

Presented by Teaching & Learning Cinema: Louise Curham and Lucas Ihlein

“All of Mike Leggett's films call for special effort from the audience, and a passive audience expecting to be manipulated will indeed find them difficult for they seek a unique correspondence; one that calls for real attention, interaction, and anticipation/correction, a change for the audience from being a voyeur to being that of a participant.”
- Roger Hammond (1973)

Unword

1969-2003, bw, 50 minutes, 16mm film transferred to DVD

The starting place for *Unword* is a series of inter-media performances created by British artist Ian Breakwell during 1969-70. In an amalgam of text, performance, sculpture, radio and projection, Mike filmed and re-filmed the performances, projecting the processed footage in the next performance.

Vistasound

1977-81, sound, colour, 3 screen looped, 16mm transferred to DVD

Originally presented as a single screen 16mm film with three parts, we will for the first time be showing *Vistasound* as a 3-screen installation. This reveals the precise editing structure as the work unfolds simultaneously rather than sequentially.

The creation of *Vistasound* began with an 'objet-trouve' – a 'record postcard' where a view of holiday town is pressed into a vinyl record of a popular 1950s song. This form mirrors the film print, where picture and sound physically merge in a single strip – in the case of this particular 'objet trouve', a 45” single, literally a vista with sound. The film critiques the traditional function of film music where it leads the emotions of the audience. Instead, *Vistasound* draws attention to relationships in the sound and image, to each other and in the film's overall construction.

Erota / Afini

1973, sound, colour, 25 mins, 16mm

A performed film in which the filmstrip is fed into the projector twice, right-way-up as well as back-to-front-and-upside-down. In the intermission between the two, an entertainment is provided! "Other structurings of particular interest were Mike Leggett's *Erota / Afini* ... humorous in a non-distractive fashion and contained a very beautiful and complex superimposing / disuperimposing / zooming in / zooming out with a series of old stills washed in pale greens." - J. Du Cane, Time Out (1973).

Three Women of Bristol

1968, silent, colour, standard 8mm, 6 mins. 'A recently unearthed series of portraits of three friends, made at the time I was realising that the durational in film, was a subtle but materially substantial visual element'. Mike Leggett (2007)

Image Con Text

1978-2007, film lecture performance, 70 minutes.

Originally presented in 1978, *Image Con Text* made film viewing a discursive event. Leggett was dissatisfied with film presentation form – the artist as a voice of authority taking questions from the audience, a structure discouraging alternative interpretations. By contrast, *Image Con Text* builds itself on conflicting frameworks. In this moving-image-lecture, slides, recorded voice, live voice, super 8 and 16mm films are presented in a weaving pedagogical narrative.

“The *Image Con Text* project provided a context for viewing the film and video works I would often be invited to screen – it wasn't exactly a history lesson, or about philosophy, or politics, or a tenuously connected series of anecdotes, but something of a mix of all these. It employed a format that combined different media forms, described variously as expanded cinema, film performance, or simply, performance work” (Mike Leggett).

Wrapped within this presentation of *Image Con Text* are two of Leggett's structural films from the 1970s, *Shepherd's Bush* and *Film Lane*.

Film Lane

1970-75, silent, colour, 18 mins, 16mm

A structural film originally included within the multi-film sequence *Sheepman and the Sheared*, 1970-75, this film explores a series of physical limits inherent in the film strip itself – two sets of footage were created, a forward view from a moving car and a rear view, one shot in summer, one in winter, one at standard film speed, the other sped up. This structure of forward/backward motion, time sped up/slowed is carried over into the physical edit of the film. In the *Sheepmen and the Sheared* cycle, elements of the structure repeat, teasing them out more fully.

Shepherd's Bush

1971, sound, B&W, 15 mins, 16mm

"*Shepherd's Bush* was a revelation. It was both true film notion and demonstrated an ingenious association with the film-process. It is the procedure and conclusion of a piece of film logic using a brilliantly simple device; the manipulation of the light source in the Film Co-op printer such that a series of transformations are effected on a loop of film material." Roger Hammond (1972)