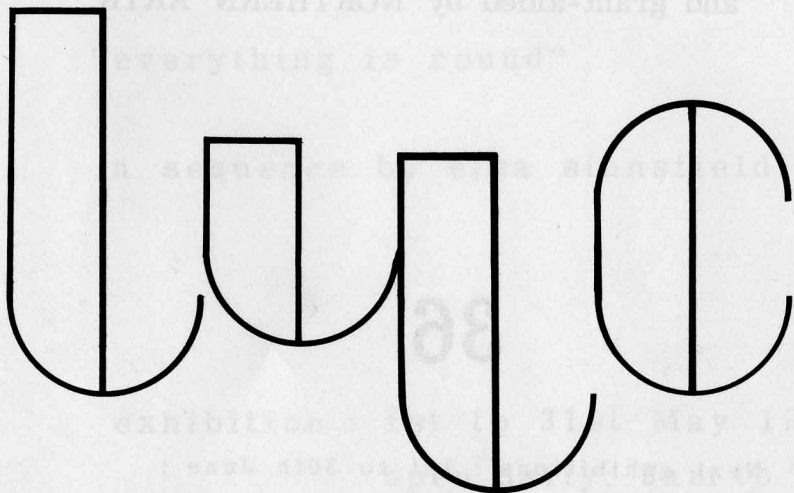


elsa stansfield



LYC MUSEUM

an independent Museum and Art Gallery
founded in August 1972 by Li Yuan-Chia
and grant-aided by NORTHERN ARTS

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Next exhibitions : 1st to 30th June :

'Necessarily Not Narrative' by Alex X. Fraser

'Wood Rhythms' - The World of Wood by David Trubridge

the time machine -

"everything is round"

a sequence by elsa stansfield

exhibition : 1st to 31st May 1977
open daily: 9am to 7pm



ELSA STANSFIELD

- 1945 Born in Glasgow
- 1962-65 Glasgow School of Art
- 1965-67 Ealing Technical College, School of Art & Photography
- 1967-69 Postgraduate studies: Slade School of Fine Art, department of film
- 1969-70 Journey to India
- 1970 Started studio '8, 9 & 10' in a Covent Garden warehouse; worked on various films in different capacities
- 1972 Began working with Else Madelon Hooykaas: partnership called 'White Bird'
- 1975 Moved studio to Wapping warehouse. Awarded G.L.A.A. fellowship with Slade film department for film & video research
- 1976 'White Bird' flew to America: tour with film works
- 1977 Awarded A.C.G.B. bursary to continue video work with colour.

Thinking about the theme "everything is round" is like "today is tomorrow's yesterday": is it memory or perception?

The background to this sequence of photographs, drawings and texts comes from a great feeling for the sea, and my work with film and video. In the latter, the combination of visual and text is often used in tension, an element which spans the duration you watch the piece. Here in this sequence it begins to work differently: you are now the moving element; the time is not defined. How long did you spend with the sequence?

The idea that everything is round is certainly an old one. It came over to me most clearly from American-Indian dialogues on the nature of the world. They say (or I interpret) that a story is like a journey: each time you hear or read it, things change. It is like a familiar road, a landscape which is always changing - similar but not the same.

I first started working with text like this in "a film for pandora", 1974, an essay on curiosity. Curiosity is one of the non-narrative threads which runs through the story we call life story. In this sequence it became important when I realized something else was happening, another pattern was being generated by the water and the driftwood, a pattern which I could trace and explore with the help of my time machine.

This gave rise to the sequence of drawings which I first experienced as tilting horizons. They had a disorienting effect and, as this grew, the circle emerged as a balance. I found it first with a free-hand drawing "finding a center for everything is round". Whilst I was working on the drawings, the text also developed to what it is now.

This combination of photograph, drawing and text opens up new possibilities to me.

I enjoy working repeatedly with a few themes in different media.

They also are similar but not the same.

Elsa Stansfield
March 1977

text from the sequence everything is round

I started out on my first journey to come here,

I felt it would never end.

have you noticed that everything is round?

I have heard the earth is round, like a ball.

the sun rises and goes down in a circle, and the moon?

even the seasons form a circle in their changing

always coming back to where they were.

birds make their nests round, men their cities.

for us life is like a circle.

coming from nowhere and going everywhere.

touch a stone, the dream reawakens in a moment.

the echoes return, listen in a shell.

a message in a bottle, who was it for?

