

THE PNEU LIFE by Mike Leggett

Mike Leggett was a founder member of the London Film-makers' Co-operative workshop in the late sixties and worked in the area defined as 'Structural/Materialist'. His film *Shepherd's Bush* was shown in Australia in the travelling exhibition 'A Perspective on English Avant-garde Film' at the end of the seventies and the National Film Study Collection holds a copy. In 1981 he toured a program of work around many major Australian centres.

Mike Leggett now lives in Melbourne and is currently freelancing as a film and video producer/editor. He recently exhibited a photographic/video installation at the Gertrude St. Gallery during MIMA's 'Experimenta' season. We asked him to write on his work...

THOUGHTS about innovation and experiment, paradoxes and priorities, and shifts in the meaning of Languages. In Classical Greek the word *pneuma* means *breath* and in Modern Greek the same word means *spirit*.

THE IMMIGRANT

When Chaplin was shooting the sea-faring sequences of migrants from the Old World crossing the Atlantic, he could not afford the expense of a ship, crew and extras to take onto the high seas. Instead he hired a boat moored outside the harbour and rigged the camera on a tripod head attached to a pendulum. The rocking of the boat exaggerated the rocking of the camera, presenting the illusion of a heaving horizon. He rehearsed the cast and extras, including himself, in the art of moving in unison to the movements of the camera, thus reversing the convention recently established, of the camera on a pan and tilt tripod following the movements of the performers. The illusion was so successful that few people realised the ship had never left dock. Chaplin's early films are full of such devices. After the Bolshevik Revolution in the states of Russia, the vast output of films from the USA continued to be screened and it was the comedies as well as the melodramas of Pickford et al which were universally popular, even above the modest local product. It was an engineer/architect/theatre director, Sergei Eisenstein, who in *Strike* and *The Battleship Potemkin*, realised the possibilities of treating the camera as an equal performer in front of the audience, rather than as a subservient machine making money for the producer. Abel Gance, in the grandiose *Napoleon* of 1926, utilised a camera swinging from a wire, pendulum-like, to thrill audiences with the dynamic apparent movement across three screens of the *salle de séance* itself. If a history of cinema can be traced through whole series of innovations which manipulate spatial proportion by the differing utilisation of the visual component of the

filmic experience, cinema begins to reproduce the awe experienced by a Mediaeval peasant upon entering a Gothic cathedral where the omnipresence of the stone-mason dominates even the Deity.

The creators, in these few examples, were people who were close to the process of building, integrating inception and design with the technical skills of their assistants. They had access to considerable resources required for the undertakings, whether stone or nitrate, resources made available from the social and economic priorities of the time.

But the question then, as now, remains: which comes first, the innovation or the priority?

THE STUDENT

At the Regent Street Polytechnic in 1963 we were given a class timetable similar to the one we had just left behind at school. We were taught about commercial photography, from all angles. Photojournalism was something a few of us practiced in our spare time and for which we organised our own seminars.

Within the majority of the British colleges of art, ten years later, the accepted *modus operandi* was for students to develop their cognitive and manipulative skills in the ambience of the atelier, with materials, equipment and advice to hand. In addition the BA Honours Degree curriculum required that a day a week be spent attending lectures and seminars. The time-based studies area was often the most recent option on the course, resourced in a way different to the more traditional areas. This created by accident, rather than design, a happy situation where the separation encouraged between practice and theory was impossible to maintain.

An introduction to working with the film, video and sound mediums would usually be covered for 6-8 students in four days and aimed to give an overview of possibilities which confounded any received notions about 'the movie business'. The point of focus would be the projector, with and without film, and initially hands-on experience involved acetate rather than enticing equipment.

THE TEACHER

Part-time teaching in England provided an economic base which enabled practitioners to pursue a succession of film, video, photographic and other art projects, and produce work outside the commercial imperative. Many of the films were referenced by, and responded to, the critical and theoretical work which centred on screenings at the London Filmmakers' Co-op. Structural/Materialist film theory and practice was the under-



Film strip from
Shepherd's Bush.

growth which encouraged many film-makers to approach a range of theoretical and critical writing. Political organisation, linked by various public festivals and seminars, led to co-operatively owned and operated production facilities. This encouraged practices which integrated and extended production stages to include distribution, exhibition and education, and presumed the films could *require* a screening context conducive to didactic intent.

