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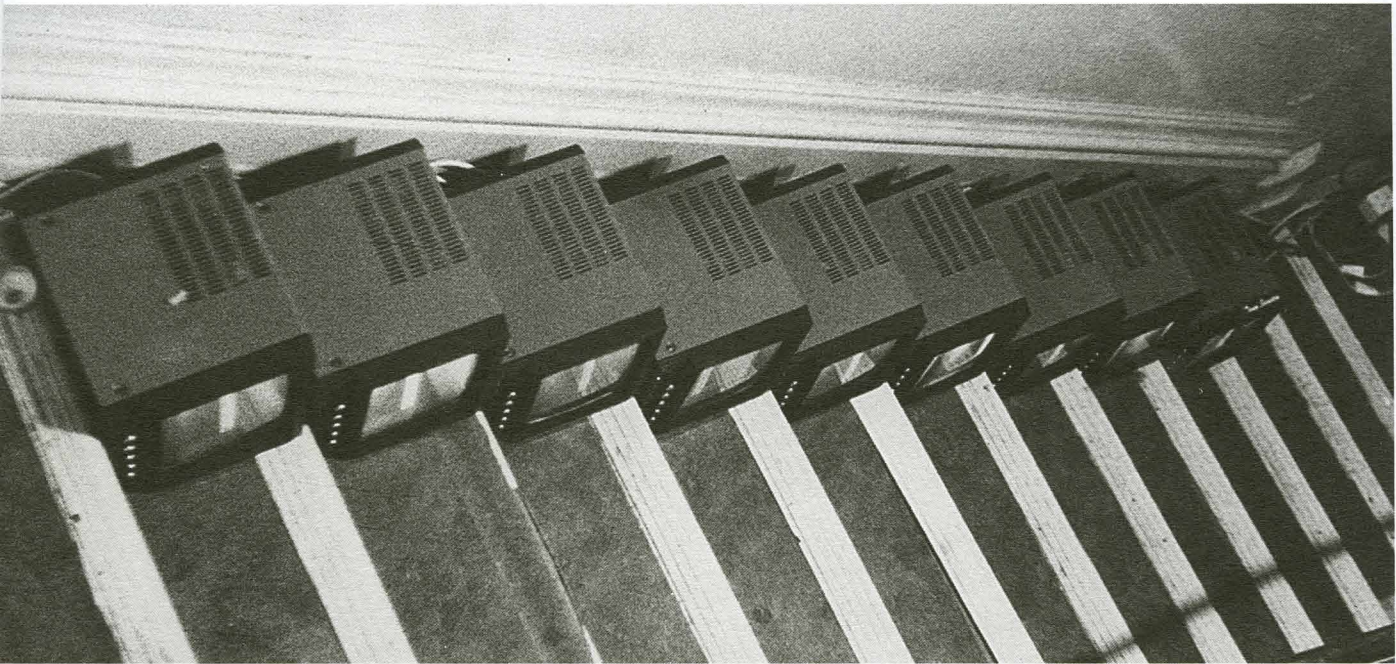
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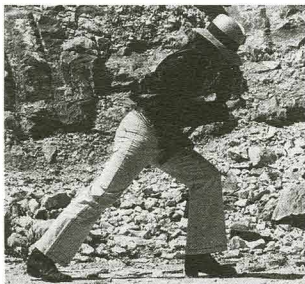
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Time, Up, Stairs 1975
Video installation at Brighton Open Studios, 1975



Tony Sinden

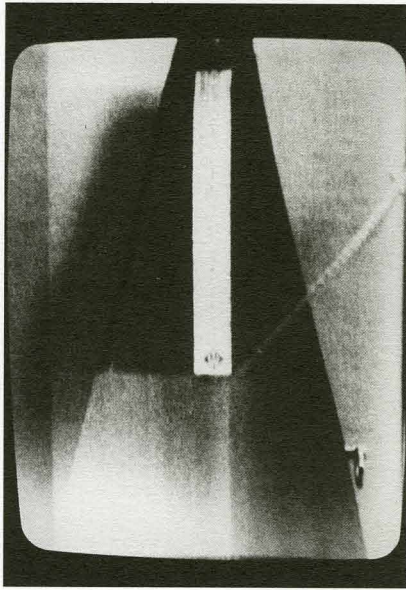
Born 1946 and studied independently of the art school system. Taught at Maidstone College of Art, London College of Printing and San Francisco Art Institute. Has also organised experimental film festivals and served on film advisory bodies. Currently Senior Lecturer in Fine Art at the University of East London.

