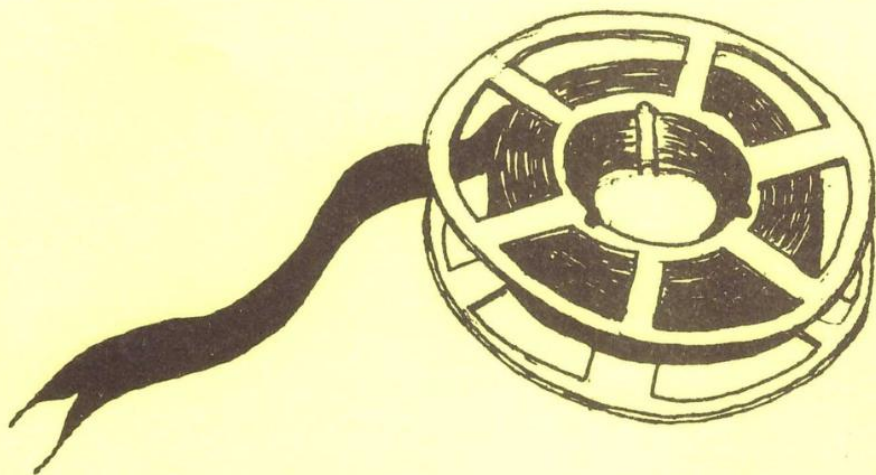


BFI CONFERENCE 1985

VIDEO SCREENINGS



A R T I S T S V I D E O

A selection of new work from London Video Arts

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TO THE DANCER BELONGS THE UNIVERSE

Marion Urch 1985

Video. Col. U-matic. 7½ mins.

A video poem about the politics of despair, a personal response to current politics.

The title is an inversion of a gnostic poem which calls for an act of faith - dancing out of hibernation.

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BLACK AND WHITE

Sanja Ivekovic and Dalibor Martinis

SANJA IVEKOVIC: born 1949 in Zagreb, Yugoslavia

DALIBOR MARTINIS: born 1947 in Zagreb, Yugoslavia

Sanja and Dalibor have been working in video (both individually and together) since 1973 and have produced performances and installations as well as videotapes.

Their work has been included in many international exhibitions (Paris Biennale, Sao Paulo Biennale) and festivals (San Sebastian, The Hague, Locarno).

They have worked and exhibited in USA, Canada, Italy, Holland, Germany, etc. and have shown work on, for example, Yugoslav TV, Manhattan cable and several Italian TV stations.

The videotape by Dalibor Martinis, Image is Virus won the Moniteur prize at the Locarno Festival (1983).

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DALIBOR MARTINIS SANJA IVEKOVIC

