

1. KUMMER



8 mins DV scan of triple screen Super 8 optical blow up to 16mm 1986/1999

A man's scarred chest flanked by graffiti on the Berlin Wall

Centre screen 'MM', consists of succession of still shots of Stev's back, half lit naked chest and body. As he moves round to face the camera two faint self-inflicted scars across his heart are laid bare, flanked by two screens of rapid hand held single frames of the Berlin Wall. 'KU'/'ER' hold a dizzying run of over six thousand frames of graffiti, scrawls, slogans, acid swirls of colour and desperate paint spattered utterances over the concrete wall separating East and West Berlin, in alternation of rhythm, zoom, texture and agitated physical movement. Turkish music of Necla Akben bought in a Turkish shop near the wall in Kreuzberg, West Berlin.

KUMMER = trouble, sorrow

2. BROKEN PIECES for the Co-operative

35 mins DV/16mm single screen/double screen colour & b/w U.K. Spain, Italy, Dominica

now opening with...

L.F.M.C. DEMOLITION



9 mins DV/16mm UK 2004

In memory of the disused old railway building, the palace of delights in Gloucester Avenue, Camden, home to the London Film-makers Co-operative and London Musicians Collective for over fifteen years. Commissioned for a Century of Artists' Film at TATE Britain, 2003/4, 16mm reels are intercut from the opening of BROKEN PIECES for the Co-operative, an expanded double screen projection where rhythmic handheld fragments and in camera superimpositions of movies that we saw there from Lumiere to Dziga Vertov, Hans Richter, Stan Brakhage,

Fernand Léger, Joseph Cornell, Maya Deren, Oskar Fischinger, Peter Kubelka, Jean Genet, Anna Thew, Friedrich Murnau, Jack Smith, Anne Rees-Mogg to Germaine Dulac and Fleischer's Betty Boop, resonate to a myriad of sounds from musicians of the LMC. So the spirit of the underground lives on and on... The peeling screen, demolished doorways, the old café and film archive are a pile of rubble haunted by a mirage of flickering frames...

Sound recordings from the London Musicians Collective were contributed by David Toop, Paul Burwell, Peter Cusack, Max Eastley, Kazuko Hohki, the Frank Chickens, Steve Beresford, Christina Munro, Terry Day, Clive Bell. In camera superimpositions, assemblage, additional railway sounds and recordings of Carlyle Reedy, Len Lye, Identical (Steve Thrower, Orlando Harrison, Gavin Mitchell) by Anna Thew.

The seven films which make up **BROKEN PIECES for the Co-operative**, are dedicated to the multiple delights and freedom of the London Film-makers' Co-op. (1) **L.F.M.C. DEMOLITION** shows the old Film Co-op Cinema wall filmed from the top of a bulldozer. Superimposed clips from films we saw there, from Lumiere to Deren to Fischinger, end with Anne Rees-Mogg and her film family and Fleischer's Betty Boop in **No, No a Thousand Times No**, refusing the luxury and temptation of a false gem - the new Lux... (2) **RAMBLAS RAMBLAS** conjures the spirit of the eighties with Super 8, single frame, auto zoom and macro, (*optical blow up from b/w/colour Super 8 to 16mm*); (3) **MACHINE PARTS AND PORTRAITS** documents Big Steve (Farrer) and friends filming on a Norfolk beach with his famed 35mm 'roundie', **THE MACHINE**. The sound track is taken from a **NETWORK 21** Pirate Radio transmission by Bruno de Florence and Anna Thew, including fave bits of music from Marguerite Duras' **INDIA SONG**, sixties Gino Paolo's **Sapore di Sale** (a taste of salt), Anna playing Bela Bartók and reading news from 1536 (Case Law legal tome), *manipulated diary footage optically printed to 16mm in 1998/9*. (4) **N.Y./S.TATTOO** shows Steven Moore's L.O.V.E. tattoo as peach blossoms in Bagnena, Italy, exchange skies with New York skyline, filmed from Isaac Julien's (Barbara Kruger's) loft window, and the streets of Manhattan (*optically printed from Super 8 to 16mm*); (5) **MARIO MONTAGE** (*extract*) Mario Montez footage optically slowed, speeded and freeze-framed. (6) **SCORPIO** - ex lover of underground gallerist Lauren Maben, with his Parajanov-like assemblages and constructions of bones and crystals, talks about Lauren's rough edged inspiration and fouled up funeral. (7) **STEVE AND PETER on the Art of Cinema** - Warholesque dialogue runs with this reel of pure Merz with Steven Moore and Peter Armstrong's superb collaged rooms in Brixton, re-collaged in camera... Joe d'Alessandro and Samuel Beckett mix with Michelangelo's 'God creating Adam' from the Sistine Chapel ceiling, crossing screens with tropical dream forests and Sicilian trains to Siracusa.