Selected installations, film and video exhibitions

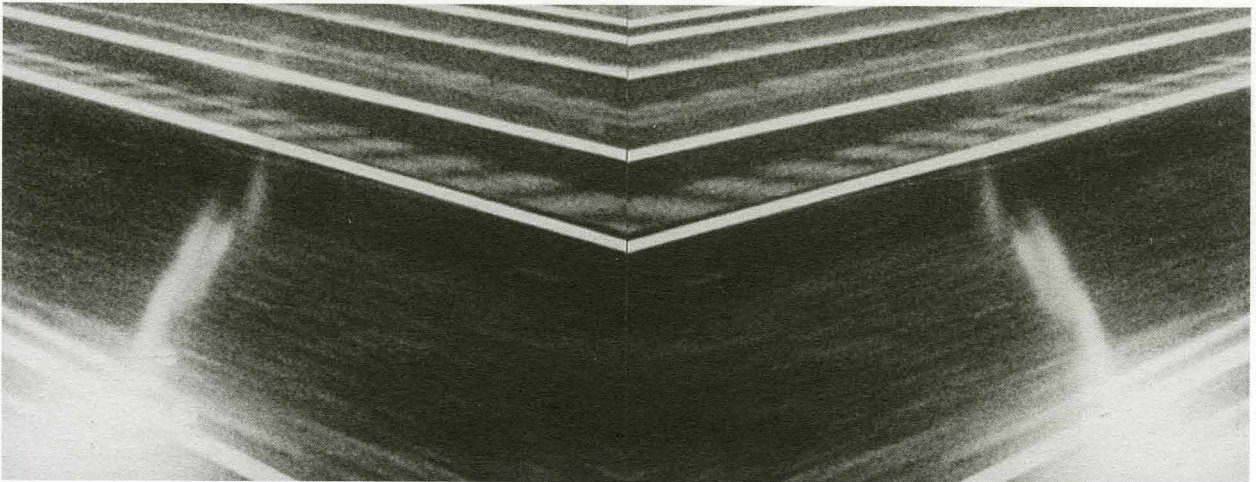
- 1968 Brighton Arts Fringe Festival
- 1969 *Review*, BBC Television 1969 Melbourne Film Festival
- 1970 Oberhausen Film Festival
- 1971 National Film Theatre, London (also 1972)
- 1971 Edinburgh Film Festival (also 1973)
- 1972 Gallery House, London
- 1973 ICA, London
- 1973 The Scottish Arts Council Gallery, Edinburgh
- 1974 Tate Gallery, London
- 1974 *Experimental Cinema*, Knokke
- 1974 Watershed and Arnolfini, Bristol
- 1975 *The Video Show*, Serpentine Gallery, London (cat.)

Selected filmography

- 1967 *Tongue*, Std/8mm, colour, 10 min
- 1968 *Arcade*, BFI Productions, 16mm, 15 min
- 1970 *Size M*, BFI Productions, 16mm, 11 min
- 1972 *ABABA*, 16mm, 15 min
- 1972 *Wiper*, 16mm, 5 min
- 1972 *View, Actor, Between, Edge, This Surface* (by Tony



Time, Up, Stairs 1975 (detail)



Can Can 1975

- Sinden and David Hall), ACGP Productions
 1972 *Intermittent Intervals*, 16mm, 10 min
 1975 *Can Can*, BFI Productions, 16mm, 10 min
 1975 *Mechanical Moments*, BFI Productions, 16mm, 15 min
 1975 *101 TV Sets*, Serpentine Gallery, London
 1975 *Cinema of Projection*, ICA, London

Selected bibliography

- Bruce Beresford, *British Experimental Cinema*, BFI programme notes/NFT, London, 1970
 Tony Sinden and David Hall, *Perspectives on British Avant-Garde Film*, Hayward Gallery, South Bank Centre, London, 1977
Space Between/Space Beyond (cat.), Atholl McBean Gallery, San Francisco Art Institute, San Francisco, 1981
Ancestral Voices (cat.), commissioned by Picture This, Bristol, 1994
 Mark Currah, 'Turbulence', review of video triptych for *Whitechapel Open, Time Out*, 1996
 David Curtis (ed.), *A Directory of British Film and Video Artists*, ACE/University of Luton Press, Luton, 1996

Statement

During this period I was one of a small handful of emerging artists in England using film, video and the space of exhibition as a starting point to create a contextual relationship in time with the viewer. The installation of my work at that time was paramount to discovering the conceptual parameters. With hindsight and politics of the intervening years, it is perhaps obvious why the experimental work of this period is largely unknown to the present generation. Despite the teaching in art colleges there are few public collections or recent museum catalogues devoted to looking at the innovative practice of the period. Whether one can rectify the situation and create awareness without bogging the brain with another bland survey document remains to be seen. The inherent philosophy of so much avant-garde practice stems from a belief in breaking with tradition and subsequently finding new points of reference with art and society. Turner and Duchamp would have recognised this but where is the catalogue or acknowledgement of this work in relation to the present day?

Tony Sinden 1999