

LAURA BARTLETT GALLERY

Tate Modern May 2006

ANTICIPATING THE PA
ARTISTS : ARCHIVE : FILM
FRIDAY 12 MAY 2006
18.30—20.00
SATURDAY 13 MAY 2006
10.00—18.30



The speakers in this session are:

Marcel Odenbach sensed early on that there was something creative and not just neurotic about collecting, that it is a fundamental part of artistic activity. Every artist collects something, even if it's only images, materials, and motifs. And collecting does not just mean retaining things – above all it involves *recollecting*. From the very start of his career as a video artist, he took the recording of moving pictures such as films and documentaries for granted. He states: 'One can examine such material repeatedly, analyse the medium critically, and one can work on and use individual sequences. Every time a tape is re-recorded, however, something gets erased or discarded, in other words one has to take one's leave of it'. His talk will include a discussion of his multimedia investigations of German cultural identity.

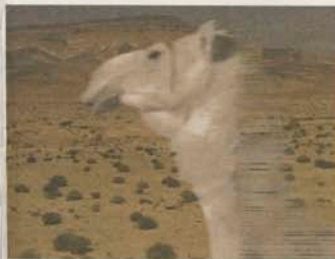
Marcel Odenbach was born in Cologne, 1953. A pioneer of the video medium, he is currently Professor for Media Arts, Kunsthochschule für Medien (Media Academy), Cologne. Recently, his work has been presented in solo exhibitions at Hamburger Bahnhof – Museum für Gegenwart, Berlin (2006) and Cornerhouse, Manchester (2005).



Marcel Odenbach, *Heavy Decoration*, 2004. (Collage on paper, 90 x 59 inches). Courtesy Anton Kern Gallery, NY

Akram Zaatari is a video artist and curator who lives and works in Beirut. He is author of more than 30 videos and video installations. He is co-founder of the Arab Image Foundation, Beirut, through which he has developed his research-based work on the photographic history of the Middle East, leading to a series of exhibitions.

Zaatari will present his video *This Day* (2003), a thoughtful, dreamlike montage that examines archival photos, from portraits of Bedouins in the desert to the bomb-ridden sky over the Lebanese capital. The imagery moves from an idyllic rural past, when the central conflict was between camel and car, to the strife-ridden present of propaganda and urban alienation. Zaatari contemplates what truths are ultimately captured in these photographs.



Akram Zaatari, still from *This Day*, 2003. Courtesy the artist

Working with the Trento History Museum and the Italian History Museum of War of Rovereto, using footage from 1914–1921, **Angela Ricci Lucchi** and **Yervant Gianikian** have been researching the subjective experience of battle and its aftermath; 'emblems of totalitarianism, individual physical suffering... an anatomical inventory of the damaged body... the consequences of the conflict on children'. They will illustrate their approach using footage from the latest part of their First World War trilogy the feature-length *Oh, Man (Oh, Uomo)* (2004).

Gianikian and Ricci Lucchi have been working together since the 1970s. Their interventions consist of discovering and painstakingly rearticulating the fragments they have found, and their techniques involve slowing down, tinting and adding a musical score. They recently had a retrospective exhibition at Jeu de Paume, Paris.

**16.15
Tea**

16.30

Film screening: *Alone. Life Wastes Andy Hardy, Martin Arnold* (15 mins, 1998)

'The cinema of Hollywood is a cinema of exclusion, reduction and denial, a cinema of repression. There is always something behind that which is being represented, which was not represented. And it is exactly that that is most interesting to consider.' Martin Arnold

16.45 – 18.15

Remaking Hollywood

Many artists have shared Martin Arnold's interest in the subtexts – both humorous and disturbing – beneath the polished surface of popular cinema. Others have simply plundered Hollywood imagery as a source of graphic forms, or in the process of constructing conceptual games. This session brings together three generations of practitioners, each associated with moving-image collage but exhibiting very different methods and objectives. The session is led by **George Barber**, who will introduce and illustrate some common themes through reference to his own involvement with *Scratch Video* (the moving-image's Pop Art moment) in the early 1980s. Once described by Steven Bode in *Art Monthly* as 'the Henry Ford of independent video', George Barber continues to make witty and poignant video works.



George Barber, *Yes Frank No Smoke*, 1986. Courtesy the artist/LUX

Elizabeth McAlpine's video work uses found footage in an attempt to reveal and de-mystify cinematic structures. A geologist and grammatologist of film, McAlpine plays havoc with the perceived narrative of mainstream cinema. Here, the artist will discuss recent video and photographic work, her interest in cinema and her method of production.

Elizabeth McAlpine is based in London and studied at the Slade and Goldsmiths College. Recent exhibitions include *Full Moon Rising* at K3 Gallery, Zurich; and *A Certain Tendency in Representation* at Thomas Dane, London. McAlpine has a second solo show at Laura Bartlett, London in September.



Elizabeth McAlpine, *Blink*, found film still, 2005. Courtesy the artist

Pat O'Neill is a filmmaker and multimedia artist best known for his work with composite imagery, both static and time-based. From the mid 1960s he has been crafting films that optically combine original footage, found imagery and animation to explore perception, memory and time and space. He will talk about his image-gathering methods and his approach to collage, as seen in works such as *The Decay of Fiction* (2002), a film that overlays a motion – timelapse study of Hollywood's empty Ambassador Hotel with a series of narrative episodes loosely based on noir scripts from the 1940s and 1950s, the Ambassador's heyday. The film represents an extension of O'Neill's concern with the re-use of fragments of past cinema, but departs from the practice by using a cast of real actors. It also continues an interest in the reframing of regional history evident in *Water and Power* (1989) and *Trouble in the Image* (1996).

Pat O'Neill has been making films since the mid 1960s. His feature-length project *The Decay of Fiction* (2002) was shown in a retrospective exhibition of his work in film and other media at Cornerhouse, Manchester, 2005.



Pat O'Neill, still from *The Decay of Fiction*, 2002. Courtesy the artist

18.30 – 20.00

Closing reception

Installation: *Berlin Horse*, Malcolm Le Grice

(9 mins, 1970) two-screen loop on DVD

Combining amateur footage and a short sequence from early cinema, Le Grice's classic film simultaneously explores film material, film time versus 'real' time, and his own enjoyment of rhythm and colour.

This schedule may be subject to change.

Organized by the British Artists' Film and Video Study Collection at Central Saint Martins and LUX in association with Arts Council England, the British Film Institute and Tate Modern.

Anticipating the Past: Artists' Archive: Film is funded by M.I.L.L. (Moving Image: Legacy and Learning), an Arts Council England initiative to support projects and develop strategies that promote engagement with the arts through the moving image.

