



**Thursday 14
February, 7pm**
(90 min screening)

Michelle Williams presents *Routemaster General, LONDON*, a selection of films and videos set in and exploring London.

The screening concept takes viewers on a journey across London, starting in the North/West, travelling through Central London, South London with a final destination in the East End. This selection of films finds the city of London utilised as a site of observation, tracing historical events, as a backdrop for performance and documents protests and reflections as the city evolves. The Routemaster, not only hops through the city but also through time, including the archive film by Arthur Elton & E.H. Anstey - *Housing Problems*, 1935, and includes John Smith's *Blight*, 1994, Patrick Keiller's *Stonebridge Park*, 1981 and William Raban's *A13*, 1994. The screening also features new films by artists on the Goldsmiths, Visual Arts PhD.

Screening Notes

Michelle Williams

Girl in Grass
4'20 | DV | 2004 | colour
sound | dimensions
variable

Carboot sales, a weekend pastime for the great British public. At the side of a field a girl sits bored, listening to the idle chat of bargain hunters. Williams has placed the camera in the grass, but makes no effort to hide it. The girl notices this intrusion and what results is a silent communication between filmmaker and girl as the crowd pass by.

Whilst pursuing a PhD in Visual Arts, Williams continues to make video and documentaries. The latest film *Becoming Vera*, 2008 (53'), follows 3 year old Vera in her travels to the Cameroon, Russia and France as she becomes acquainted with her cultural heritage. She currently teaches on the MFA Art Practice programme at Goldsmiths.

Patrick Keiller

Stonebridge Park
21' | 16mm | 1981 | B&W
sound

A film in two parts. In the first part, the narrator describes the events that led to his impulsive decision to rob his former employer. The camera meanwhile walks about above the nearby road junction, surveying the distracted environment. In the second part, he recounts the anatomy of his panic following the crime, while the walking camera reconstructs his escape route. A final caption reports what happened after that.

"...a riveting combination of formal-concrete cinema and glassy-eyed schizolyricism: cold, hard-edge, noir." - Raymond Durnat

Steve Klee

Extractions: position 4
Grunwick film processing
factory, Willesden,
London Nov 7th 1977
6' | DV | 2007 | colour
sound | dimensions
variable

Extractions: Position 4, is one episode in an ongoing project which seeks to re-animate sites of historical populist political activity. The events – from mass demonstrations calling for universal suffrage, to strike actions demanding the equal distribution of workers' rights – are taken to be links in a common chain where certain exclusions in the liberal order are (sometimes violently) made manifest. The video hopes to perform in some small way a similar aesthetic interruption.

176 Prince of Wales Road
London NW5 3PT
Tel +44 (0) 20 7428 8940
Fax +44 (0) 20 7428 8949
info@projectspace176.com

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Registered charity number 1120067
Registered office 41 Dover Street
London W1S 4NS

Back-story Extractions: Position 1, St Peter's Fields, Manchester. August 16 1819 (The 'multitude' came to hear Henry Hunt speak, and were forcibly dispersed by the Yeomanry).

Position 2, Queens Square, Bristol October 29 1832 (Possessions were looted in a 'riot' sparked by the overturning of parliamentary reform).

Position 3, Haymarket, Newcastle-upon-Tyne November 9 1909 (A Hatchet was pulled from a bunch of Chrysanthemums and a stone thrown at Lloyd George's car).

Position 4, Grunwick Film Processing Factory, Willesden, London. November 7 1977 (On a day of mass picketing, the police were defied and badges were worn in support...)

Alex Schady

Encounter

4' | 2008 | sound

In *Encounter* Alex Schady continues to explore the relationship between video and sculpture. The title refers to a number of possible encounters. The first encounter is between the physical object (the hand) and the screen, the hands fleshy tones unable to penetrate the silvery surface. There is also the encounter between the films heroine, Celia Johnson, and Schady. His head clumsily superimposed in a hopeless attempt to enter the films narrative, willing himself into the story. Finally there is the *Brief Encounter* between Laura Jesson and Doctor Alec Harvey, the doomed love affair from the original 1945 movie.

Alex Schady is a London based artist working across a variety of media including video, photography, sculpture and installation. He is also co-founder of the artist run gallery space and publishers Five Years. For more information please visit the Five Years website at www.fiveyears.org.uk.

Linda Aloysius

Monument Street

5' | DV | 2002 | colour
silent

Monument Street looks at how creativity seeps into professionalized activity that doesn't obviously encourage this possibility. Linda Aloysius combined various roles – artist, mother, city-worker – for some years prior to beginning her PhD research at Goldsmiths college.

