

artists' moving image

Explorative Research and Praxis (M7X02015)

moving image seminar

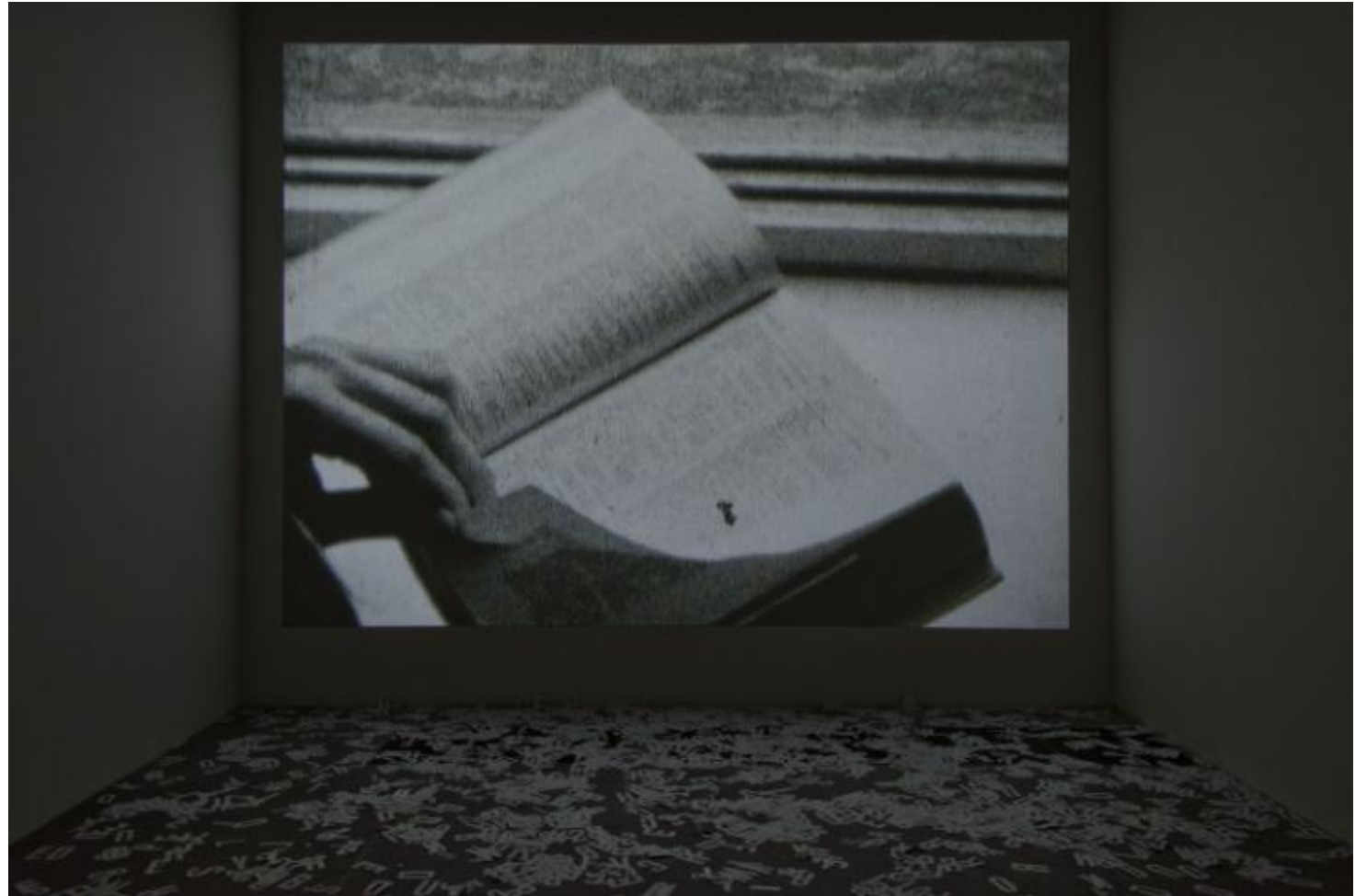


artists' moving image

In Britain in the 1990s there was been an unprecedented expansion of visual art practice, evidenced in media terms in the high profile of young British artists at home and increasingly overseas. On the ground, this shift is registered in the growing networks of studios, new galleries, artist-run exhibition spaces and events. At the same time an increasing number of visual artists are using time-based media from film and video to new possibilities offered by digital technologies.