THE FILM-MAKER

"The process of film-making should emphasise the imaginative, and the contact between film-maker and spectator should become more direct. *Shepherd's Bush* was made through a process contrary to the generally accepted method of making a film. It was without a script, without a camera, without the complicated route through task delegation. The entity of the film was conceived through the reappraisal of a Debie Matipo step-contact printer. Designed such that with *precise* control of the light reaching the print stock after having passed through filters, aperture band and the negative, it was possible to demonstrate the gradual way in which the projection screen could turn from black to white. First a suitable image on an existing piece of positive stock was found with which to produce a master negative. The shot was only ten seconds in length but contained a range of tones from one end of the grey scale to the other. It was loaded into the printer as a loop, and subsequently a print which repeated the action was made from the negative. Only part of the viewer's attention should be taken with the perception of the figurative image on the screen. It should however, be dynamic enough to warrant careful inspection should the viewer's attention turn to it.

A thirty-minute version was made first but on viewing was judged too long and the next version half this length was judged correct. A soundtrack was made matching in audio terms the perceptible changes in visual quality not usually encountered within the environment of the cinema.

This film realised *total* control over the making of a film, from selection of the original camera stock, through exposure, processing, printing, processing, projection, cataloguing and distribution."

Edited from unpublished notes made in 1972. A print of Shepherd's Bush is available from the National Library of Australia.

THE EDITOR

When editing videotape for television, it is possible, sometimes necessary, to effect several different versions of a dramatic or documentary narrative, cut from the same set of rushes, in about the same time as it takes to edit a single version in film, and at no additional expense. Even experienced directors can be fascinated by the facility of the video image

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to endlessly and effortlessly reproduce itself. Occasionally, in a kind of regression, they will begin to use tape in the same way as a beginner and hide behind its allure, avoiding the decisions that need to be made. In this situation, the paradigmatic replaces the theoretical and a hierarchy of options is rapidly established which, like the Fast Breaking News Story and the action painting, resolves around issues produced as a *result* of the image-making process. Those who declare their opposition to dominant politics and ideology are clearly neutralised by a technology with which they are unfamiliar, created, as it happens, by the structures they oppose. Television programmes, 'which are different', remain as pixels on the screens operated by conglomerated disseminators of Olympian spectacle and Presidential deception and demand fresh levels of opposition and production awareness. The sport of so many confluencing narratives, psycho-dramas and eye-catching images of excellence, demands levels of criticism and analysis which moves off the campus and its groups of a dozen or so and builds resistance amongst the audience which is numbered in millions.

THE VIEW

Some notes were made in 1969 which were the basis of a film commenced in 1973 as part of the series, *Sheepman & the Sheared*. Later subtitled *Part Three, "Window"*, the notes suggested leaving the camera for a year in a fixed position viewing a deep space in a rural or urban setting, the same amount of film being exposed at a once-weekly visit. The shots would be ordered chronologically: "so that in the final film, one will mix into the other. Initially it was simply a straight compilation of all the weeks of shooting complete with roll flare-outs, identity marks, processing punches etc., accoutrements of the medium as technology, the interface with a mechanistic fetishism. This state of assembly was not without interest — the delineation of deep space and two dimensional space as screen area was established rapidly, but equally as quickly this predominance of film-as-material subsumed the existence of film-as-time structure. It was a matter of the predominance of one, or its continued existence in conjunction with the other. Assembly of the material with the use of mixes in the final print became very much less attractive. The illusionary nature of such an optical, dissolving from one image to the next, not only confounded the desire to make it possible for the process to be observed, since evidence of 'a join' would be spirited away, but would introduce undesirable narrative language conventions substituting the passage of seven days by the image confusion of a dissolve. A different kind of 'joining' device became necessary, to *indicate* the join point rather than conceal it. Earlier Parts of the series had investigated the *absence* of reflection of light from the screen, (utilising black spacer), in relation to particular images, according to a systematised presentation of 12

Sheepman & the Sheared: Part Three 'Window'. The join between the end of one week's filming and the beginning of the next. The bicycle masking tape conceals the physical cement join.



frame lengths of acetate, half second lengths of time. As an elegant solution to an assembly problem and in keeping with the durational elements of previous parts of the series, black frames were introduced which were spaced apart by 12 frames of existing image in the order:

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Following a suggestion from another film-maker, the need for employing a 'B' roll, (or laboriously cutting-in single black frames), was avoided by the physical alteration of the individual frames concerned by sticking segments of bicycle masking tape of less than 2 thou thickness directly to the acetate. The resultant pulse is in some way related to heart rate of 50 beats to the minute at rest and 120 with physical or emotional activity.