3. AUTUMN RUSH for KURT KREN and Winter and Spring and Summer



Autumn – Winter

6 mins 16mm/DV twin screen b/w and colour silent 2003

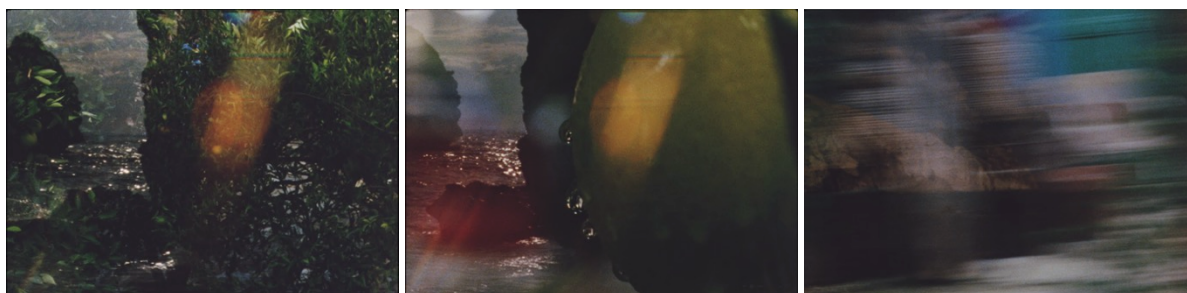
Autumn, Winter, Spring and Summer shown as a four screen installation, or twin screen projection

A close up observation of trees in Autumn, Winter, Spring and Summer, filmed in single stop frame motion on a clockwork Bolex using a 75mm and 26mm macro lens, where alternating pulsations of 24 still frames per second in

image time, translate into optical syncopation. Each reel consists of over 3,500 images with mathematically planned sections, improvised cross rhythms, variations in colour, density, tree species and shape, with sequences following the Fibonacci series (Kren's 'Golden Section of film') and countered with staggered 2:3; 4:3 rhythms. Part scored, part random and rough edged, echoing the Japanese musical phenomenon, "wind in the trees"... Viewed singly, the reels strobe like a fluttering play of rhythm with vibrant Autumn tones, stark Winter branches, trees in blossom, late Summer leaves and the odd insect. Viewed side by side, the stroboscopic phenomenon does not happen. Instead there is a perpetual perceptual exchange of flickering image... pure counterpoint for the eye."

AUTUMN is dedicated to Kurt Kren after 'Bäume im Herbst', Winter to my Father, who died in 1999, Spring to Rose Lowder after 'Parcelle', and Summer to my Mother who planted more trees than I can remember.

4. SPIDI DIANA – Diana's Garden



6 mins DV/16mm 2003

Filed on a 16mm Bolex in Diana XXXXXXXXXX's winter garden in Arsos village at the foot of the Triodos Mountains, in Cyprus in December 2003, with in camera superimpositions of Petra tou Romiou (Roman Rock), where Aphrodite rose from the sea. Morton Feldman Piano Piece (1958), impro played by Anna Thew, 2024.

In 2013, we discovered that over twelve hours of negatives held in storage between 2001 -2011, including final cut A & B rolls, had been destroyed in the global digital takeover by Deluxe 142 Ltd, subsidiary of Deluxe Inc., US, of London's last film laboratory, Soho Images. We reached a financial settlement with Deluxe Inc., in 2017/18 with help from BFI/NFT projection, Deluxe 142 in house lawyer and Arriscan, Munich. Digital archive restoration, progressive scans were done frame by frame on Arriscan, from normal contrast prints, at Postfactory, Berlin.

5. TAMARIND TROVE



6 mins DV/16mm 2007

A diary film of photographer, film-maker, artist, Andrew Lanyon at work in his extraordinary studio space, two polytunnels erected on a long disused railway siding above an old cottage and farmland on Polcrebo Moors near Helston, Cornwall, not far from Land's End.

6. ZHENSHEENA MINSKAYA (MINSK GIRL)



6 mins Super 8 optical print to 16mm scanned to 2K - sound from cassette 5 mins Byelorussia/UK 2002

for Irina Dismennaja and Ella Milova

On the occasion of the 2nd Women's Film Festival of Minsk, I took my Super 8 camera. Byelorussia was not what I imagined. Stalin had made a very bad impression since Chagall lived there. Women came in droves to see CLING FILM because they thought the free condoms we were handing out, were sweets. It is poor. There is poor food distribution and the telephones are free because they don't work. Byelorussia suffered 75% of the fall-out from Chernobyl. The women of Minsk nevertheless get dolled up like drag queens for a date, or a simple outing in the park, and yes, Beauty Parlours flourish. In 2 days I filmed more than 200 women. Many persist for only a 24th of a second (a single frame). *Thanks to Oleg Tcherny for assisting, and to Igor Sukmanov for sending the Pop Musiki and to Andrei Vushatku for teaching me how to communicate in Byelorussian.*