Avant-garde and Experimental Film



Ewa Partum Active Poetry (1971–3)

Maya Deren

protagonists are somnambulists

trance film

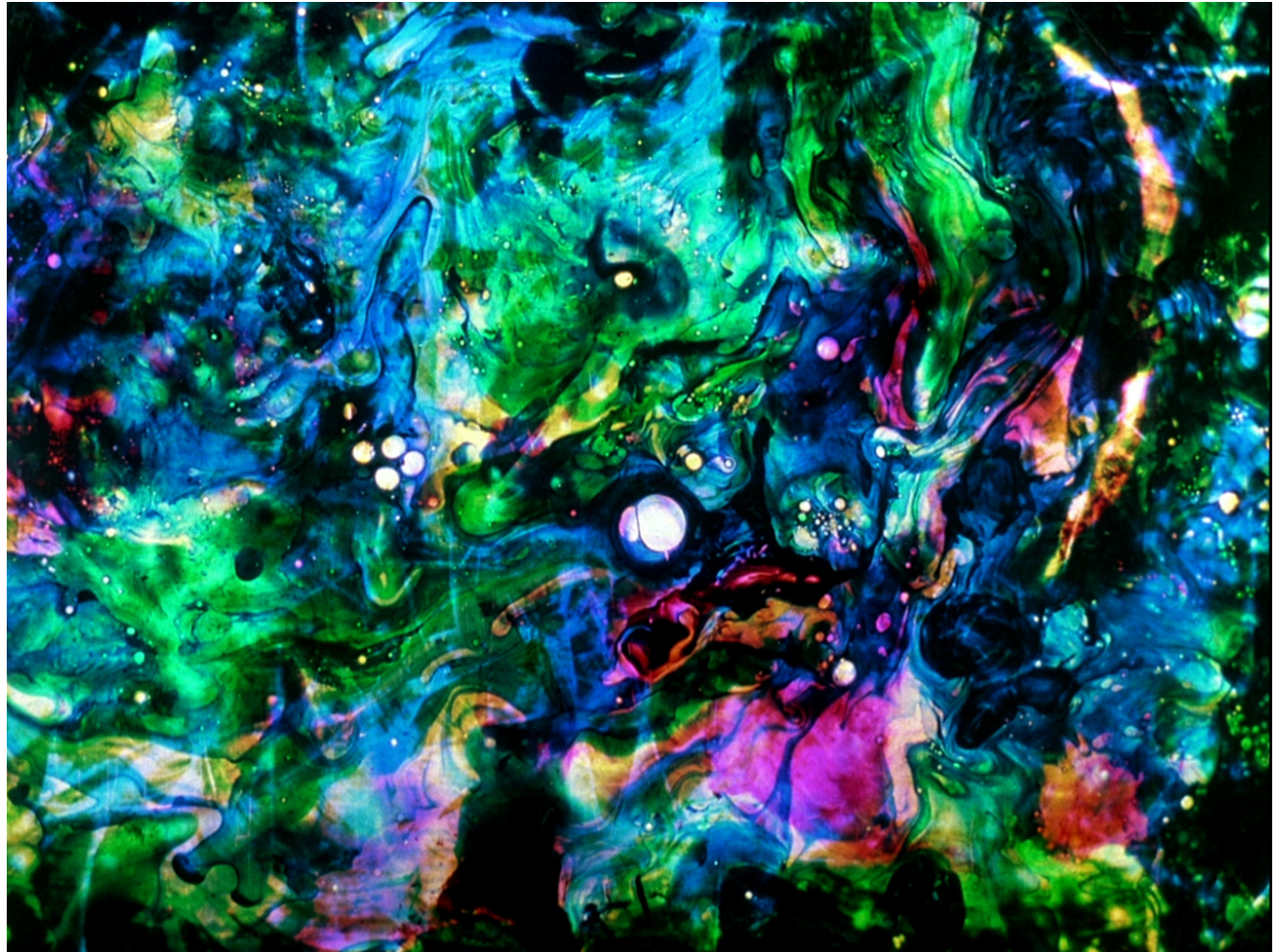


Meshes of the Afternoon | 1943 | Maya Deren

Stan Brakhage

a poet with a camera

“All things that are, are light.”



Still from Brakhage's film The Dante Quartet, 1987

the still image

articulated light

When giving sight to the medium, **"with, not through, the eye"** (William Blake), **with, rather than thru, machine**, with any means at your bestowal (rather than disposal), **with the light**, and naturally then of all these things also as in any gift, the term "moving picture giving" takes on a blessed (and necessary to me) dimension.
—Stan Brakhage, A Moving Picture Giving and Taking Book