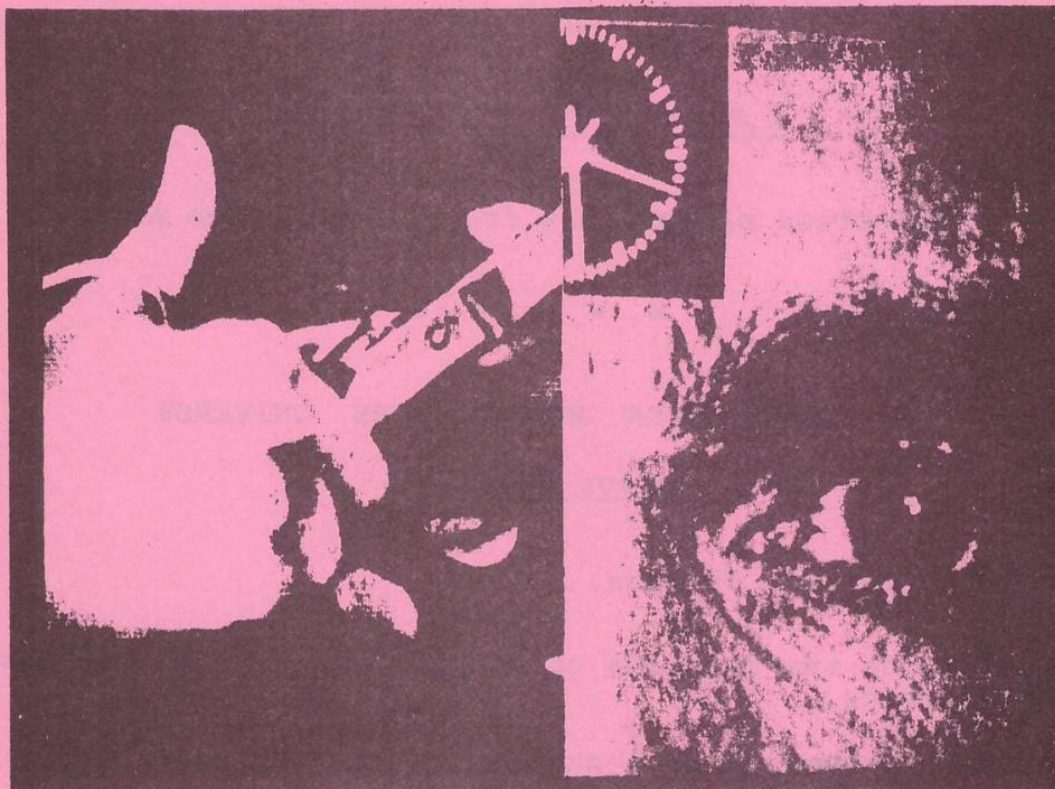


IMAGE IS VIRUS: DALIBOR MARTINIS

MARTINIS EXPLOITED HIS MEDIUM FULLY, YET REMORSELESSLY! IT IS WORTH MENTIONING THAT HE IS A VIDEO PERFORMER, UNQUESTIONABLY SHOWED THE SOPHISTICATION THAT A PERFORMER BRINGS TO CONFRONT HIS AUDIENCE. THE OPENING SEQUENCE EVER-MOVING LIFTS, WITH A DELAYED INSET, NORMALLY MOVING AGAINST THE MAIN IMAGE, CRIED OUT FOR TWENTY-SEVEN MONITORS SCATTERED AROUND THE VIEWER, AS YOU WERE TRANSPORTED TO A LIMBO OF ALL VISUAL POSSIBILITIES. THE SENSATION WAS ELECTRIC. CAPTIONS EXTRACTED FROM WILLIAM BURROUGHS *NOVA EXPRESS* ROLLED THROUGH THE SCREEN AS THE TAPE PROGRESSED — EACH ONE NEAT, CURT AND PRECISE TO THE IMAGE CHOSEN. SPACE INVADERS, TO MARTINIS, IS A SYMPTOM OF AGGRESSION: THE NUDE, THE NUKE, THE ALIEN ELECTRONIC IMAGE AWAITING YOUR DESTRUCTION AT THE PUSH OF A GAME'S BUTTON — "SUPPOSE THERE WAS NO ENEMY, THAT WOULD BE UNFORTUNATE". WE HAVE BEEN UNWITTINGLY DRAWN INTO A WORLD WHERE WE WANT TO PUSH THE BUTTON — WE FEEL EMBARRASSED — HE'S PULLED THE CARPET FROM UNDER OUR FEET AND LEFT US STANDING ON OUR NOSE.

HE'S DRAWN THE PARALLEL THAT EXISTS IN REALITY: THE PEOPLE THAT MAKE THE HIGH-TECH OF WARFARE ARE THE SAME THAT MAKE THE HIGH-TECH OF ENTERTAINMENT — THEY'VE TOLD YOU WHAT YOU SHOULD EXPECT, SO DON'T COMPLAIN WHEN IT HAPPENS. ON THE BASIS OF THIS TAPE I SUGGEST YOU DO EVERYTHING IN YOUR POWER TO TRY TO SEE HIM. PERFORMANCE MAGAZINE: PETE SHELTON

PROGRAMME (SELECTIONS FROM):

SANJA IVEKOVIC — BEHIND THE MIRROR (1983) 5 mins; NESSIE (1981) 15 mins; CONDITIONED MOVEMENTS (1983) 8 mins; PERSONAL CUTS (1982) 4 mins; TRIBAL GODDESS (1982) 3 mins; MAKE UP/MAKE DOWN (1978) 8 mins.
DALIBOR MARTINIS — IMAGE IS VIRUS (1983) 20 mins; FROM NEW YORK TO NEW YORK (1982) 18 mins; REMEMBER AND SING (1982) 4 mins; OPEN REEL (1979) (1976) 4 mins.
IVEKOVIC/MARTINIS — CHANOYU (1983) 11 mins.
ICA CINEMATHEQUE: TUESDAY 15 NOVEMBER AT 7.45
4th BRACKNELL VIDEO FESTIVAL: SATURDAY 19 NOVEMBER
South Hill Park Arts Centre, Bracknell, Berks (0334) 27272
LVA/B2 AT DIORAMA: THURSDAY 24 NOVEMBER 24 AT 8.00

DIORAMA PROGRAMME:

FAST FORWARD/YVES MUSARD
— PERFORMANCE
JOHN SCARLETT-DAVIS:
BERTIE/BEHAVIOUR RED
— VIDEO PERFORMANCE
LVA VIDEO MUSIC.



CATHERINE ELWES.

With Child. 1984. 17 minutes.

Studied video at Dept. Environmental Media, Royal College of Art. Writer on video, performance and womens' art for various magazines including Performance Magazine. Co-organiser of Cross Currents at Royal College of Art. Video works have been shown throughout the U.K. and in the U.S.A., Canada, Europe. Now teaches video at Richmond International College, London.

WITH CHILD.

With Child develops the formal aspects of earlier works including Kensington Gore, and explores the theme of Mother/Child, first examined in 'There is a Myth' (1984). Childrens' clothes and toys are used effectively to indicate the developments of gender role in childhood, and glimpses of the domestic environment comment upon the state of Motherhood.