Intended as 'indicators' for the end of one week's filming and the commencement of the next, the black frames, at the end of this whole process, actually *concealed* the join point between each of those fifty-two occasions, but re-emphasised the point at which the camera was stopped and started and maintained a durational continuity throughout the Series".

Edited from unpublished notes: September 1976.

THE CRITIC

Dear Deke,

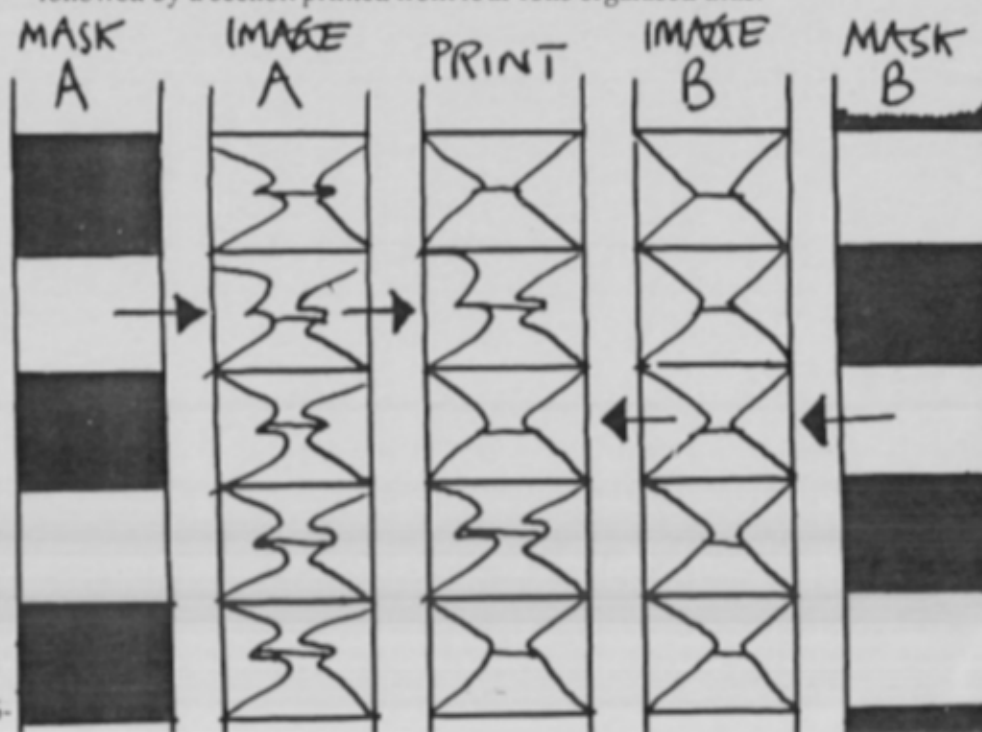
I thought the notes you wrote to accompany the screening of *Sheepman & the Sheared* at the Hayward, very much contributed to a viewing, particularly by someone unfamiliar with the attitudes behind such an approach to Film. However, I felt the final para moved off into the murky forests of 'the man behind the camera' which, when it comes to considering the kind of film and the kind of attitudes that interest me, do not include individual personas, egos, and matters related to such deities. If you feel that a consideration of these matters in relation to a film or any other piece of art is important to a proper and useful understanding, then that is your privilege as a writer. If on the other hand you really feel that the raising of these matters is due entirely to the film itself, then I am somewhat horrified since so large a part of the 'anti-illusionist project' has concerned itself with purging the screen of what is not materially present. Not such that the notion of 'operator' is not present, this forms an important part of the structure of the film, but such that the presence of a particular operator is removed. Similarly, I as a viewer am interested in your saying that you see a progression, because that's how I feel myself, but that has nothing to do with the projected order of the parts or a viewing of the film. To impose an order suggests that the film is going to 'get somewhere' in the narrative sense of the word, or that it follows a chronological order and gets somewhere in the temporal sense! The only decision I'm aware of when deciding what order in which to

