

STOLEN TIME

a song for lost shadows



23 mins DV/16mm 2020

An assemblage/prelude for quadrophonic sound installation; a series of rhythmic variations on the theme of percussive sound, documenting a new action being put in my Dad's old Steinway vertegrand (upright) piano in London's Marylebone Lane workshop, with hand scribed elements, optical and musical threads and the fantasy of sound/image counterpoint. The story goes that when my Father was away in India during the Second World War, my Mother bought him a second hand upright from an old lady pianist in Sheffield. The piano happened to be a Steinway vertegrand made in Hamburg before the First World War and shipped to Sheffield. It had a fabulous tone because of its intact 1906 Sitka spruce sound board and mellifluous over strung bass strings. Like the pied piper of Hamelin it lured you to play. Sounds resonate from lead weights being drilled out of keys bedded on moth eaten felts on slips of newspaper in ancient Gothic script, to the din of new bolts being driven into the overstrung iron frame, to the minutest precision adjustments to the myriad of moving parts ending in the final 'toning'/pricking of the new felts on the hammers, producing the finest nuances of frequency within each particular note, the beginnings/the emergence of sound/music.

With recordings of my piano teachers, Vatche Jambazian in concert, playing Haydn, Prokofiev, Shostakovich and Galina Ustvol'skaya, and Vasilis Rakitzis, Vatche's best friend, rehearsing Schubert's duet, *Fantaisie* in F minor, on my Dad's newly restored piano upstairs. Along with electronic music composer, Rolf Gehlhaar (1943-2019) explaining the circle of fifths to us in a noisy Italian restaurant, *Amore e Cuore*, there are drifts of Luigi Nono, Franco Donatoni and Salvatore Sciarrino on Radio France.

*opticals from 1940's 16mm black and white and Agfa-color reversal news reels, **Sheffield at War** by Bill Baker, and **Feuersturm über Hamburg** filmed by a fireman, courtesy of Sheffield City Libraries and the Imperial War Museum.*

ANNA'S CINE FRAGMENTS - clips for close up



3 mins DV/16mm 12 screen assemblage 2025

Clips from archival scans of 16mm films 1986-2025, including two multi-screens, **Autumn Rush for Kurt Kren** and **Fragments for Eye Drift**, with dear Louis Benassi (1961-2020) lacing Kanai Katsu's films (top left) at Bethnal Green Working Men's Club, were put together for CLOSE UP 20 years anniversary celebration in July 2025, accompanied by recordings of falling rubble from **LFMC Demolition**, Louis' favourite film, and of Anna La Thew playing Ottorino Respighi's **Dei Silvano** at Henry Wood Hall, ending with a touch of 1940's Flamenco song.

sound in the distance... the Olive Grove



26 mins DV/16mm Cyprus 2025

An ongoing diary/document of The Olive Grove near Delikipos and The Shoe Factory, a music concert space in Nicosia (Lefkosia), Cyprus, filmed on a 16mm Bolex at the time of the International Pharos Contemporary Music Festival in October 2018 and October 2019, before lockdown. Armenian Cypriot, Garo Keheyan created Pharos Arts Foundation 20 years ago. Besides writing/producing art books and catalogues, from film-maker Sergei Parajanov to contemporary Armenian and international artists, amongst others, Garo Keheyan organises music concerts and festivals, from chamber to classical to jazz to contemporary. With recordings of performances of contemporary musicians and composers, separate image sequences document the passage of time, trees and nature, mountains, hills, sea, antiquities and the architecture of Pharos Arts concert space, a converted old shoe factory on the Green Line separating Greece and Turkey.



Part I - find a bowl in the hills, with moving handheld camera and multiple rhythmic passages of single frames...



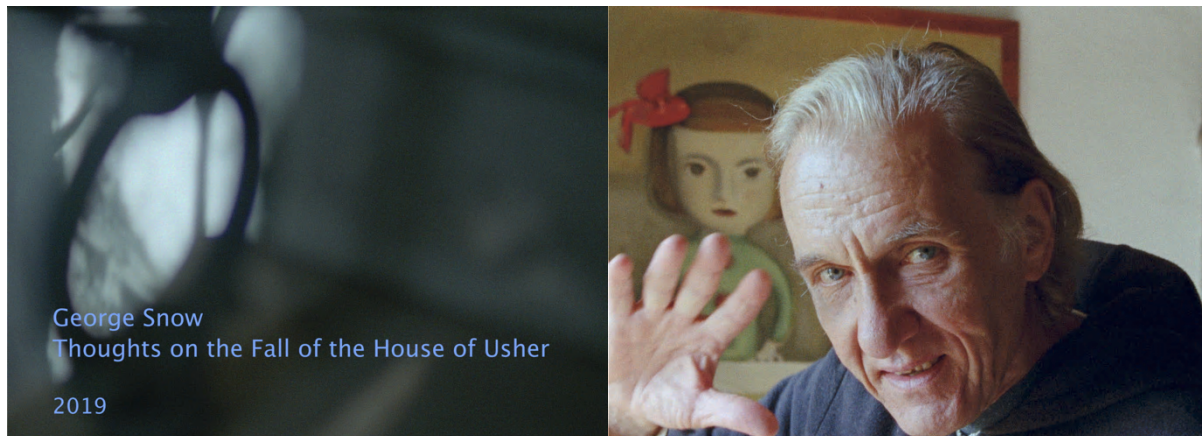
Garó Keheyan

the shoe factory

Part II - Garo's Dream - documents conversations, with recordings and portraits of Garo Keheyan, founder of Pharos Arts, philosophising on art and music, nature, the environment and the creation of spaces and communes for the arts, thinking of the meaning of Oleksandr Dovshenko's Ukrainian Trilogy, the War Trilogy, particularly of Arsenal and Earth, on the destructiveness of the machine age and the irreversible effects of human conflict.