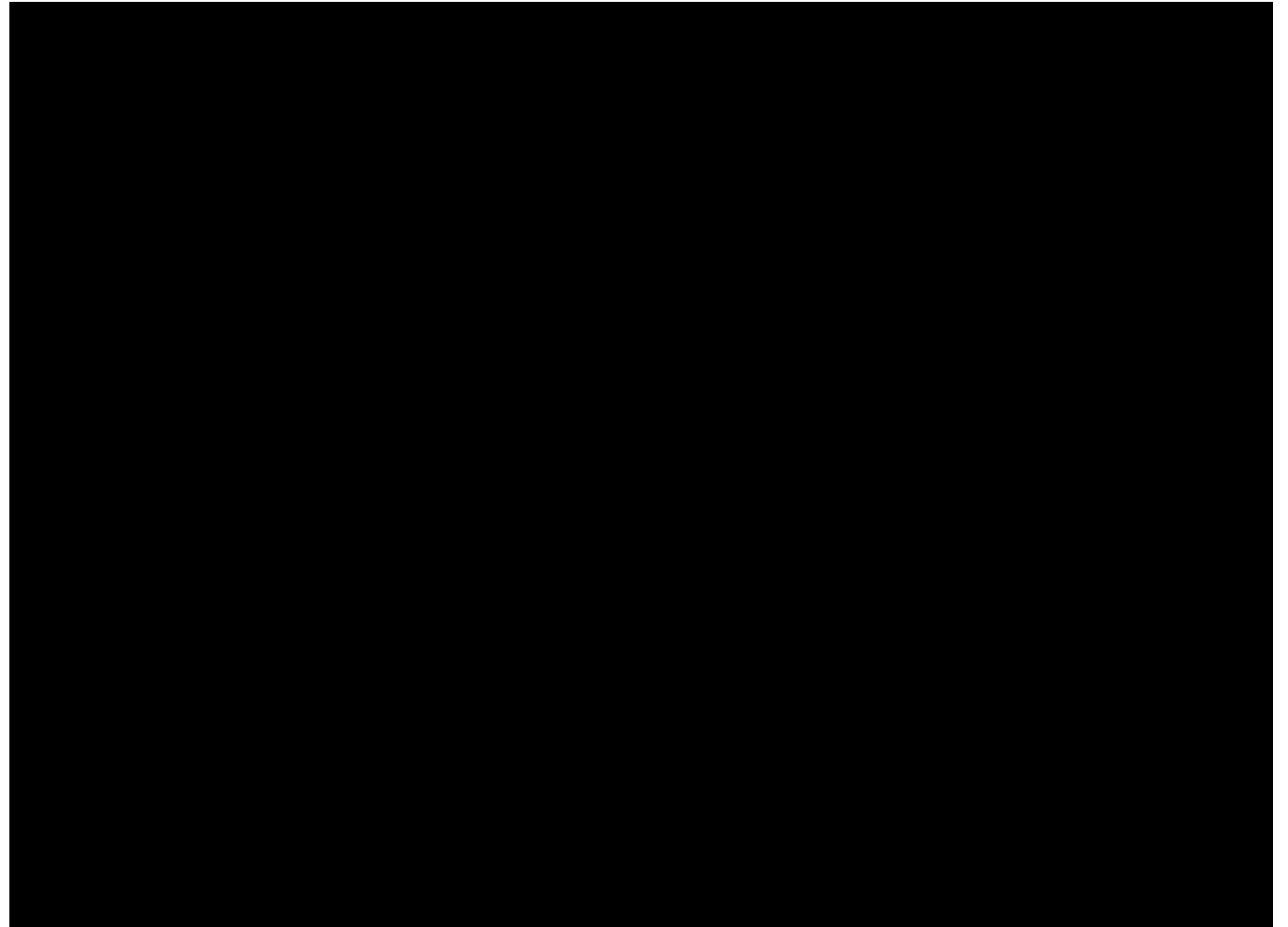


metaphors of vision

Stan Brakhage

lyrical cinema

Brakhage “uses the visual to
express the totality of thought”



Commingle Containers | 1997 | Brakhage

Jospeh Cornell

An ephemeral reverie, a poet's dream, a celebration of light and youth.



nymphlight | 1957 | Cornell

Hollis Frampton

a film is a machine made of images

structuralist film

*Surface Tension, Zorns Lemma,
(nostalgia), Critical Mass,*



Michael Snow

“The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows, and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine wave, which goes from its lowest note to its highest in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer”