show the parts, is that some parts require more of the retina and therefore are alternated with others that require less. But I can accept what you say about the ambient culture and it is obvious you like Beethoven's and Wagner's grand design and denouement. I prefer Bach and Couperin's tête à tête! More specifically, from a viewing of the film; how do you know the move from urban to rural life was significant? The 'radical change' of Part Three, "Window", was actually envisaged whilst living in the metropolis, the move to the country simply made the shooting of it possible; and the notes were not working notes, they were written last year after the film was completed. How do you know Part Four, "Film Lane", is a homage to anything? What insight to seasonal change? What metaphor? Where does such an invitation to such interpretation appear, even one involving ageing and regeneration, matters I cannot remember ever considering in any context, let alone this film. What operates best on the level of intuition, the film or your piece? I think the latter naturally and don't quite follow the value of a piece of wholly intuitive writing, likewise a piece of film...

Edited extract from a letter to Deke Dusingberre, June 1978.

THE FILM-VIEWER

Sheepman & the Sheared: Part Four "Film Lane" is ordered with a single roll introduction preceding a single roll assembly cement-joined, followed by a section printed from four rolls organised thus:



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Mask A, Image A, were printed first, the image being in contact with the print stock, the mask permitting or not, the passage of light. The stock was then rewound to the precise starting point to repeat the process for Mask B and Image B.

Finally a continuation to the end of the single 100 feet roll which began the film.

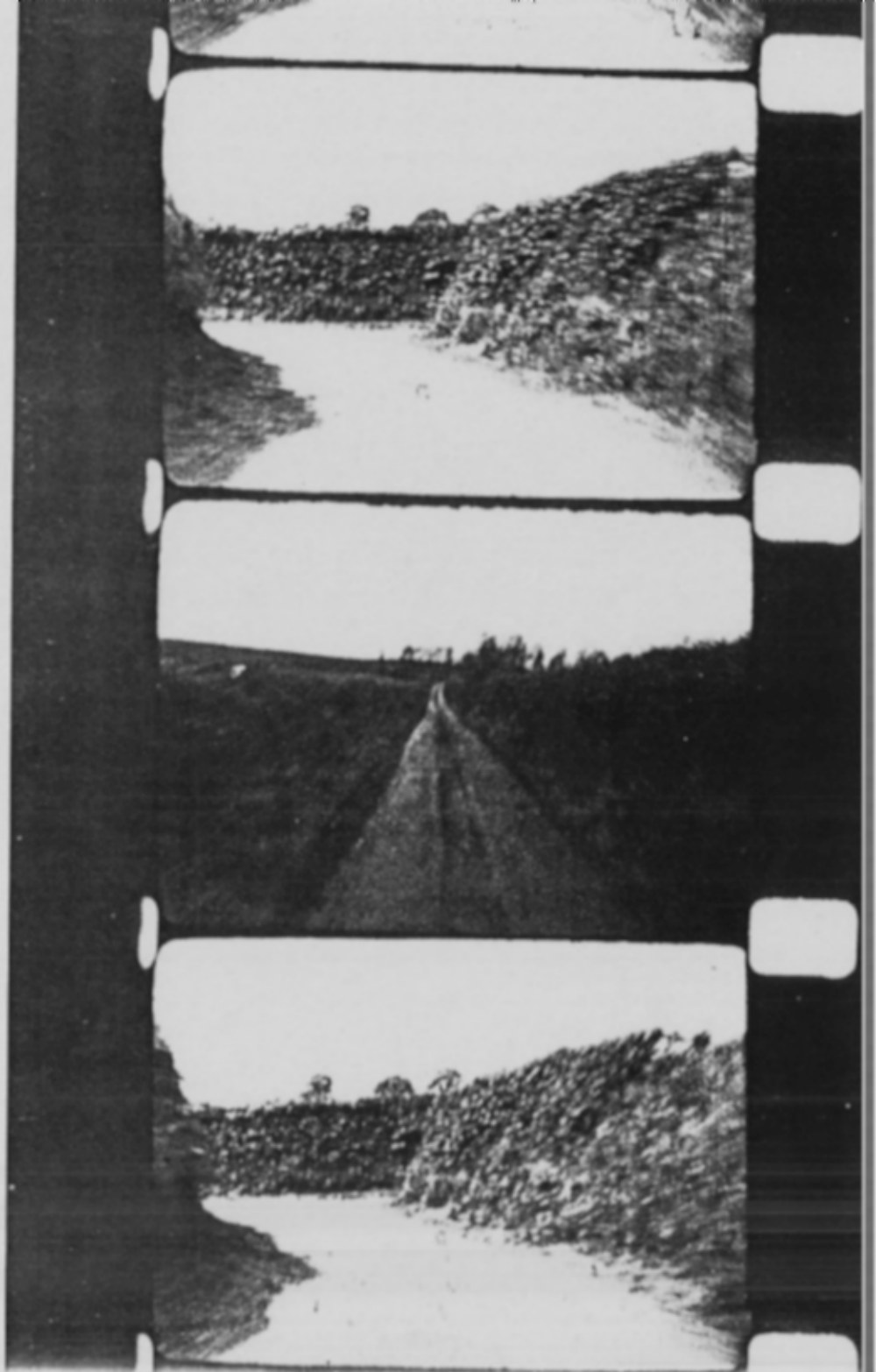
"A narrow single track country lane with high hedges and sharp corners — the apparent rate of transportation and direction along this thoroughfare changes.