THE MESSIAH IN THE SHADOW OF DEATH
(Anonymous Pictures, 16mm Commag, 10 mins)

*For behold, darkness shall cover the earth,
and gross darkness the people:
but the Lord shall arise upon thee,
and his glory shall be seen upon thee.*

*And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.*

(MRS. THATCHER AND THE TORIES RISE TO INFERNAL DOMINATION)

The people that walked in darkness have seen a great light
(MINERS AND INDUSTRIAL WORKERS STRIKE, CONFRONTING THE STATE)

*And they that dwell in the land of the shadow of death,
upon them hath the light shined.*

(THE POOR, THE IMMIGRANTS, THE BLACKS, THE YOUTH, THE
UNEMPLOYED AND THE OPPRESSED OF BRITAIN RISE-UP AND FIGHT BACK)

*For unto us a child is born,
unto us a son is given,
and the government shall be upon his shoulder,
and his name shall be called:*

Wonderful! Counsellor! The Mighty God!

The Everlasting Father! The Prince of Peace!

(THE GROWTH OF FASCISM AND THE POLICE STATE
GIVES BIRTH TO VIOLENCE.

THE UNIONS MARCH. THE POLICE CHARGE.

THE STATE MUST BURN!)

WHAT CAN I DO WITH A MALE NUDE?

A film by RON PECK

Produced by JAMES MACKAY

UK 1985
24 mins.

The curtains are drawn, the door is bolted, the telephone is wrapped in a blanket and hidden in a locked suitcase...an obsessional amateur photographer/pornographer is ready to begin his investigation into the taboos against the male nude. Art history, masculinity and the mysteries of the posing pouch go under the microscope at the same time.

While his model displays an array of poses, the photographer's acutely humorous monologue satirises the situations in which the male nude is permissible: occasions ranging from neo-classical art to the hunks in the health and physique magazines of the fifties.

Prompted in part by the Bright Video Recordings Bill, director Ron Peck (Nighthawks) and producer James Mackay have created a miniature delight. What Can I Do With a Male Nude? packs more ideas and wit into its 24 minutes than can be seen in many feature-length movies. It should not be missed by anyone, of either sex, with even a passing curiosity about the male nude.

JANE ROOT

SCRATCH VIDEO : DEATH VALLEY DAYS

Scratch video involves the pilfering of images and sounds from broadcast television (often soap-operas, late-night films and newsreels), which are then cut to the rhythms of disco-funk music, using repeat edits, slow-motion, superimposition and montage. The effect is often humorous, sometimes analytic and nearly always aggressive. The musical form of 'scratch' from which this video practice takes its name originated in the disco clubs of the Bronx, New York where disc-jockeys 'mixed' different records together, and more characteristically, stroked the record so that phrases were repeated, the needle scratching the record surface in a distinctive way. The result was a new and unique form of music based on the fixed form of the record. One can see how this activity was understood by some as a subversion of a cultural mass-commodity, as a creative interaction with what is usually consumed passively. The same claims are made of scratch video.

Whining about the non-seriousness of scratch seems to miss the point that it does connect with a social reality often missed from the art side of video practice.

MICHAEL O'PRAY

A NEW FILM BY INTERNATIONAL DEFENCE & AID FUND FOR SOUTHERN AFRICA

THE ANVIL AND THE HAMMER

Colour, 40 mins (available in 16mm or on video, Umatic/VHS).

"Between the anvil of united mass action and the hammer of the armed struggle, we will crush apartheid".

Nelson Mandela.



During the past year hundreds of black men, women and children have been killed or maimed by South African police and army bullets. These murderous operations against an unarmed people have been designed to quell the mounting tide of resistance to apartheid in general and to strengthen the racist regime's attempts to bolster white minority rule. Thousands of people have been arrested and detained leading to an unprecedented number of political trials.

While, on the one hand, captured militants of the banned ANC's armed wing *Umkhonto we Sizwe* have been sentenced to death, on the other hand leaders of the legal, non-violent UDF have been charged with treason and threatened with the death sentence.

This film is a powerful, if sometimes harrowing, record of these events depicting not only the unbridled violence of the police and military but also the relentless courage and growing unity of a people struggling for national liberation.

In the film, Alfred Nzo, Secretary General of the African National Congress, draws attention to "the ability of the motive forces of that struggle to unite in action . . . where you find today, in 1985, sections of our people, across the colour line, fighting shoulder to shoulder against the common enemy". This militancy and unity is further illustrated by dramatic footage of the inaugural conference of the UDF and by moving interviews with anti-apartheid activists inside the country like Oscar Mpetha, ex-president of the UDF, Helen Joseph of the Women's Federation and Billy Nair, released from Robben Island in 1984 after serving 20 years.

The climax of the film is the rapturous reception given to Nelson Mandela's rejection of the regime's offer of conditional release read by his daughter Zinzi to a vast gathering in Soweto on 10 February 1985. "I cannot and will not give any undertaking at a time when I and you, the people, are not free. Your freedom and mine cannot be separated".

Also produced by and available from IDAF on 16mm or video:

ISITWALANDWE: THE STORY OF THE SOUTH AFRICAN FREEDOM CHARTER

selected for the London Film Festival, 1980

THE SUN WILL RISE

prize-winner at Moscow and Amiens Festivals, 1983.

Films and videos available for hire or purchase.

Please write to IDAF Publications, Canon Collins House, 64 Essex Road, London N1 8LR
or telephone 01-359 9181 for further details.

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