Wavelength | 1967 | Snow

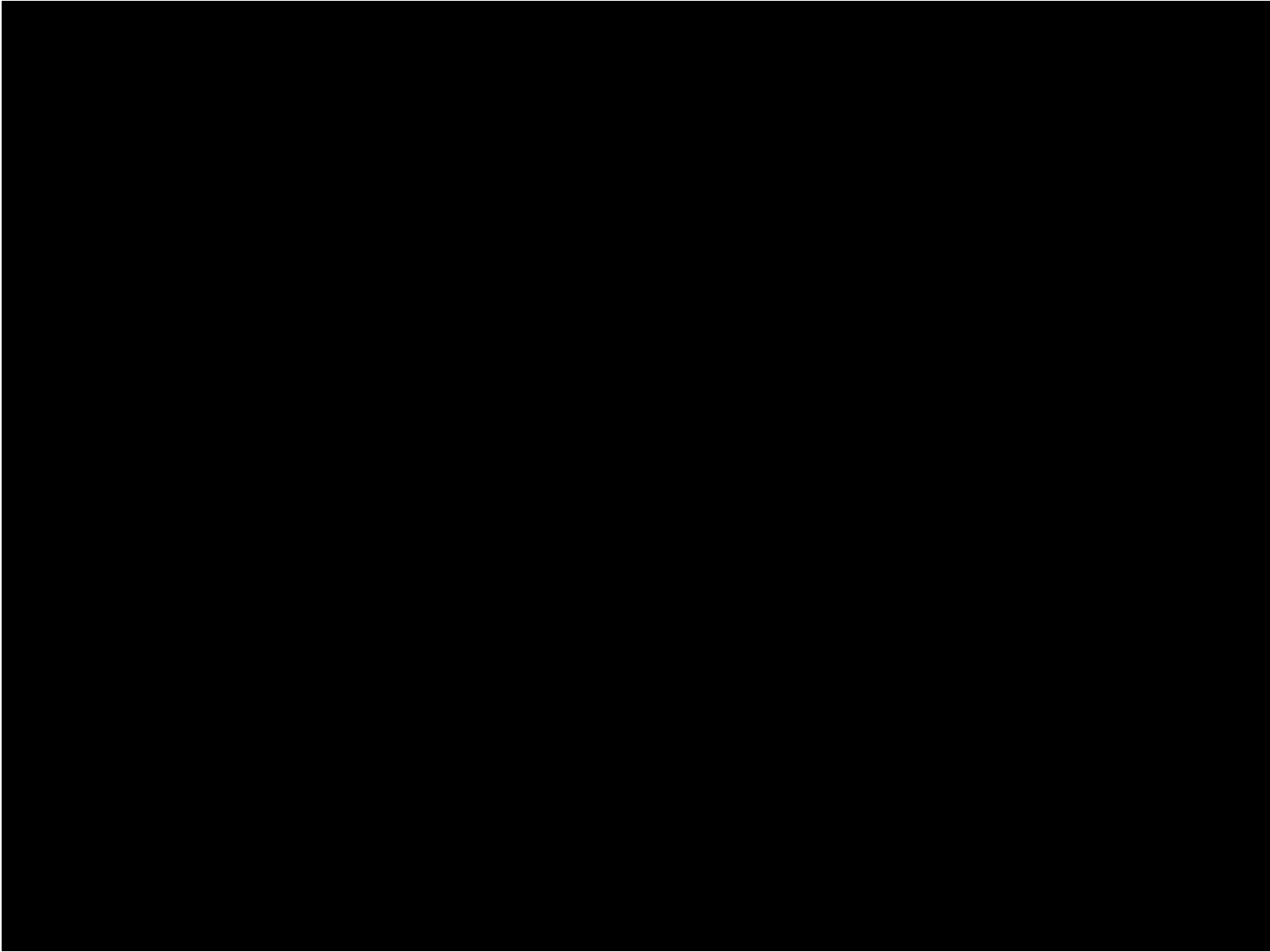
making time

somewhere between
still and moving

time becomes a material...the
materiality of time



Fog Line | 1970 | Larry Gottheim



The Green Ray
Tacita Dean



Chantal Akerman



Jeanne Dielman(1975)

Expanded Cinema, Installation and Performance

**Stan Van Der Beek,
Carolee Schneeman,
William Raban,
Malcolm Le Grice,
Paul Sharits,
Anthony McCall**

**Annabel Nicolson and Gill Eatherley
and more recently **Mark Leckey****



Guy Sherwin

film changes our awareness of time



From Video to Digital



Nam June Paik *TV Garden* 1974-7 (2002)