I come back on my birthday to celebrate

many happy returns of the day.

exhibition

- 1 - 14 sequence : "everything is round"
mixed media: photograph, drawing and text
50 x 60 cm
- 15 "finding a center for everything is round"
pencil on paper 25 x 50 cm

all dated 1977

WHITE BIRD film and video works since 1972 -
made in partnership with Else Madelon Hooykaas:

DAYDREAMS, 1972: an 8-minute experimental film shown
privately in Amsterdam and London

ONE OF THESE DAYS, 1973: 30-minute film - N.O.S. (Netherlands
TV) 1973; London Film Festival, 1973; Cork Film Festival, 1974;
2nd International Festival of Women's Films, New York, 1976;
Toronto Festival of Festivals, 1976.

A FILM FOR PANDORA, 1974: 15-minute fragment of
a larger work (to be realised).

ABOUT BRIDGES, 1975: 22-minute film - Film International
Rotterdam, 1975; Sveriges Radio (Swedish TV), 1975; 4ème Festival
International du film de court métrage, Grenoble, 1975;
Stedelijk Museum, Amsterdam, 1975.

MOVING, 1975: video tapes and photographs of the white room,
for the opening of White Bird Studio, Wapping -
Open Space (Studios), London, 1975.

WHAT'S IT TO YOU?, 1975: 2-monitor video event with
photographs and participation - Third Eye Centre, Glasgow, 1975;
Scottish video symposium, Glasgow, 1976.

MEMORY, 1975: a series of video/film research tapes -
Slade School of Fine Art, London, 1976;
Architectural Association, London, 1976.

JOURNEYS, 1976: 3-monitor video environment with photographs -
Whitechapel Art Gallery, London, 1976.

PORTRAIT OF A STREET, 1977
24-minute film, premièred in Amsterdam, April 1977

Selected Bibliography:

'Manierist in televisie portret'
'Mannerist television portrait'
Jan BANK, De Volkskrant, Amsterdam, 26.IX.73

'Ik hou van mezelf'
'I love myself'
JUNGMAN, Het Parool, Amsterdam, 27.IX.73

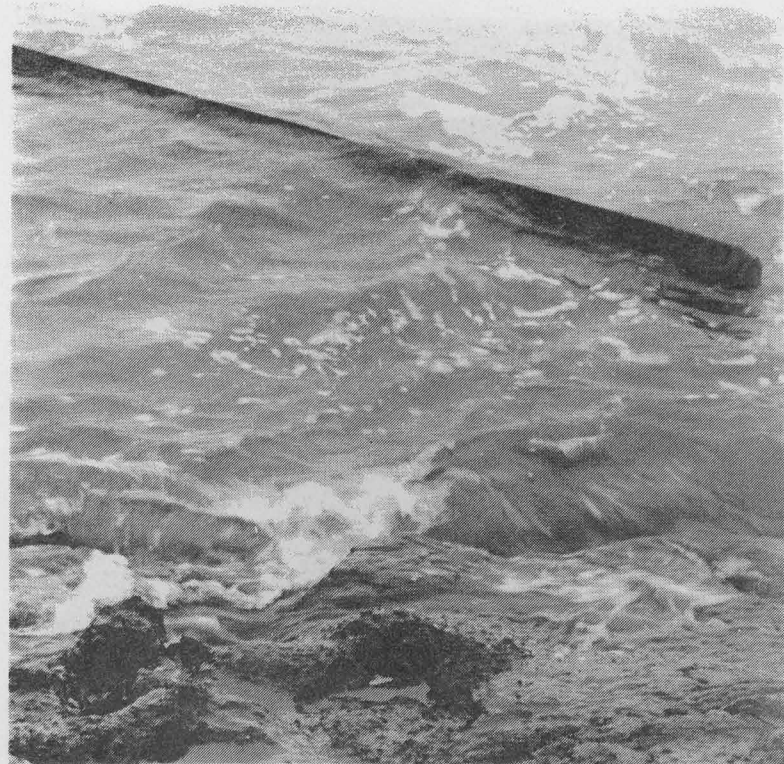
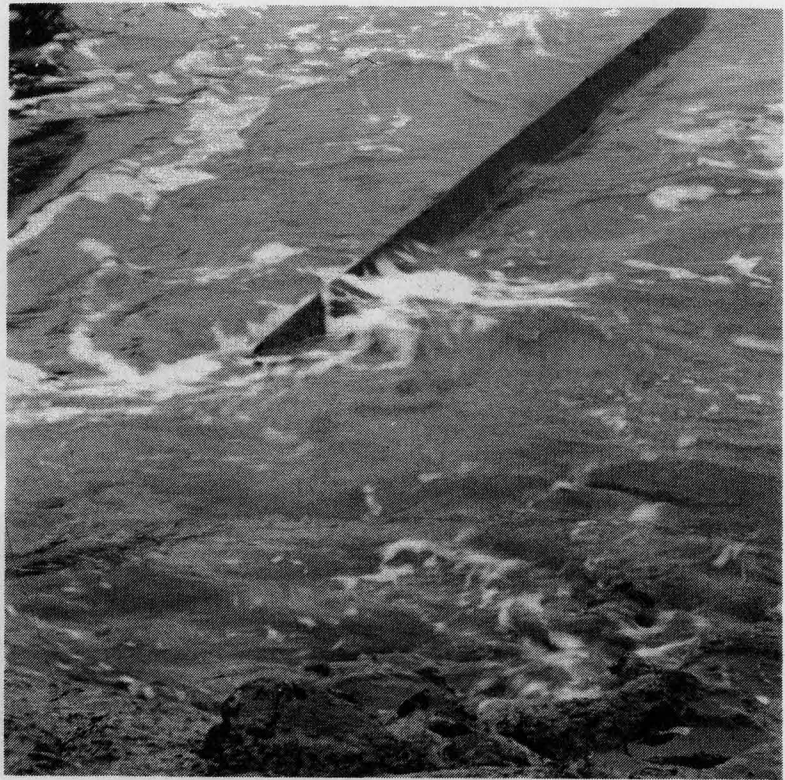
'Overbruggen op film international'
'About Bridges at Film International'
T.F.F., Netherlands, April 1975 p 7

