ARTISTS' FILM AND VIDEO SUB-COMMITTEE: OUTREACH REPORT

1. Pattern of Funding
Subsidy of Artists' Film/Video exhibition began at a modest level in the first year of the Sub-Committee's existence because it was recognised that there was little point in producing work if no efforts were made to get it shown. In almost every year during the next decade there was an increase in the proportion of the Sub-Committee's allocation spent on exhibition.
Appendix I documents this pattern of subsidy, and indicates (in brackets) the overlapping pattern of 'direct provision', including major (Art Dept funded) exhibitions at the Hayward and Serpentine Galleries.

2. Nature of Work
Artists working with film/video present the exhibitor with the many practical problems associated with screening film, to which are sometimes added problems similar to those of exhibiting sculpture. While some film/video artists make works which respect the conventional arrangement of projector/screen/seating, many prefer to work with several screens in different alignments, combinations of film/video with live performance, environmental arrangements, continuous installations etc. These need gallery space rather than cinema space in which to operate. Additionally, many artists, in common with other independent film-makers produce works which deliberately set out to challenge the forms and conventions of commercial cinema, thus adding a level of intellectual demand.

3. Problems of distribution/exhibition
In other parts of Europe a relatively healthy 'art-house' cinema circuit survives and is capable of accommodating a proportion of independent work. In Britain the period of growth in independent cinema has been matched by the collapse of the 'art-house' circuit (see Appendix II) and few similar opportunities present themselves here. (Even the innovative BFI Media Centres are wary of artists' work and require subsidy for showing this unfamiliar area of work). Further, artists are faced by the near total absence in 'art' cinemas and galleries of film/video programmers and exhibition organisers with any experience of their kind of work (or indeed any time-based medium, for the problem is shared by performance artists).

Finally, but not least, is the deterrent of the expense of mounting any film/video screening. The cost of hiring and transporting 'exhibition' equipment may itself be considerable, but artists also expect to recover at least a proportion of their production costs in the form of a rental fee for each screening. This form of payment (50p per min per screening is currently the average), has evolved in the absence of any real probability of the sale of work. But its effect has been to make the screening of artists' film/video extremely expensive in comparison with the exhibition of other gallery art forms, or even the screening of commercial films, (where a continuous run and a percentage arrangement with the distributor offer a 'shared risk' and a potential for profit).

The extent to which artists' film/video has successfully penetrated the schedules of cinemas and galleries is therefore a measure of
2.

the success of the artists' own initiatives and perseverance, and
to a lesser but increasingly important extent to the impact of the
Sub-Committee's policies.

4.

National Profile

The absence of curators/programmers with knowledge of artists'
film/video has also contributed to the low-profile of British
work as seen from abroad. Any British presence at the major
experimental/avant-garde/artists festival abroad (Hynes, Montreal
Nouveau, Berlin 'Young Forum') is likely to have happened as
a result of the film-makers' own initiatives or through happy
accident. The British Council is generally supportive of British
film/video artists when requests for their work come from abroad,
but the lack of recent major film/video festivals or exhibitions
in Britain has led to a considerable ignorance abroad about the
state of the art here. The Arts Council's own reluctance to include
film/video in major survey shows of contemporary art has undoubtedly
compounded this problem.

It is perhaps worth observing that the Whitney Museum in New York and
the Beaubourg in Paris both run a daily programme of artists' film/video,
based on a repertoire of international 'classics' and/or current
national work. Film archives in Berlin, Brussels, New York, Paris,
San Francisco, Stockholm, Vienna and the Australian National Library
all include substantial holdings of artists' work which they show
in their regular repertoire of screenngs; London, with one of the
largest film archives in the world, has no comparable collection or
programme.

5.

Extent of 'Outreach'

Appendix III offers a partial picture of the extent to which work
by British film/video artists has been included in major shows at
home and abroad. ('Partial' because the main source of this information
has been the AC's ephemera boxes and LVA's rental ledgers).

Appendix IV more completely shows 4 individual artists' track records
at home and abroad, excluding Film/Video-Makers on Tour Scheme appearances
and college lectures.