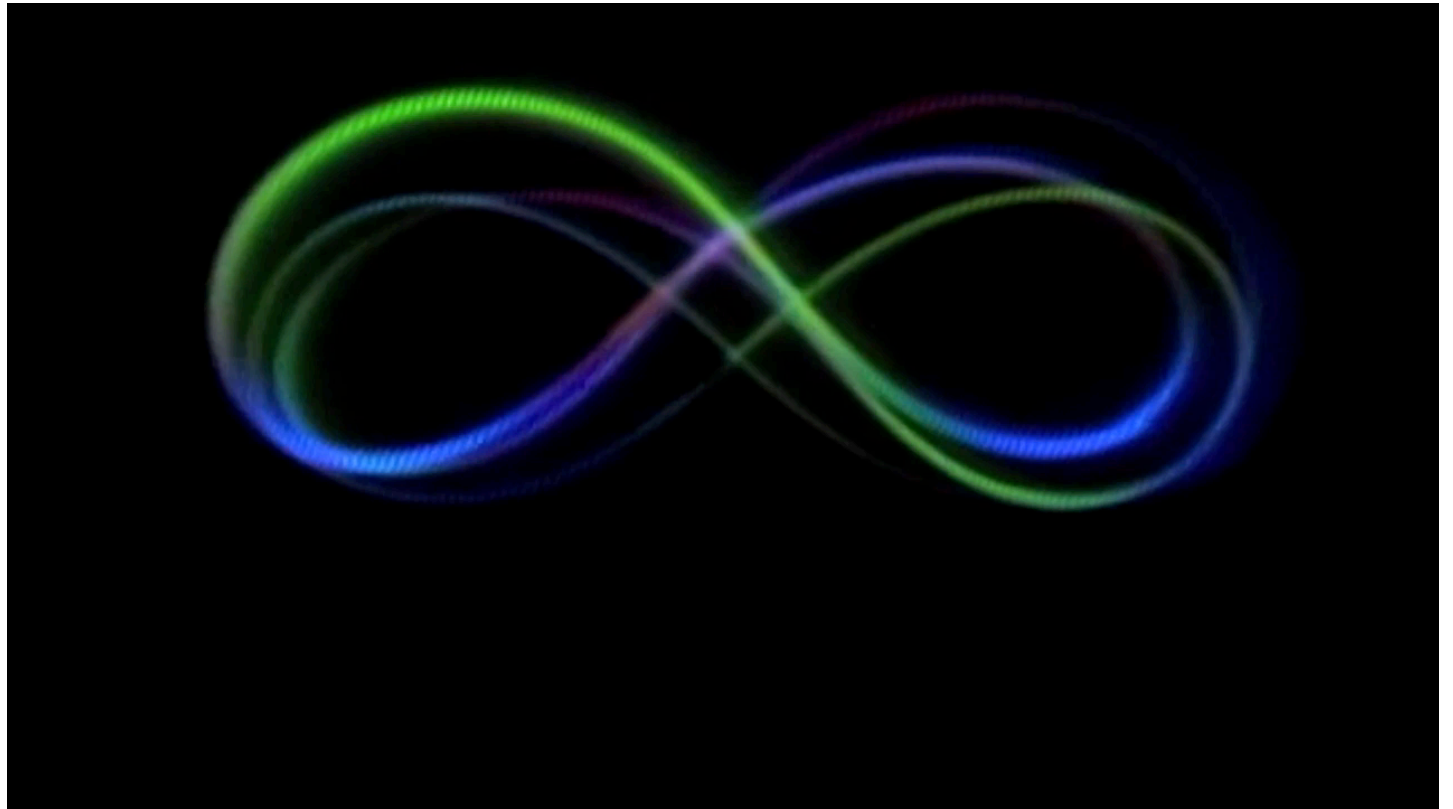
Nam June Paik

(1932-2006)

A visionary artist who embraced mass media and new technology...



Name June Paik TV Eyeglasses 1971





Bill Viola Nante Triptych 1992

Contemporary Artists' Moving Image



John Akomfrah, *The Unfinished Conversation*, 2012

