



Foyer -

Rothko Disco 2008

16mm, colour, Loop Tom Richards

16mm film Loop and installation. Colour field film projected onto appropriated colour field painting, a blasphemous, irreverent examination of the mythology and mystique surrounding certain artists as well as that of certain techniques and processes. This piece works with the myth of celluloid at the same time as the quasi-religious fervour surrounding Rothko. Also referring to the pop and op-art movements which detracted from Rothko's late achieved and seminal position within the New York art scene.

Screening

Utopia/Dystopia. 2010

16mm. BW and colour. 6 mins. Jim Hobbs

Quite frequently, those who look into a black mirror soon see a bluish color in the mirror's depths. Out of darkness, blue emerges.

The Claude Glass, Arnaud Maillet

... for three days I wandered through the woods, hills, and ruins on that island, bearing in mind the ideas of nature and utopia (...) coming across meaningless fences of barbed wired, dead end dirt car tracks leading to burnt animal carcasses, bones, and used condoms, hilltops littered with radio towers and parched earth engulfed in the deafening sounds of cicadas (...) I suppose I was actually searching for some form of dystopia (...) but I could never escape the awesome presence of that horizon, where throughout the day, different shades of blue traded places so subtly.

Noisy Licking, Dribbling and Spitting 2014

*16mm, colour, 3 mins, optical sound.
Vicky Smith*

The film is made with the mouth alone. Licking, dribbling and spitting directly onto film generates image and audio alike. I stained my tongue in order to help define its textures and then pressed it onto the filmstrip so that the fluid was absorbed and held in its surface. Instinctively, following contact with films gelatine coating, I spit it out. To align semi-automatic bodily reflexes of repetitive licking and swallowing with the mechanical character of the film apparatus, I printed the first tongue and left a 40-frame (1 foot) distance between

bursts over the film. This intersection of licking and dribbling is the junction where two methods of printing and painting overlap and are brought together through the physical.

here, this time, a terrible beauty. 2010 *16mm. colour. 1min. Maria Anasstassiou*

In the spring of 2010 the volcanic activity of Eyjafjallajökull all but near paralysed Europe, in the largest air-traffic shut-down since World War II. I was interested in the affect the images from Iceland had and the consumption of nature's spectacle; and how and if a relic from a different media age could be used to make an observation on current practices of consuming images.

Paper Line Red Ball 2014 *16mm, colour, silent, 2.5 mins Katie Miller*
Paper Line Red Ball is a film that observes the relationship between two objects and the human figure. As the paper rises through the centre of the image, the projector creates a drum roll and, as if by magic, the figure and the red ball appear.

Music for a While. 2012 *16mm, BW, 4.40 mins. Optical sound Oliver Bancroft*

A piece of 17th century incidental music.

Written for a theatrical adaptation of an ancient Greek tragedy.

Performed on an outdoor stage.

Filmed in Black & White with 1980's film equipment.

The missing instrumentation is the only digital presence in the making of this film.

With special thanks to:

Soprano; Moira Johnston,

Aiden Bisette & Ed Bland

Rue St Pierre 2013 *16mm, colour, 3mins. Nicky Hamlyn*

The film was shot in an afternoon and the following morning from the balcony of an apartment in Marseilles in summer 2013.

Anger Management. 2006-2014 *16mm. BW. 2mins. Louise Colbourne*

Anger Management, Revolver and *Re-verb* (2006-2014) are three short films that originate from a series of works that have been developed as part of an on-going variable installation. Louise has been working on this project for several years involving multiple projections and other objects in a variety of locations. The film and video works generally depict the artist revolving and repeating a series of both familiar and nonsensical dance-like actions. These particular films have been hand developed and then manipulated by agitating the surface of the film through a chemically corrosive procedure.

Bubble Dance 2014 *16mm Double screen, 3 mins David Leister*

Sally Rand's famous Bubble Dance routine is re-created and reprinted in a 3D-ish effect, this time with punctuation marks.

INTERVAL

Astrid Doubles 2013 *16mm, colour, 5 mins Sophie Michael*

spaces over the tween-ages of 7 to 10. Here the artist and her young collaborator experiment with camera masks using a matte box. Astrid's performance takes place this time in a playroom, acting as herself in a miniature stage. Filmed over one day, the script is written as they go along and authorship is shared, as direction comes from in front of as well as behind the camera.

OXO XOXO 2013 *16mm, double screen, 2.5 mins* **Karel Doing**

One of Karel Doing's Palindrome Series; Each piece is constructed in the form of the palindrome; a sequence of elements which appear the same when perceived both forwards and backwards. Editing was done through a process using chance as well as precise measurement. Reading the image becomes an active game, with sequences that appear upside-down, forward-backward and in negative and positive.

Passage 2014 *16mm Double Screen, B/W, 2.5 mins.* **Bea Haut**

Crossing time and space to meet at an interstice, a point, a gap, a moment full of absence, luminous objects of light evidence discontinuity, and differing scales of field and frame.

Slit Scene Split Screen 2014 *16mm, double screen, colour.* **Mat Fleming & Chris Bate**

Elswick's riverside (In Newcastle upon Tyne) was once the site of the mighty Armstrong Works which produced armaments for the British Empire and employed 25,000 workers at it's peak. It's now the site of Newcastle Business Park and the location for this film about film and friendship.

Z LP DR BK PL PF ST NN 2014 *16mm, Double Screen, 2.5 mins, BW.* **Richard Bevan**
Z LP DR BK PL PF ST NN

Untitled (Insertional) 201 *16mm film,, B/W, Double screen, 2:30mins,* **Jenny Baines**

2 Bolex cameras, 1 rope, 2 artists and 1 tree

The Grand Tour 2014 *16mm, 3.30 mins, colour, Double screen, colour*

Lucy Harris with sound by Sybella Perry

'The Grand Tour', filmed in Paestum - Italy, is recreated in a South London garden using DIY model sets and postcard backdrops.

The continuing fascination with optical illusion is playfully presented - from the ancient Greeks original shifting perspectives to miniature landscapes conjured from postcards, scissors and film.

SCORELINE. 2013

16mm film performance. 15 mins. **Greg Pope**