Recognisable features are clearly *identifiable*. They form for the film temporal markers which may be measured in seconds, or more usually when working with film, in linear feet, a direct relation to the distance travelled by the camera along the road.

The visible signs of human presence accumulate in memory during the viewing process: the clump of pine trees at one end followed by the long farm buildings, the corner of the hydrant, the cottage, the corner with the gate and the long red bank at the other end, and then vice versa. Distinctive land shapes are somehow familiar but undefinable and secondary within the various aspects of the process of recognition and build beyond the initial identification. Associations begin to be made and personal memory further extends the filmic possibilities, in order to function *with* the filmic process, to identify lane as Film, film as Lane. Motion is perceivable in an object by its movement in relation to the perceiver. Movement in relation to other objects indicates direction and the rate of change of this movement indicates velocity or relative speed. Driving in a car alters these factors in relation to the perceiver who becomes the object that is moving. Though the seat, the steering-wheel, the ash-tray, the companion, are static in relation to the driver, the objects outside appear to be moving. Cognition reassures us that we are a static ensemble inside a car which is travelling through static objects.

Throughout the film, except in one instance, the paradigms of cinematic motion take place in the same lane. Cognition cushions the reflexes to the illusion witnessed. The rate of motion of objects away or towards the plane of the frame and the degree of resolution loss or blurr in the objects towards the screen's periphery, allow for, but do not permit, assessment of the speed of the object we *know* to be moving — though the apparent speed of the camera car appears at times to be normal, (when the camera was running at the normal speed of 24 frames per second), experience tells us that other speeds in such conditions, (when the camera was running at 12 frames per second), would not only be reckless but physically impossible.

Sheepman & the Sheared: Part Four "Film Lane". A point at which single frames from separate shots are printed together using an A, B, C, D roll printing system.



The cinematic process by which the information is being provided is (again) responsible for a conspiracy to delude the perceiver, an illusion re-dressed by the space allowed for a complex series of responses, where identification and cognition re-adjust, re-correct, re-inform, the experience of projection."

Edited from unpublished notes: September 1976.

THE THEORETICAL

Film study in the college of art was prompted by work from the studio floor, and occasionally included some collaboration from the art historians. A study series of films introduced by film-makers and held in the city library in the evenings as a public event, was considered very novel. One of the problems which the film-makers encountered consistently during this sustained season were public misconceptions of film art and experiment, and the claims of the film-makers to be 'independent' of the institutions of production and consumption. In response to this communication gap a lecture-performance, **IMAGE Con TEXT** was devised, which 'framed' the films screened, and described the various conditions which were the production context for most 'independent film-makers'. The parallels with other creative fields were not lost on a lecturehall full of sceptical art students and they all came back the following week to spend half-a-day discussing the issues raised.

The theoretical disciplines can only be useful to the productive imagination if they are placed alongside it. Their capacity to anticipate and predict must begin to regain the attention and intelligence of those working at every level of image production in all mediums.