The Essay Film

documentary



Gillian Wearing, *Self Made*, 2010

LUX

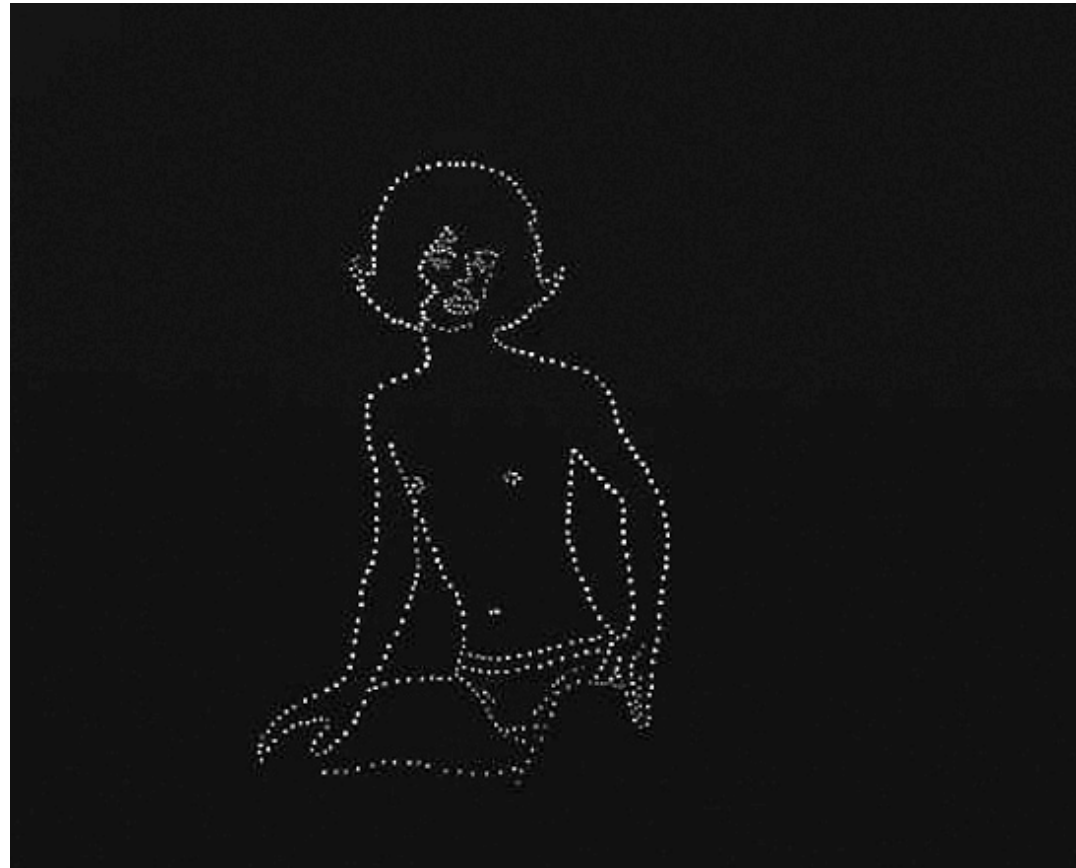
LUX is an international arts agency that supports and promotes artists' moving image practices and the ideas that surround them.