Appendices V and VI outline the Sub-Committee's involvement in supplying
'exhibition' through its Film-Makers and Video Artists on Tour Schemes,
directly provided exhibitions, 'Modular' Scheme packages and the
'Umbrella' scheme. For a description of how these schemes operate -
see 7 below.

Appendix VII lists a number of regular venues for artists' work and
classifies them according to their pattern of exhibition.

Appendix VIII records the limited extent to which artists' film/video
has penetrated the broadcast TV schedules.

Appendix IX shows the pattern of use of the artists' film/video collection
within the Arnolfini Video Access Library during the year 1982-3.

6.

Notes on Film-Makers/Video-Artists on Tour Schemes

These schemes which all recognised film/video artists are eligible
to join, encourage the artists' own exhibition initiatives by subsidising
personal introductions of film/video programmes, but they have also
been used successfully by venues as the basis for a continuing low-cost
exhibition programme. It is still the case that the majority of venues
using the scheme are colleges, but the proportion of public venues
continues to increase, due at least in part to the effective missionary
work of the programming advisor funded by the Sub-Committee in 1982-3.
Notes on the Sub-Committee's exhibition provision

The Sub-Committee initially involved itself in the direct provision of touring exhibitions because it recognised the need in arts centres/cinemas for ready packaged work (see Section 3) and the improbability of any other body providing this. At first these packages were relatively large scale with many programmes and fairly substantial catalogues, following as far as possible, the established Arts Council touring exhibition format. However the greater flexibility for programmers of smaller packages (1-3 programmes) and the attractiveness to the public of 'give-away' broadsheets has led to adoption of this alternative in the 'Modular' and 'Umbrella' schemes. The Modular and Umbrella schemes in different ways set out to encourage film/tape exhibition ideas; the first by directly soliciting proposals for Arts Council touring programmes from critics and artists; the second by adopting a number of successful programmes each year (which originated elsewhere), and using the Arts Council's resources to tour them. The Umbrella scheme has developed the 'convenience package' strategy further to include a greater emphasis on assiencing the venues with publicity and promotion. The Sub-Committee is anxious that the major distributors of artists' film/video should take on some of the work of 'packaging' this work, and there are signs that this is beginning to happen (Circles 'Deren' programme; LVA's programme etc).

The Role of Video Access Libraries

The problems surrounding the exhibition of artists' film/video are those of an art-form without a natural home; the Sub-Committee has therefore always been alert to new ways of making this work available. It therefore eagerly supported the ICA and Arnolfini when they put forward proposals to establish video access libraries in 1979/80. Uniquely these libraries make artists' work available on demand, thus overcoming the restriction of 'performance schedules' - which demand a high level of committed interest from the audience and set up a 'theatrical' expectation not always appropriate to the scale of the work. (see Appendix IX for pattern of use at Arnolfini).

3 of the 4 existing libraries acquire artists' work in the form of purchases, a system which has been welcomed by artists as a new (and devolved from AC/RAA/BFI) source of public patronage. Regrettably, on its standstill budget, the Sub-Committee is unable to contemplate any growth this year of the existing network, and indeed this year is unable to give more than token purchase funds to the network.

The Video Access Libraries have been a joint venture between the Sub-Committee and its parent Committee, and this area of common interest will be pursued, it is hoped, in a potentially even more valuable experiment in the area of loan schemes through public lending libraries.

In conclusion, it must be pointed out once again that the Sub-Committee has been on a standstill budget since 1981, and is endeavouring to meet an ever increasing level of production demand and the cost of an ambitious exhibition programme on an allocation which is diminishing in real terms.

The Sub-Committee has exercised extraordinary ingenuity in stretching its funds as far as possible, but has had to start cutting back on its activities. In 1983-4 it was unable to give purchase funds to the network of video access libraries; in this financial year they have restored to minimal funding, but only at the expense of our much valued placement bursaries.
Committee last funded a major festival in 1979-80, but couldn't contemplate funding a similar event in present circumstances, although festivals are a proven showcase for British work within the international scene. It has long been Committee's ambition to see a proper repertory of artists' work established in London, possibly by upgrading the ICA Cinematheque, but again this is currently a vain hope. But without a substantial increase in funds, there is little hope of extending the 'outreach' of this medium.