In England, the dependency of most independent film-making was channelled towards a fourth choice of television viewing designed to target the discerning consumer. Artisanal film and video production gave way to a return to shared responsibility, shared development of ideas and issues for a contemporary mass-medium. Television would pay for the expense and endless time required by production, if the demands made on the audience, were reasonable. Many discerning film-makers, by now rather fatigued and impoverished, had little choice but to become producers, exchange theory for organisation, spend most of their time chasing bigger budgets, learn how to use a telephone, and wait for other people to say, Maybe. But that is the same, whoever is deciding the priorities.

The keynote seminar at the recent 'Experimenta' event in Melbourne dealt with Art Film and Video and the Institutions of Culture. Television was sternly ignored as having anything at all to do with the subject under discussion even though some of the work screened patently aspired in that direction. The feeling was mutual, as the only popularly available coverage of the event was on public radio, an irony more to do with

community news and solidarity than efficacious response. Who will be the first to crack? Who is more responsible for making the work of experimentalists available to an audience greater than the producers and some cinephile consumers? The artists' organisations, the artists themselves, or are they waiting for television to realise their cultural responsibilities and to come asking? Or is 'a state of siege' sought by all the Australian cultural institutions including the artists, to assure a place in history uncluttered by conflict and struggle?

THE INSTALLATION

When not serenely drifting on the gravy train of the ad agencies' polluted ocean, photography has always seemed to be in a state of aesthetic crisis. Discrete prints in heavy metal frames, like portholes of the soul lining the bulkheads of blue riband galleries, proclaiming the death of painting, presenting life as art, art as life

The magazine page layout has provided the most dynamic context in which to present photographs which like film, enables contradiction or emphasis to be placed side by side on the page. But of course this format restricts the scale of reproduction of the image to at most, a shoulder's width. To scale-up the possibilities of photo-montage means a return to the gallery, and the investors' and the scholars' deathly ambience. **Tales Gates** is a photo-construction which, like a magazine, needs the bustle of real people to make its observations felt. The videotape which accompanies the piece provides the sound ambience and extracts from recordings made of some of those people who are the camera's subjects — an older man relating a wartime anecdote, interspersed with a group of younger people making Christmas music. The video monitor shows parts of the images which form the photo-montage. No direct relationship between the sounds and images is posited but associations are proposed in the same way as the evidence of the contact sheets reveal a relationship between apparently unrelated times and places. The filmstrip, being common to photography and cinematography, contains the clues to this passage which, between the frames, along the frameline, become the essential site of the image-maker's decisions. It is essential simply because it remains hidden from the reflexive gaze of the viewer, one of an audience of viewers. It is the part which is normally concealed by the process of projection or printing and hides the intentions of the producer, for the act of suppressing one part of the photographic information can lead to wholesale suppression of others.

The choice is between doubting the ability of audiences and not allowing space for active participation or with confidence embracing the potential for changing audience attitudes and challenging the inertia of the institutions of cinema.



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Tales Gates, a photo-construction faced by monitor and speakers.
Gertrude Street Gallery, Melbourne; 'Experimenta', 1988
Photograph: MIMA Inc.

MIKE LEGGETT — FILM & VIDEOGRAPHY

All titles on 16mm optical sound unless otherwise stated.

THE LARK (magnetic sound), 1964, 20 mins

CRASH & STROBE (silent), 1967, 15 mins

CROSSROADS (silent), 1968, 15 mins

SHEEPMAN & THE SHEARED Part One: "Sheep" (silent), 1969, 3 mins

SHEET (with Ian Breakwell), 1970, 21 mins

UNWORD (with separate sound), 1970, 50 mins

A.R.T. NEWSREELS (silent), 1970, 15 mins

NEW YORK CITY (silent), 1970, 10 mins

SHEPHERD'S BUSH, 1971, 15 mins

'w HOLE' (magnetic sound), 1972, 8 mins

TENDER KISSES, 1972, 15 mins

ONE (magnetic sound), 1972, 20 mins

THE HEART CYCLE (video), 1973, 25 mins

PORTER PAC (video), 1973, 25 mins

EROTA/INIIV, 1973, 25 mins

SHEEPMAN & THE SHEARED Part Two: "Sheepman" (silent), 1974, 10 mins

Part Three: "Window", 1974, 15 mins

Part Four: "Film Lane", (silent), 1974, 18 mins

WAITING ROOM (video), 1974, 15 mins

SHEEPMAN & THE SHEARED Part Five: "Farm", 1975, 25 mins

Part Six: "Blue+Green+Red" (sil), 1975, 15 mins

EIGHTEEN MONTHS OUTSIDE THE GROUNDS OF OBSCENITY & LIBEL
(video installation: Serpentine Gallery), 1975

