

# Mike Leggett

**SHEET:** Made in 1969/70 with Ian Breakwell as a collaboration between a practising artist working in the fields of 2-D, 3-D and theatre, (See UNWORD), and film-maker whose interest was in the potential cross reference of these areas of fine art and the craft, (human and mechanical), of film-making. The sheet which appears throughout most of the film is the 'star', the character to which, inevitably, the audience, the observer becomes attached. "I was sorry to see the sheet disappear at the end. . . ." The sheet is encountered in a succession of locations which when revisited become less familiar, less accountable; a corner of the inside of a building at night; a section of a large open park with people enjoying the high summer sun. Wherever the place may be the sheet is usually present, complementing or challenging the scene. As scenes are introduced or revisited the involvement with the visual phenomena on the screen becomes more complete and together with a sound track that treats sound as a tone complementing (for or against), the picture involves each member of the audience in their own strange individuals anti-narrative.

" . . . a year in the Stock Exchange wouldn't have been more creditably spent."

- David Triesman OZ3X 31

**UNWORD:** A film/film document of a series of theatre events by Ian Breakwell.

"A hypnotic, relentless collage of rapidly changing world-imagery and physical action."

" . . . everything and anything in the can as evidence . . . not set up for the audience but for the camera . . . camera . . . into the audience as part of the camera/performer gesture . . . select the 'best' points from the action so that *discontinuity* did not become a distraction."

**N.B.** Made for projection at 2 frames second on a Specto Analysis Projector available from technical educational establishments or for approximately £2.50 per day from some dealers. There will be a shortened version suitable for normal projection available soon - watch the supplements.

**A.R.T. NEWSREELS:** A series of 'working' films which are neither personal diaries or pure experiments with film form. Direct communication of facts is lost in any media to the personal prejudices of those conveying them; the machines used to do this contributes even more to the loss. These films then either present some news/facts that are considered important enough to record or they experiment with the media of film/TV as an ambiguous information dispenser.

**SHEPHERD'S BUSH (1971):** Taking a re-found image of a patchwork of black and white confusion and working on it using the Debrie aperture band, the image is re-related into the environment of a cinema.

## VIDEO PROGRAMME FOR THE EXHIBITION

- |  |   |   |
|--|---|---|
| Peter Berry<br>Paul Wood<br>Kevin Wright | } | 1) Practical Considerations<br>2) Practical and Historical Relativity   |
| APG                                      |   | 1) Interviews at the Hayward Gallery – Art & Economics  |
| David Hall                               |   | 1) T.V. Pieces  |
| Tony Rothon                              |   | 1) Two people, a bouquet of flowers, a big box of chocs and four shin pads  |
| Ken McMullen                             |   | 1) Beny at the Tate & Whitechapel   |
| Graham Stevens                           |   | 1) Atmosfields  |
| Stuart Brisley                           |   | 1) Interview  |
| John Latham                              |   | 1) Interview<br>2) Video of Part I of 'Survey' show   |
| David Martin                             |   | 1) The Sky  |
| Martin Bivand                            |   | 2) The Floor  |
| Darcy Lange                              |   | 1) Market Manufacturing Companies<br>2) Breaker Metalworks<br>3) Willot Mellor<br>4) Bremners General Woodcarvers |