

Commencing on Saturday 1st October at the Arnolfini Cinema in Bristol is the first of a series of screenings of films by independent film-makers who throughout October, November and the first week of December, will be touring the south-west. One film-maker a week will bring their work to audiences in Exeter, Plymouth, Falmouth, St Ives, Penzance, Dartington and Exmouth.

Details of these are enclosed together with a poster for the tour and information about the shows in Exeter. Further information/interviews, from Mike Leggett, Exeter 50381 (office hours) or Copplestone 262. Alternatively, Chris Rodrigues, South West Arts, Exeter 70338.

INDEPENDENT FILM AND INDEPENDENT FILM-MAKERS IN EXETER

Central Library Music Room

October 3rd - December 5th; Mondays at 7.30. Entrance free.

In recent years a film culture barely connected with commercial cinema or television has been established. Emerging largely from the art schools but influencing and being influenced by the film-makers less concerned with formal fine art activity, a discourse has been initiated which takes as its polarity an opposition to the 'dominant' film culture, its assumptions and premises for not only the production of films but also the way in which Film as a medium functions as a meaning system.

A tour of ten film-makers will be taking place between October and December, each one spending up to a week in the region visiting besides Exeter; Bristol Plymouth, Falmouth, St Ives, Penzance, Exmouth and Dartington.

Exeter College of Art is using a central city venue for its film study course in order to make the films available to a wider public and not only to students. One of the motivations behind independent film-work is to establish a direct link between film-maker and film-viewer and this tour will provide a rare opportunity for the public of engaging directly with independent films and film-makers.

The film-makers visiting the city collectively can be described as 'independent film-makers' in that their work is produced, distributed and exhibited outside of the established industrial approach. The content of the films varies from those which examine the Medium itself, the film-viewers' response to shifts of perceptual attention, such as the seminal work of Peter Gidal, through to an engagement with facts and conditions of a direct social and political nature, such as that carried out by the Berwick Street Collective.

On October 3rd, Laura MULVEY shows 'Riddles of the Sphinx', made together with film-writer Peter Wollen - 'The mixture of feminist politics and Freudian theory would be enough to make the film unusually interesting but various other elements make it actively compelling: the beautiful hypnotic score by Mike Ratledge, the tantalising blend of visual, aural and literary narration in the telling of the story and the firm intelligence that informs the film's unique and seductive overall structure' writes Tony Rayns in Time Out;

October 10th, Liz RHODES presents a programme of short films which are more to do with the nature of the material that makes, in other films, story-telling possible. Much of her work, in common with several of the other film-makers could be more closely compared with the concerns that have been traditionally reserved for the painter such as the re-examination of a two-dimensional surface as an indicator of three-dimensional space.

October 17th, William RABAN, recently returned from a successful tour of North America, presents a programme of films ranging in length from 2 minutes 40 seconds to 40 minutes, chosen from the steady output of work he has maintained over the past five years.

Some of his films are projected silent with three projectors, others on a single screen taking the landscape of city and country as the basis for exploring the relationship between sequential image and sound, and time as an apparent and real quantity.

October 24th, Humphrey Trevelyan of the Berwick Street Collective will introduce and discuss with the audience the meaning of the film 'Nightcleaners'. The Collective, which is made up of individuals working in the Industry as freelancers, is committed to the direct contribution of Marxist philosophy to an analysis of contemporary society and the role of the Medium as a tool to this end. The role of woman, both as office cleaners and film-makers, is examined in this the first part of a two part work.

On October 31st, Peter GIDAL shows the seminal 'Roomfilm' and one or two more recent films. He is the author of a book on Andy Warhol and the editor of the BFI publication, Structural Film Anthology and has made much contribution both written and verbal to the 'structuralist-materialist debate'.

On November 7th, Steve FAERAR becomes himself involved in the projection process with the aid of light sensitive surfaces and other agents of the photographic process and takes some of the experiments tried in the area of 'expanded cinema' in recent years, a stage further. In common with several of the film-makers in the tour, is an active member of the London Film-Makers Co-operative which combines under one roof the activities of film production and processing, distribution and exhibition.

November 14th, Tony SINDEN who often collaborates with the sculptor, turned film-maker, David Hall, shows his own work which increasingly has been concerned with the representation of incident via simultaneous projection sources;

November 21st, Roger WILSON is, in common with Sinden and several of the other film-makers, a lecturer in a Faculty of Fine Art and though, also like Sinden, not directly connected with any of the other groupings has developed an approach to the film-as-material debate working with, among other things, film as historical evidence.

November 28th, James SCOTT, another member of the Berwick Street Collective, presents a film of his own making, 'Collin and Platonida' based on a Russian folk story. Shot initially on 8mm in Western Ireland the film examines through its transference to the larger 16mm gauge not only the problem of story-telling from the film-makers viewpoint but from that of the film-viewer as well.

The final programme on December 5th is a very rare opportunity to see the work and meet the Scottish film-maker, Margaret TAIT. Since her days in the Sperimentale film school in Rome, she has in twenty-five years produced a huge range of films centred on her various residences in Edinburgh, the Highlands and her present home in Orkney. Also a poet with several published volumes, many of the poems contribute to or are heard in the work. Though separated from the developments in the metropolises, many of the films have instinctively anticipated if not to the same rigorous degree, the use of film as a lyrical medium. 'Place of Work', premiered this year at the Edinburgh Festival, will be shown along with several other films.

As has been already suggested, all the film and film-makers have in common at least a desire to establish a more pertinent relationship with the film-viewer than is normally expected; less to do with spectacle and consumption, more to do with the experience of meaning through the act of viewing film.



The presence of the film-maker at each of the screenings will, it is hoped expedite the clarification of this process.

Nika LEGGETT - Tour co-ordinator.

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