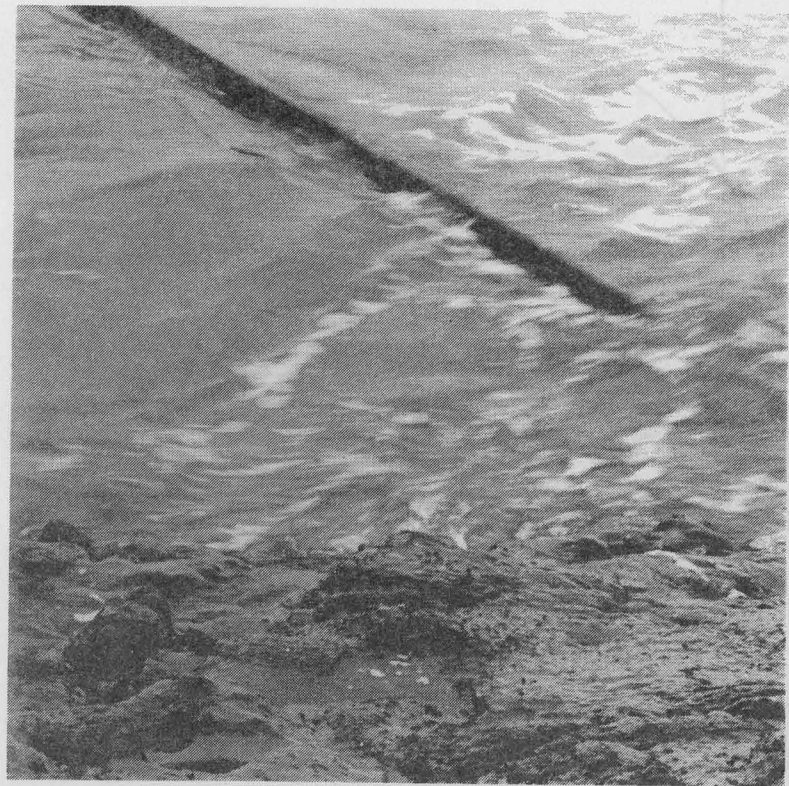
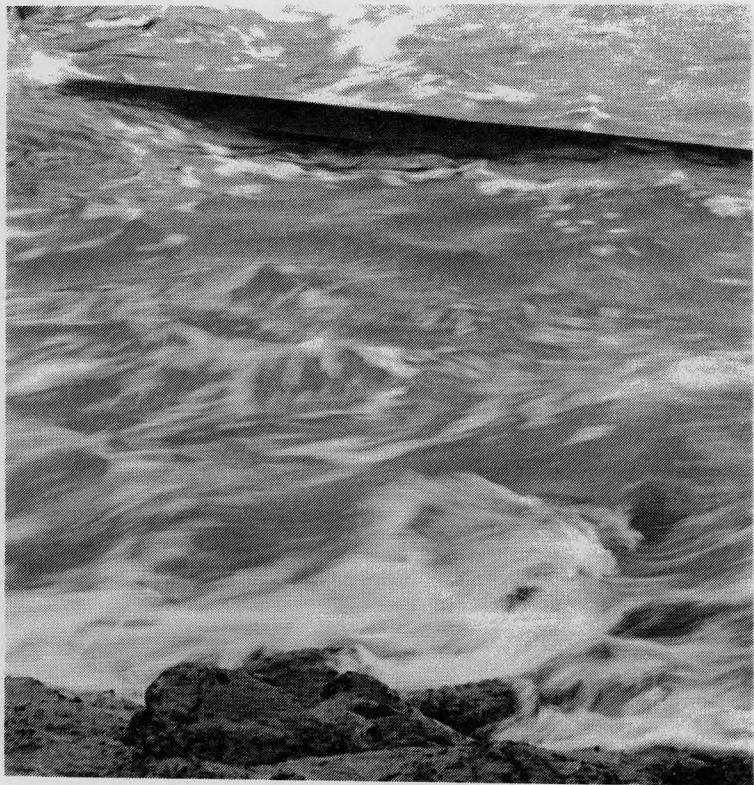
'Het jaar van de vrouw'
'The year of the woman'
NBF Bulletin No 146, Amsterdam, April 1975, pp 1 & 43