David Curtis
Assistant Film Officer April 1984
Index to Appendices

Appendix I: Exhibition funding by AFVSC 1972-84.

" II: 'Art house' cinemas - decline 1962-83.
  (Sight and Sound Winter 1983-4)

" III: Major exhibitions in which British film/video artists
  were presented 1975-82.
  a. film
  b. Video

" IV: Extent of individuals 'outreach': Hall, Keane, Le Grice, Welsby.

" V: Film-Makers/Video Artists on Tour: one year's activity 1983-4.

" VI: AFVSC's direct provision and schemes.

" VII: Classification of venues

" VIII: Artists' work on broadcast TV

" IX: Pattern of viewing at Arnolfini Video Access Library.
### Exhibition Funding by the Artists' Film and Video Sub-Committee 1972-84.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
<th>Location</th>
<th>Amount (£)</th>
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</thead>
<tbody>
<tr>
<td>1972/3</td>
<td>Survey of the avant-garde in Great Britain</td>
<td>Gallery House</td>
<td>750</td>
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<td>1973/4</td>
<td>Second Festival of Independent/Avant-Garde Film</td>
<td>National Film Theatre</td>
<td>1000</td>
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<td>1974/5</td>
<td>First Festival of British Independent Cinema</td>
<td>Arnolfini</td>
<td>1300</td>
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<td>1975/6</td>
<td>Performance (Ron Haselden)</td>
<td>London Film-Makers' Co-operative</td>
<td>50</td>
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<tr>
<td></td>
<td>Experimental Cinema Event (Guy Sherwin et al.)</td>
<td>London Film-Makers' Co-operative</td>
<td>100</td>
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<td></td>
<td>Festival of Expanded Cinema</td>
<td>ICA Gallery</td>
<td>3000</td>
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<td></td>
<td>(The Video Show, Serpentine Gallery, 1/26 May)</td>
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<td>3150: Total</td>
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<tr>
<td>1976/7</td>
<td>Second Festival of Independent Cinema (research, resulting in catalogue).</td>
<td></td>
<td>500</td>
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<td></td>
<td>Expanded Cinema event</td>
<td>Arnolfini</td>
<td>670</td>
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<td></td>
<td>Derby Film Awards</td>
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<td>1472</td>
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<td></td>
<td>International Forum on the Avant-Garde</td>
<td>Edinburgh Film Festival</td>
<td>6400</td>
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<td></td>
<td>Artists Video Festival (I)</td>
<td>Biddick Farm Arts Centre, Washington New Town</td>
<td>300</td>
</tr>
<tr>
<td></td>
<td>Installation (Ron Haselden)</td>
<td>Acme Gallery</td>
<td>350</td>
</tr>
<tr>
<td></td>
<td>Installation (Jane Rigby)</td>
<td>Battersea Arts Centre</td>
<td>90</td>
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<td></td>
<td>Installation (Steve Partridge)</td>
<td>Acme</td>
<td>500</td>
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<td></td>
<td>(1977/8) Installation/performance (Hearne, Raban, Sobel)</td>
<td>Acme Gallery</td>
<td>870</td>
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<td></td>
<td>Expanded performance (Guy Sherwin)</td>
<td>Spectro, Newcastle</td>
<td>125</td>
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<td></td>
<td>Video/performance (Kevin Atherton)</td>
<td></td>
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<td></td>
<td>Installation (David Dye)</td>
<td>Arnolfini</td>
<td>140</td>
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<td>10282: Total</td>
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1977/8 (cont)

Artists Video Festival (II)  Biddick Farm Arts Centre, Washington New Town  £400
Installation (Tony Sinden)  Acme Gallery  £820
Video Art 78  Herbert Gallery, Coventry  £4615
Film Season (William Raban, Marilyn Halford et al)  Peterloo Gallery  £390

(Perspectives on British Avant-Garde Film, Hayward Gallery March 2 - April 24 1977)

FILM-MAKERS ON TOUR begins.