Visual Art and the Moving Image

Moving Image Artists (MIA) is an organisation dedicated to supporting and cultivating contemporary moving image art and experimental film.





FLAMIN

Film London Artists' Moving Image Network

The **Film London Artists' Moving Image Network (FLAMIN)** was launched in 2005 as a one-stop resource to provide artists working in the moving image with access to funding, guidance and development opportunities. Through unique commissioning funds, FLAMIN has commissioned over 150 productions, and supported the careers of countless other artists with programmes of one-to-one advice sessions, residencies and workshops.

The Jarman Award

Inspired by Derek Jarman, the Jarman Award recognises and supports artists working with moving image and celebrates the spirit of experimentation, imagination and innovation in the work of artist filmmakers in the UK.



Derek Jarman

(1942-1994)

Feature films by Derek Jarman

Sebastiane (1976)
Jubilee (1977)
The Tempest (1979)
The Angelic Conversation (1985)
Caravaggio (1986)
The Last of England (1988)
War Requiem (1989)
The Garden (1990)
Edward II (1991)
Wittgenstein (1993)
Blue (1993)





Derek Jarman | Jubilee (1978)



The Jarman Award 2020





The Jarman Award 2019

Cécile B. Evans, Beatrice Gibson, Mikhail Karikis, Hetain Patel, Imran Perretta, Rehana Zaman



The Jarman Award 2018

Larry Achiampong & David Blandy, Jasmina Cibic, Lawrence Lek, Daria Martin, Hardeep Pandhal, Margaret Salmon



The Jarman Award 2017

Lawrence Abu Hamdan, Oreet Ashery, Adham Faramawy, Melanie Manchot, Charlotte Prodger, Marianna Simnett



The Jarman Award 2016

Sophia Al-Maria, Cécile B. Evans, Shona Illingworth, Mikhail Karikis, Rachel Maclean, Heather Phillipson



The Jarman Award 2015

Adam Chodzko, Seamus Harahan, Gail Pickering, Alia Syed, Bedwyr Williams, Andrea Luka Zimmerman



The Jarman Award 2014

John Akomfrah, Laura Buckley, Sebastian Buerkner, Monster Chetwynd, Steven Claydon, Redmond Entwistle, Iain Forsyth & Jane Pollard, Ursula Mayer, Rachel Reupke, Stephen Sutcliffe



The Jarman Award 2013

Ed Atkins, Beatrice Gibson, Emma Hart, Rachel Maclean, Uriel Orlow, Charlotte Prodger, Hannah Sawtell, Grace Schwindt, John Smith, Jessica Warboys