teatro – the prelude and **Part I** and **Part II** are accompanied by recordings of pianist Pierre-Laurent Aimard presenting and playing selected pieces of Hungarian/Romanian composer György Kurtág.

Interlude - George Snow - Thoughts on the Fall of the House of Usher - 2019



8 mins extract DV/16mm Italy 2019/2025

George Snow in conversation with Anna Thew at his home Castello Neve (Snow Castle) in Umbria, north of Cortona, talks in depth about the film he was completing on Palestine, with comparisons between the story of Edgar Allen Poe, **The Fall of the House of Usher** and Israel's, now suppressed brutal attack and bombing of Gaza in 2014, killing over 2,000 innocent civilians and destroying extensive civilian infrastructure, mis-named the 2014 Gaza war, almost a decade *before* the Hamas attack on Israel in October 2023, killing 1,139, not only civilians but IDF military, and way before the Israeli retaliatory destruction and eradication of Gaza infrastructure and agricultural land and the killing of over 68,000 Palestinians, with at least 169,000 seriously injured and mutilated.

III - Melagrana (pomegranate)

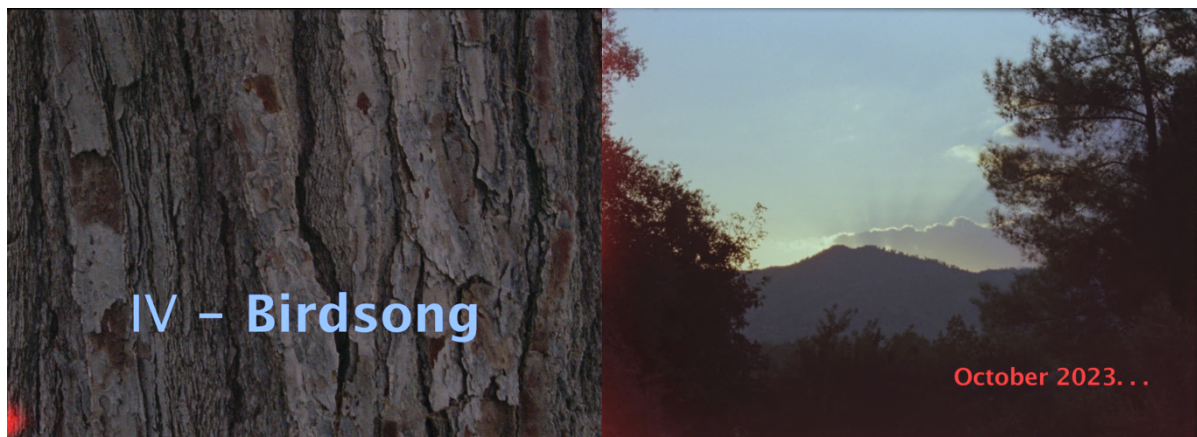


6 mins DV/16mm Cyprus 2022/2025

In October, after Russia's re-invasion of Ukraine in February 2022, we returned from presenting and screening programmes of my films in Manifesta at Kino Armata in Prishtina, Kosovo, back to The Olive Grove and Pharos Arts Contemporary Music Festival at The Shoe Factory in Nicosia (Lefkosia). The trees in Cyprus were laden with olives and pomegranates. It was a temporary paradise. But constant news brought fears of Ukrainian civilians being mercilessly slaughtered yet again, in Putin's resumed rich earth minerals land grab, turning a blind eye to the long term irreversible effect on human life and nature, of ecocide, which knows no boundaries, of Russia's senseless bombing of nuclear power plants, industrial and civilian infrastructure and the mindless use of heavy DU (Depleted Uranium) laden weapons.



IV - Birdsong



9 mins DV/16mm Cyprus 2023/2025

The 16mm reels shot in The Olive Grove, near Delikipos at the foot of the Triodos mountains in Cyprus, in October 2023, handheld on a clockwork Bolex with flurrying passages in macro, alternating with sequences of single frames, show a marked decline in nature, of the olive trees, of the fruit trees, pine trees and the surrounding environment with increased global warming and besides the long history of strife and suffering, the terrifying unabated re-invasion, bombing, occupation and decimation of Ukraine, now of Palestine, of Gaza, of the West Bank, Lebanon and Syria. The Bird Portraits composed by Edward Cowie; Peter Sheppard-Skærved, violin; Roderick Chadwick, piano, are riveting and draw out the backdrop of tension, fear and reality.

Assembled for Pharos Arts in 2025.