1978/9
Feminism, Fiction and the Avant-Garde  London Film-Makers’ Co-operative  £850
Art in Society (film event)  Whitechapel Art Gallery  £500
South West Film Tour (organised by SWA and Rod Stoneman),  £800
Artists Video Festival (III)  Biddick Farm Arts Centre  £856
Film/music event (Peter Greenaway Riverside and Michael Nyman)  £428
Experimental event (Guy Sherwin, Richard Wooley)  Bradford Film Theatre  £200

(A Perspective on English Avant-Garde Film: tour begins at Edinburgh Film Festival, August)

1979/80
Season of video screenings  London Video Arts  £1000
Performance (Peter Greenaway, and Michael Nyman)  Norwich  £300
3rd International Festival of Avant-Garde Film  National Film Theatre  £5538
Cambridge Animation Festival  £300
Brighton Festival  £500
Artists Video Festival (IV)  Biddick Farm Arts Centre  £1740
Season of film/video events  Biddick Farm Arts Centre  £800

(Film As Film, May - June, Hayward Gallery)
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
<th>Organisation</th>
<th>Cost</th>
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<tr>
<td>1980/1</td>
<td>Kurt Kren Tour</td>
<td>London Film-Makers Co-operative</td>
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<td>Summer Show</td>
<td>London Film-Makers Co-operative</td>
<td>£843</td>
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<td></td>
<td>Women Live Show (organised by Kate Elwes)</td>
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<td>£915</td>
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<td>Installation (Marceline Mori)</td>
<td>Arnolfini</td>
<td>£403</td>
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<td>Artists Video Festival</td>
<td>Biddick Farm Arts Centre</td>
<td>£3740</td>
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<td>Season film/video screenings</td>
<td>Circles Film Distributor</td>
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<td>Installation/performance/tour</td>
<td>(Tina Keane)</td>
<td>£346</td>
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<td>(Unpacking 7 Films tour begins April 80)</td>
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<td>(Films by American Artists tour begins March 81)</td>
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<td>1981/2</td>
<td>Exhibition/equipment</td>
<td>Basement, Newcastle</td>
<td>£3220</td>
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<td></td>
<td>SW Arts Film/Video tour</td>
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<td>£300</td>
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<td>Installation (Tony Sinden)</td>
<td>Acme Gallery + 20 venues</td>
<td>£1506</td>
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<td>Summer Show</td>
<td>London Film-Makers Co-operative</td>
<td>£1586</td>
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<td></td>
<td>Animateur Bursary (film/video regional programmer)</td>
<td></td>
<td>£3000</td>
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<td></td>
<td>Cambridge Animation Festival (experimental sections)</td>
<td></td>
<td>£2500</td>
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<td></td>
<td>South West Film/Video Tour (II)</td>
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<td></td>
<td>Seasons of video screenings</td>
<td>London Video Arts</td>
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<td>Day Event (East Midlands Arts)</td>
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<td></td>
<td>South East Arts f/v Tour</td>
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<td>1982/3</td>
<td>Independent Film-Makers Assoc.</td>
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<td>£284</td>
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<td>Preview Show</td>
<td>London Film-Makers Co-operative</td>
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<td>Summer Show</td>
<td>London Film-makers Co-operative</td>
<td>£2000</td>
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1982/3 (cont)

Women in Entertainment/Women Live Events. London Film-Makers Co-operative £1000
Seasons of video screenings London Video Arts £1400
Installation/performance (Kerry Trengrove) £714 + 1045
Season of video screenings plus exhibition equipment. London Video Arts £1755
Film Tour support (Eastern Arts) £390
Season of Film/video events Northampton Arts Centre £255
Season of events North by North-West Film Society, Manchester £435
Events/Equipment Basement Group, Newcastle £475
Cambridge Animation Festival 83/4 (Breer exhibition and catalogue) £2500
Film/Expanded Cinema Tour (Michael Snow) £1010

£13863: Total

(American Video Tour begins, March 83/ Her Image Fades tour begins March83

1983/4 Funded Work show National Film Theatre £500
Working Frame by Frame/ Her Image Fades/Image-Sound: completion of Modular units and tour support. £1900
Umbrella Packages (Robert Breer, Cubism, Recent British Video, New German Film etc) £4000
Umbrella organiser's fee and expenses £3500
Season of installation and film/ B2 Gallery video screenings £900
(Salon of 83, B2 Gallery, £500 not taken up).