The Jarman Award 2012

Marcus Coates, Shezad Dawood, Benedict Drew, Nathaniel Mellors, Noor Afshan Mirza & Brad Butler, James Richards, Ben Rivers, Aura Satz, Matt Stokes, and Jon Thomson & Alison Craighead



The Jarman Award 2011

Ed Atkins, Clio Barnard, Claire Hooper, Anja Kirschner & David Panos, Hilary Koob-Sassen, Torsten Lauschmann, Elizabeth Price, Laure Prouvost, Imogen Stidworthy, Corin Sworn



The Jarman Award 2010

Monster Chetwynd, Ben Rivers, Zineb Sedira, Emily Wardill



The Jarman Award 2009

Anja Kirschner & David Panos, Simon Martin, Lindsay Seers, Stephen Sutcliffe



The Jarman Award 2008

Duncan Campbell, Luke Fowler, Andrew Kötting, Emily Wardill

...previous winners are

Laure Prouvost (2011) **(2013)**
Monster Chetwynd (2010, 2014) **(2012)**
Charlotte Prodger (2017) **(2018)**
Lawrence Abu Hamdan (2017) **(2019)**
Luke Fowler (2008) **(2012)**
Elizabeth Price (2011) **(2012)**
Duncan Campbell (2008) **(2014)**

are some of the names who would go on to be
shortlisted for or win the **Turner Prize**.

- Luke Fowler (2008),
- Lindsay Seers (2009),
- Emily Wardill (2010),
- Anja Kirschner & David Panos (2011),
- James Richards (2012),
- John Smith (2013),
- Ursula Mayer (2014),
- Seamus Harahan (2015),
- Heather Phillipson (2016),
- Oreet Ashery (2017),
- Daria Martin (2018)
- Hetain Patel (2019)

Turner Prize 2018

- **Forensic Architecture**

An interdisciplinary team that includes architects, filmmakers, lawyers and scientists, Forensic Architecture's work uses the built environment as a starting point for explorations into human rights violations.

The Long Duration of a Split Second

- **Naeem Mohaiemen**

Encompassing films, installations, and essays, his practice investigates transnational left politics in the period after the Second World War, the legacies of decolonisation and the erasing and rewriting of memories of political utopias.

Tripoli Cancelled 2017 (93 min)

Two Meetings and a Funeral 2017 (89 min)

- **Charlotte Prodger**

She works predominantly with moving image, sculpture, writing and performance. Her work explores issues surrounding queer identity, landscape, language technology and time.

BRIDGIT 2016 (33 min)

- **Luke Willis Thompson**

Working across film, performance, installation and sculpture, his works tackle traumatic histories of class, racial and social inequality, institutional violence, colonialism and forced migration.

Cemetery of Uniforms and Liveries 2016 (9 min 10 sec)

Autoportrait 2017 (8 min 50 sec)

Human 2018 (9 min 30 sec)

BRIDGIT (2018)

Charlotte Prodger

Narrative fragments sourced from personal emails, anecdotes and found text provide the starting point for much of Charlotte Prodger's work, which encompasses sculpture, moving image, sound and performance. BRIDGIT (2016), a 32 minute film that brings together a range of short clips filmed on the artist's iPhone over a period of a year, offers a complex meditation on the relationship between place, time and identity. Prodger's footage – much of it near-static – includes shots of her home, the view through train windows and the observation deck of a ship, and the Aberdeenshire countryside.

The length of each clip – just under four minutes long – was determined by the device's limited storage. Prodger's diverse footage is overlaid with a spoken narration, which consists of the artist's personal reflections on subjects including a recent medical procedure; quotes from theorists and writers on the subject of technology and identity; and information about the Neolithic deity that gives the piece its name. Supported by Hollybush Gardens and Creative Scotland.



Ben Rivers

Jarman Award (2010, 2012)



Two Years at Sea (2011)

John Akomfrah

Jarman Award (2014)



Vertigo Sea | 2015 | John Akomfrah