SHEEPMAN & THE SHEARED Part Seven: "Sheepwoman", 1976, 16 mins

BRISTOL BANDS NEWSREEL (8mm sync magnetic), 1980, 30 mins

VISTASOUND, 1981, 45 mins

FRIDAY FRIED, 1981, 15 mins

IMAGE Con TEXT: ONE (video), 1982, 55 mins

HISTORY OF AIRPORTS (video), 1983, 50 mins

THE BODY ON THREE FLOORS (video), 1984, 50 mins

24 HOURS (8mm + Video), 1985, 20 mins

IMAGE Con TEXT: TWO (video), 1986

SHEEPMAN & THE SHEARED

MIKE LEGGETT

A film in seven parts for continuous single screen projection with an approximate running time of two and a half hours. A project originating in 1970, commencing in 1972 and reaching final stages of completion in 1976. The order of each parts showing is approximately chronological though each of its parts may be seen separately and in a varying order.

The intention of the project emerges from both personal concerns in filmwork evident in earlier films, (*SHEPHERD'S BUSH* and *TENDER KISSES*), and the general context of independent film-making activity in Europe in general and England in particular. The work, practically, the theoretically and critically, which has developed in the last ten years being centred on the London Film-makers Co-op has formed the mainstay of the context for my own pursuit and researches.* This, broadly speaking, has been motivated by a critique of 'dominant film' as manifest in the cinema and on television. It has been generated by a refusal to accept the illusion of meaning rooted in, for instance, the narrative use of the medium; the work has concentrated on, (in each film though with some overlapping), an attempt to de-mystify the medium, its various tools and machines though more particularly through its handling by the film-maker - the physical contact, decision making as evidence, as intent.

SHEEPMAN & THE SHEARED takes Landscape as Object in front of the film-maker and

the medium; it is not about rural life or the mythology of The Land, neither does it seek to present a personalised impression, visual or otherwise of the state of residing in a rural district of the south-west of England. The coincidence of flora, fauna and man-made object, processes the total process by which an observation of this kind is made possible - specific conditions to do with both Nature, (phenomena of the material world), and men's activity with it are **recorded** but such that the relationship is essentially one of **coincidence**; pre-determined approach guides the camera's function for instance, though its operation at the time of shooting is subject to the observation and reaction of its operator. Beside the subsequent control of assembly, control of printing processes is also important; beside being able to make projection prints more important are its particular functions evident in the duplication and controlled superimposition of material.

The films demand of an audience less the identificatory and passive outlook but more the reflexive response intent upon the **clarification** of the projection and, as extension of it, the pre-projection process.

* Three reference sources can be suggested; *Structural Film Anthology*, edited by Peter Gidal; BFI, 1976. *Afterimage* Nos. 1-6 periodic mag. *Abstract Film and Beyond* by Malcolm Legrice, *Studio Vista*, 1977.

continued . . .

SHEEPMAN & THE SHEARED; INVENTORY (Provisional).

"Sheep" - remains of a cut roll of rushes; images of sheep, splices, grease pencil marks, flash frames, marker boards and man talking to camera without sound - 3 minutes.

"Sheepman" - assembly of same found footage plus more and including images of humans, motor cars and other machines. Governed by a constant 12 frame/half second linear measurement of acetate and functioning as the durational basis for the selection and re-ordering of material originally destined to be ordered according to the dictates of an explanatory script.

"Window" - the camera and operator record 40 seconds of film each week throughout a period of twelve months from the same vantage point; each period finishes with the camera framing the *area* in front of the window in the same way as the shot commenced. Selection of the *part* of the area with the use of a zoom lens and camera movement of decision about the time of day (or even day itself), and precise length of run were not pre-determined. The footage obtained is assembled in the order of shooting\, (April 1973-74), each camera run being indicated by the blanking of six individual frames spaced; 12+12+12+12cut+12+12. A twenty minute continuous sound recording made at the same window is printed twice onto the upgraded final print with a five minute gap before the repeat - 45 minutes.

