

Tate Britain, Clore auditorium, Sunday afternoons

Artists' Film In Britain

An occasional series of longer films by artists to accompany the Tate Britain display *A Century of Artists' Film in Britain*.

Third Season: About Families and Friends

In this season of films, artists look at intimate relationships through portraiture, biography, self-analysis and poetry.

February 15th 2004 – Family and Friends: Larcher and Hammond

E ETC (1986) dir. David Larcher, 69mins.

Some Friends (1973) dir. Roger Hammond, 20mins

***EETC* (1986)**

David Larcher has made some of the most ambitious long-form films in Britain. *E ETC* (Elizabeth etc) is a meditation on images of two women close to the artist, (his sister and his partner), and on the nature of film itself. Shot on film but edited and manipulated in video, it contains some of his richest imagery.

"With its impacted image track E ETC takes us through an odyssey of life, involving travel, homes and children, making art and making love. Its extensive use of image-text and voice-over with quotes from various theorists and artists, stresses time, memory and the notion of the trace."

Micheal O'Pray in *The Elusive Sign* catalogue.

"As a child I was very fond of my sister Elizabeth. Her role in my life was such that when it came to writing her name I couldn't decide whether it should be written with a 'z' or an 's', both being correct. It seemed to me that if I spelt it either way, some part of the totality of her attributes would be lost to me. Not only that, but I realised that if I split this magic mistake (a superimposed s and z, ie 8) I got two Greek E's, one reversed. But the E was the start of the name that had caused me the dilemma in the first place. It became associated with and eventually signified that special feeling that I got from my sister and her name. Naturally I later fell in love with someone called Elisabeth, and the film is an attempt to reconstitute that feeling, or rather re-member, re-trace, re-vive, etc..."

David Larcher, from original programme notes entitled *"The narrative pre-text: deep as opposed to surface structure... The fromwhenceitcameness... Why E ETC?"*

David Larcher, born in London in 1942, studied Palaeolithic Archaeology at Cambridge from 1959-61, and Film and TV at the Royal College of Art 1964-5. His films include *Mare's Tail*, 1969 (Cannes Critis' Choice 1971) and the six-hour, twin-screen *Monkey's Birthday* (Toulon Gold Medal 1975). This version of *E ETC* – ten years in the making – was funded by Channel 4 and shown on *The Eleventh Hour* in February 1987.

***Some Friends* (1973)**

Roger Hammond's silent portraits of film artists from the early 70s were shot in and round David Larcher's studio.

"In this film Hammond reacts clearly against the wholist, systemic or problem-solving structure, looking instead for a method of structuring his activity so as to incorporate particular response to his material,

and the changes in direction which this might demand. The film begins with a Polaroid photograph held before the camera by the film-maker as he pans the camera upwards with his other hand. The photograph is held roughly in the centre of the frame, and the general situation in which it is being filmed is just seen at the sides of the photograph as the camera pans. Hammond establishes certain consistencies by repeating the same action with different pictures, then by making slight changes in the action challenges his own consistencies and thereby the viewer's prediction of the film's expected development."

Malcolm LeGrice in *Abstract Film and Beyond*.

Roger Hammond was born in 1948 and educated at Cambridge University. He began filmmaking in 1969 and was heavily involved in the early days of the London Film Makers Co-op.

Programme curated by David Curtis
Programme notes by Lara Thompson