Landscape Season London Film-Makers' Co-operative £1000
Preview Show London Film-Makers' Co-operative £687
Summer Show London Film-Makers' Co-operative £1900
1983/4 (cont)

Season of video screenings
London Video Arts £4755

Landscape Season (Undercut)
Air and B2 Galleries £545

Maya Deren Tour
(organised by SW Arts)
Slow Dancer Film Co-operative, Liverpool £646

Series of film/video events

"33" Guildford St, Luton £250

3 Avant-Garde Seminars
Northampton Arts Centre £280

Film/video season support
Diorama £620

Support for installation/performance season

Ten Years Mixed Media
Royal College of Art £320
(oransier's fee)

£22903: Total

(Working Frame by Frame tour begins July 83)

(Image and Sound tour begins January 84)

(Robert Breer tour begins September 83)

(Recent British Video Tour begins October 83)

(Cubist Cinema tour begins November 83)

1984/5

Season of video screenings
London Video Arts £4000

Organiser's cost and expenses
at London Video Arts £6000

Cross Currents (10 Years Mixed Media); month of installations and performances
Royal College of Art £3800

Maya Deren Tour and catalogue
(Circles Film Distributors) £1250

Preview Show
London Film-Makers' Co-operative £460

Summer Show and Salon of 84
London Film-Makers' Co-operative £2000

Underground weekend event
Northampton Arts Centre £135

Super 8mm Festival
Leicester Independent Film/Video Association £456

Umbrella packages 84/5 £5500
1984/5 (cont)

Umbrella organiser's fee and expenses £3500

Support for existing Arts Council Modular exhibition schemes £1000

(German Films and Forms tour to begin May 84)
Artists' Film and Video Sub-Committee: Direct Provision and Schemes.

   (Joint AC/British Council touring exhibition)

   9 Programmes of Films
   catalogue

   1978: Edinburgh Film Festival
         Centre Georges Pompidou, Paris
         Espace d'Echanges d'Art Contemporain, Lyon
         Chapell des Penitents Blancs, Avignon
         Kommunales Kino, Hanover
   1979: Film Museum, Stadtmuseum, Munich
         Kommunales Kino, Historisches Museum, Frankfurt
         Kunstverein, Cologne
         Freunde der Deutschen Kinemathek, Berlin
         ARCH, Musée d'Art Moderne de la Ville de Paris
         Henie Onstad Centre, Hovikodden, Oslo
         Longford Cinema, Melbourne
         Cinema, Paddington Town Hall, Sidney
         Union Cinema, Adelaide University
         PIFT Cinema, Adelaide Street, Fremantle
         Cultural Centre, Hong Kong
         Museum Lodz
         Students Cultural Centre, Belgrade
   1980: Oxford Film Co-op
         Chapter Arts Workshop, Cardiff
         Side Gallery, Newcastle
         East Anglian Film Co-op, Norwich
         Whitworth Gallery, Manchester
         Moderna, Italy

2. STAN BRAHMADE: AN AMERICAN INDEPENDENT FILM-MAKER 1980-81

   4-7 programmes of films
   catalogue and broadsheet/poster

   1980: London Film-Makers' Co-op
         Ikon Gallery, Birmingham
         Luton Arts Council
         Biddick Farm Arts Centre, Washington New Town
   1981: Cambridge Arts Club
         Tate Gallery
         Arnolfini

3. UNPACKING 7 FILMS 1980-82

   8 panels of blown-up film images and texts
   10 programmes of films
   broadsheets