7. HVRATSKI FRAMED – ZAGREB TRAM



4 mins DV scan/16mm Croatia 2002/5

Zagreb Tram (Reel 2) Brightening a rainy day, coloured umbrellas circulate, dotted here and there in fast motion, exiting and entering trams in the square far below. Trams criss-cross the screen in multiple superimpositions, closer and closer (for the love of Vertov). Lettering, buildings, flower markets, cathedral spires, plastic legs, single frames and socks a dance... form part of a film cycle separated by intertitles, with sound layers recorded on location; the squeal of trams interrupted by shouts of children, foreign tongues and strains of solo music. Document of a visit to Zagreb and Dubrovnik to show *Broken Pieces for the Co-op*.

8. POEMS AND CONSTRUCTIONS

6 mins DV scan of 2 x 100ft 16mm diary reels 2008

I – Trastevere



Reel 1 – the walls of Trastevere, Rome, in a myriad of transitory stop frame sequences shot on a clockwork Bolex with a 26mm macro lens - peeling stucco, graffiti, torn posters, street signs, from the Terme di Caracalla to the bridge over the Tiber; glimpses of 'FILM STUDIO 80' and lingering outtakes from 'Toni with smoke' and a fight scene filmed in a dark alley outside Rome prison long ago (see **Eros Erosion** - Il Racconto di Lisabetta, the murder of Lorenzo by Lisabetta's brothers, played by Philippe Barbut and Toni Dominici)

II – L'Isle Sur Serein



Reel II – L'Isle sur Serein with Rameau - late afternoon, early autumn. Close up of apple blossom and the turning pages of an old French history book reflected through a macro lens in the bevel edge of a mirror with a worm eaten frame and a very dirty window pane, framed with flash frames of gravestones and autumn leaves in the Forêt d'Hervaux in Bourgogne, France, accompanied by Rameau harpsichord music from Steve Farrer's record collection and the slowed dripping of a tap.

9. When Kenneth Anger signed my arm I didn't wash for a week



3 mins DV/16mm 2014

When Kenneth signed my arm and I didn't wash for a week before we'd filmed it, has refs to Kenneth Anger's star dream waking moments in "Fireworks", "Scorpio Rising" and "Puce Moment" with leather gear, beads, stop clocks, dripping milk, snoozes, zips etc. and lacy fabric, with continuous 35mm film strip of Adam Elliott, with no still frame lines from Steve's roundie 'The Machine'.

10. PAUL'S POEM



12 mins 43 secs film material originated on 35mm, 16mm and S8 layering on digital UK 2010

Fragments from a poem by pyrotechnic drummer and musician Paul Burwell, 'Adventures in the House of Memory', were performed randomly in different acoustic locations; by the Thames, under railway bridges, in St Paul's Cathedral, over roof tops above the city, in a café, on the Underground, as screams, drills, sirens, footsteps and arias rattle to the drifts of metallic percussion from a recording of Paul drumming solo at the London Musicians' Collective in Gloucester Avenue, NW1. In a collage of chance polyphony, words from Paul's poem are scratched the length of 35mm struck stock with a potato peeler, layered in loops and arabesques over scraps of Super 8 and 16mm footage from the Burwell era with flares, ropes, derelict buildings, knives, fighting, graffiti and peeling walls.

11. TOUR D'ARTIFICE - HOMAGE TO KENNETH



6 mins ~ single screen 3 mins ~ double screen Italy optical print to 16mm 1999/scan to 2K 2019

After fave Kenneth Anger's waterworks film, **Eaux D'Artifice**, not so many of the fountains at the Villa d'Este near Rome, were working. Arbitrarily swapping the day filter, with, without, and alternating flurries of single frames to punctuate the cool run of the in camera cutting, a purely spontaneous structural memori emerges on two screens, accompanied by a very very old, very sad, favourite archive recording of Alessandro Scarlatti's **Sulle Sponde del Tebro** (On the Banks of the Tiber).

12. TEMENOS II - 2016



5 mins DV/16mm Greece 2016

2 x uncut 16mm reels - quick portraits of film-makers, artists, writers attending Temenos screenings of the archive restoration of 16mm films of Gregory Markopolous open air in Loussaria, in the Peloponnese, shot handheld on my old clockwork Bolex through a 26mm macro lens... Anna Lascari, Nina Zy, Kathryn Siegel, Robert Beavers, Ute Aurand, Maria Palacio Cruz, Mark Webber, to name but a few, children eating, the local bar owner, his beautiful daughter, her young man and others, with in camera superimpositions of bright blue skies and plane tree leaves and pink blossoms blowing in the wind... identifications forever welcome...