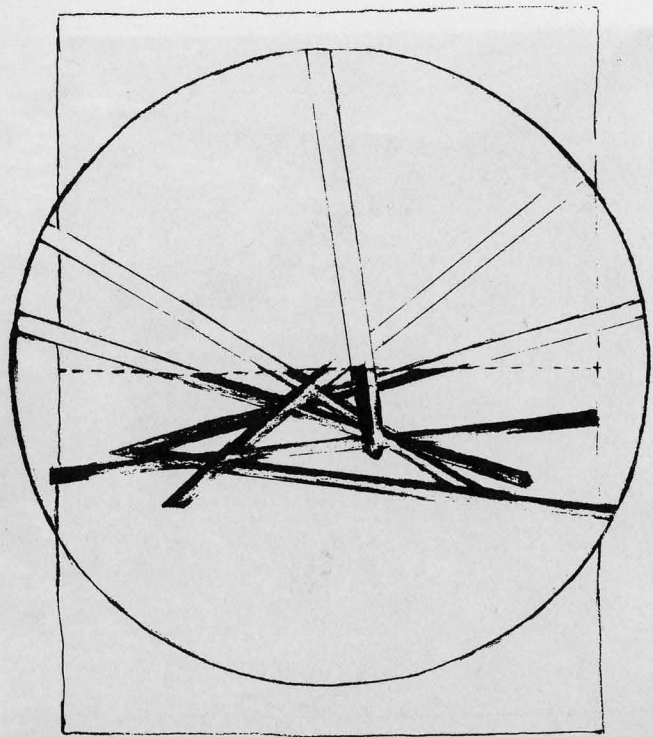
'From dream to "memory" '
Elsa STANSFIELD
Film & Video Extra No 5, Greater London Arts, Winter 1975

'Video Events in Glasgow'
Tamara KRIKORIAN
Studio International, London, May/June 1976, pp 286-287



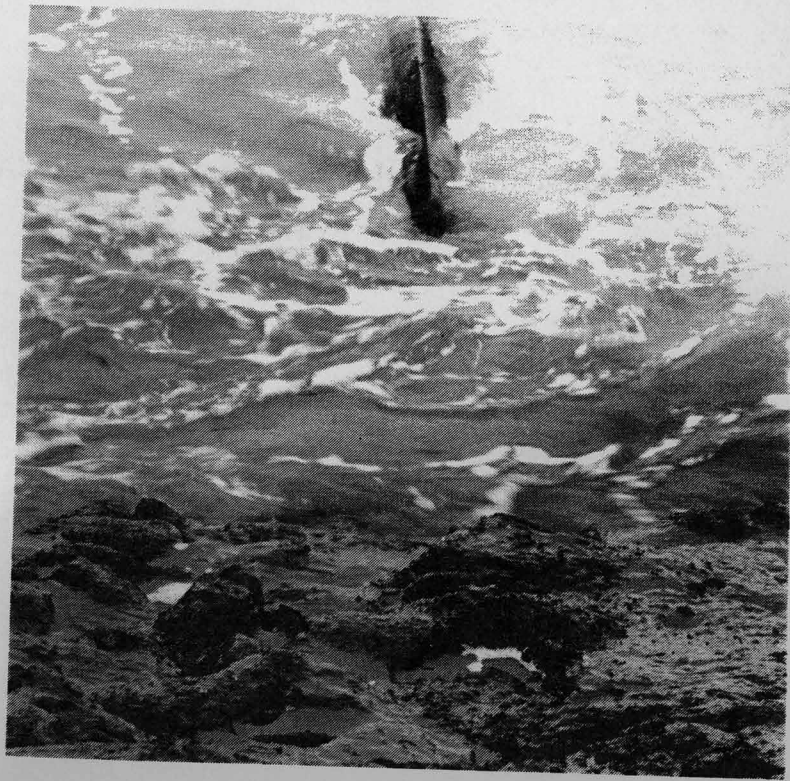






finding center for everything is round.

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Open daily : 9am to 7pm