   1980: Arnolfini, Bristol
         Third Eye, Glasgow Film Theatre
         Dartington Arts Centre/Film Theatre
         Chapter Arts Centre, Cardiff
3. (cont) Unpacking 7 Film.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1981</td>
<td>Newcastle Polytechnic/Spectro Arts Centre, University of Kent/Gulbenkian Theatre, St Edmunds Arts Centre, Salisbury</td>
<td>ICA Gallery, London, MOMO, Oxford</td>
</tr>
<tr>
<td>1982</td>
<td>University of East Anglia/Cinema City, Norwich</td>
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4. FILMS BY AMERICAN ARTISTS 1981–84

4–7 programmes of films
catalogue

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1981</td>
<td>Tate Gallery, London Film-Makers' Co-op, South Hill Park Arts Centre</td>
<td>Leicester Polytechnic, Central School of Art and Design, Basement Group/Spectro, Newcastle</td>
</tr>
<tr>
<td>1983</td>
<td>Portsmouth Polytechnic/Film Workshop, Goldsmith's College, Luton Arts Council, Tate Gallery</td>
<td>Peterborough Arts Council</td>
</tr>
<tr>
<td>1984</td>
<td>Cardiff College of Art</td>
<td>Ravensbourne College of Art</td>
</tr>
</tbody>
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5. MODULAR SCHEMES 1983–84

(exhibition packages proposed to the Sub-Committee for touring with AC subsidy).

AMERICAN VIDEO
4 programmes of tapes
4 broadsheets
lecturer

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>1983</td>
<td>London College of Printing, Brighton Polytechnic, Falmouth College of Art, ICA Cinematique, Leicester Film and Video Association, Sunderland Arts Centre</td>
<td>Third Cinema, Edinburgh, Leeds Polytechnic, Exeter College of Art</td>
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<tr>
<td>1984</td>
<td>Exeter College of Art, South Glamorgan Institute</td>
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WORKING FRAME BY FRAME
4 page broadsheet
1 programme of films
lecturer

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<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1983</td>
<td>London Film-Makers Co-op, Northampton Arts Centre, North East London Poly</td>
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<tr>
<td>1984</td>
<td>Brighton Film Workshop, Camberwell School of Art, Metro Cinema, Derby</td>
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</tr>
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/...
5. (cont) Modular Schemes.

HER IMAGE FADES AS HER VOICE RISES
8 page broadsheet
1 programme of films
lecturer

1983
Arnolfini
Institute of Education, London
City Lit, London
Harrow College of Further Education
London Film-Makers' Co-op

1984
Hull College of Further Education
Camberwell School of Art
South Hill Park Arts Centre
Sheffield Polytechnic

IMAGE AND SOUND
1 or 2 programmes
8 page broadsheet
lecturer

1984
Camberwell School of Art
Chelsea School of Art

6. UMBRELLA SCHEMES 1983-84
(Tours promoted and toured by Mike O'Pray. Organised with the assistance of the Film Office).

ROBERT BREER (from Cambridge Animation Festival).
18 framed panels of artwork (from animated films)
1 programme of films
video tape interview with the artist
catalogue
* appearance of the artist

1983
Gallery on the Cam/Arts Cinema, Cambridge (festival)
Chapter Film Workshop, Cardiff (workshop event only)*
Midland Group/IPA East Midlands, Nottingham*
ICA, London (extended to 8 programmes)*
Watershed, Bristol*
Luton Arts Centre
Aspex Gallery, Portsmouth
Metro Cinema, Derby
Nene College/Northampton Arts Centre
Spacex Gallery, Exeter Film Workshop

CUBISM AND THE CINEMA (from the Tate Gallery)
2-3 programmes of films
8 page broadsheet
lecturer

1983
Edinburgh Film House
Exeter College of Art

1984
ICA, London
Watershed
Colchester Film Workshop
Dartington
New Cinema, Nottingham
6. (cont) Umbrella Schemes

RECENT BRITISH VIDEO (from British American Arts Association)
4 programmes of tapes
catalogue
lecturer

1983 Preston Polytechnic
Leeds Polytechnic

1984 Spacex Gallery
Arts Centre, Northampton
Media Arts Lab, Swindon
New Cinema, Nottingham
Art at the Minorities, Colchester