"Film Lane" - film is shot from a moving vehicle; from its roof pointing forward, from its rear pointing backwards. This occurs on two occasions; the summer of 1973 and the winter

of 1974. The camera runs at either 24 frames per second or 12. The film is assembled according to pre-determined double binary - alternating apparent movement away from and toward the surface of the screen, (a function relying on the perception of successive relying on the perception of but one frame); (iii) combinations of one or other of these frames - 18 minutes.

"Farm" - an assembly of eight rolls of film each in their different ways examining spacial relationships; object/camera film/projector film planes - bearing the image of a wall in movement, the screen with an image of movement towards moving animals, movement of tractor on which a moving camera is mounted - 25 minutes.

"Blue Plus Green Plus Red" - colour originating from the sky, the grass and berries, printed through a system of graphic loops designed to permute the mixing of these three colours basic to the maintenance of the illusion of colour in film emulsion. The primaries, blue, green and red, produce magenta, cyan and yellow; and white as a hue shift - 15 minutes.

"Sheepwoman" - returns to the camera image of Sheepman together with control of camera and then examines through systematic application the image resultant in conjunction with synchronous/non-synchronous sound and written word image - 20 minutes.

MIKE LEGGETT

July 1976.

FILM & VIDEO NIGHT

TUESDAY, JUNE 28, 7:30 pm

GRIERSON CINEMA

17 St Andrews Place, East Melbourne

7:30 pm The Films of Robert Breer

Admission \$2.⁰⁰

8:30 pm Mike Leggett introduces excerpts
from "*Sheepman & the Sheared*".

9:30 pm Open Screenings



On June 28 MIMA will commence a new format of exhibition as a complement to the current exhibitions, EXPERIMENTA, Schools Programme and the National Tour. These screenings will retain the *Open Screenings* format as a component and introduce programmes of historical relevance from the National Lending collection and other film libraries and special collected works introduced by the artist/s.

The first of these screenings includes a programme of the films by Robert Breer.

"The single frame experiments of Robert Breer have pioneered in expanding the psychology and physiology of perception in contemporary animation. His films, which are produced with inexpensive equipment and minimal graphic techniques, are not composed of realistic movements but of rapidly changing images and optical sensations. In many of his animated works such as *Image By Images 1*

(1954), *Blazes* (1961), and *66* (1966), Breer gives new meaning to the filmic phenomenon of intermittent movement by constructing his footage with distinctly different images on each frame. The experience created by this frenetic succession of visual sensations does not, of course, have a life-like continuity but instead constitutes an illusory form of collage, which has its own expressive possibilities comparable to other techniques of animation. Although Breer's animated works vary from linear configurations to pure plastic abstraction, his major occupation is with the dynamic temporal activity that can be generated by the single-frame process. His filmic experiments, which make a new order of visual relationships possible, have had an enormous impact on much of the animation of the sixties and seventies."

Robert Russett

Experimental Animation

An Illustrated Anthology (P.131)

Tales Gates

The three panels of photographs were exposed in the locality of the central subject, a gate between two parts of farm in Devon, England, on three different occasions over a nine year period, commencing in 1973.

The conditions which affect the viewpoints of producer and spectator, could be described as transactions or mediations, as

they arise from their respective viewpoints. These assume a desire to be active in encountering the artifact which emerges, to make meaning from various layers of presented visual and material evidence, to construct a series of Orders by which these are related to the Subject(s) of the presentation. For the purpose of this note, the transactions can be categorised into a diagram which indicates the various axes around which the issues raised by this work probably turn.

POST-PHOTOGRAPHIC

The presentational VIEWPOINT, placing the individual images into cross-referring ORDERS.

Dimension and surface in isolation (PHOTOGRAPHIC)

Dimension and surface in sequence

Non-photographic: objects and sound

Time relations experienced in viewing process

Time relations reproduced by photographic process

Time/space relations represented between subjects (PRE-PHOTOGRAPHIC)

Time/space relations proposed between subjects (videotape)

PRE-PHOTOGRAPHIC

The SUBJECT(S) and other non-visible REFERENCES.

Sentient presences, human and animal

Objects of a constructed environment

Temporal passage: seasons, growth and ageing

Traditions and genres within photography

Other systems of representation

PHOTOGRAPHIC

The MEDIUM and the FORMAL process which isolates the image.

In the negative: focus and composition

shutter speed

edge and frame

tonal range

composition

On the print: surface (of paper)

exposure difference ('dodging')

scale of enlargement

edge

On the mount: tone and shape

thickness and planes