Linda's research looks at how professionalized roles and their forms of communication interact with individual sense of authentic living. Her work reflects the particularities of this for female experience.

Mikko Canini

Around About

4' | DV | 2007 | colour
sound

Set in South London's Bricklayer's Arms roundabout, *Around About* is a story about a haunted traffic junction, narrated by its architect.

Lois Rowe

Mannerism To Mind

10' | DV | 2008 | colour |
Data projection with
sound | dimensions
variable

Mannerism to Mind foregrounds the polemics of two overlapping characters: an East Street vendor and a fictional artist who, despite narrating the work, remains invisible. Using the structure of documentary, *Mannerism to Mind* uses the arguments and overlaps between the two characters to problematize the impulse of the viewer toward what can be recognized as the more authoritative logic, regardless of whether the status of that logic is real or fictional.



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Part Two

William Raban

A13

12' | 16mm/Digibeta
1994 | colour | sound

"Winter twilight on the A13 and the dawn traffic moves slowly into London. An illuminated roadside display flashes the latest FTSE index to the residents of the high rise council flats in Glenkerry Towers. Through the plate glass walls of the Financial Times building, giant rolls of pink newsprint are lying amongst the printing machines. Ahead, the dark superstructure of the Canary Wharf complex looms over the western horizon. It is blacked out, save for the pulsing strobe of the air navigation lights, making it look like a ship adrift in the ocean." (WR)

Part of *Under the Tower* trilogy, the second part, *A13* (1994) uses mediated images – through windscreens, mirrors and CCTV cameras – mixed with 'in camera' effects and rhythmic, percussive editing and soundtrack. The area around Canary Wharf and the Limehouse Road Link are revealed over a day. Like *Sundial*, there is no overt explanation, Raban's rationale being "to see how far it was possible to construct meaning by sound and image alone".

Arthur Elton & E.H. Anstey

Housing Problems

15' | 16mm | 1935 | B&W
sound

In this historic documentary, the slum-dwellers of 1930s Stepney talk about the terrible conditions that they face. In the opening shot the camera pans the terraced rows as the Chairman of Stepney Housing Committee highlights the key issues faced by the working-class communities. Made as a promotion for the gas industry and enlightened civic authorities, this film exemplifies the purpose of the Documentary film movement. Its depiction of East London slums achieves a degree of naturalism through allowing the dwellers direct address elicited by off-screen interviewer Ruby Grierson who told the subjects: 'The camera is yours. The microphone is yours. Now tell the bastards exactly what it's like to live in slums'. These are organised into 'before' and 'after' sequences, showing both condemned properties and new purpose-built flats.

John Smith

Blight

14' | 16mm to video
1994 | colour | sound

Blight was made in collaboration with the composer Jocelyn Pook. It revolves around the building of the M11 Link Road in East London, using images and sounds of demolition and road building in conjunction with the spoken words of local residents.

Taking these actualities as its starting point, *Blight* creates its own enigmatic stories, transforming the mundane into the mysterious. The musical qualities of the speech fragments and natural sounds form the basis of the score. Although the film is constructed from images and sounds of real events, *Blight* breaks down the conventional boundaries between documentary and drama, exploring the ambiguities of reality to create metaphorical fictions.

"A stunning montage depicts the destruction of a London street to make way for new roads. The rhythmic, emotive soundtrack is partly musical and partly a collage of the residents' voices. Shots and sounds echo and cross-link in the film's 14 minutes to reinvent a radical documentary tradition." A.L. Rees, *A History of Experimental Film and Video*, 1999, British Film Institute.



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Jefford Horrigan

Mile End

3'30 | DV | 2006 | colour
sound

A three minute shot overlooking Mile End Park and Stadium with dreams and longing amid comings and going. Jefford Horrigan makes drawings, performances and sculpture. The work made in one discipline may have nothing to do with work made in another. Over the past year he has made performances at South London Gallery, Tate Britain and the Royal Scottish Academy.

Michelle Williams, an artist and filmmaker, is currently based in London pursuing a PhD in Visual Arts at Goldsmiths College, University of London. Her current research looks at reciprocal exchange - artists whose agency is shared. She considers the artist's role in shamanic terms, in which the art object becomes a mediating tool for healing, and the transfer between artist and spectator is blurred. Williams studied at de ateliers art institute, Amsterdam and went on to obtain an MA Visual Anthropology. She is currently organising an Art/Anthropology Exchange conference at Goldsmiths.

Michelle Williams continues to exhibit in London and internationally, and is involved in curating exhibitions, film screenings and gallery talks. She currently teaches on the MFA Art Practice programme at Goldsmiths.



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