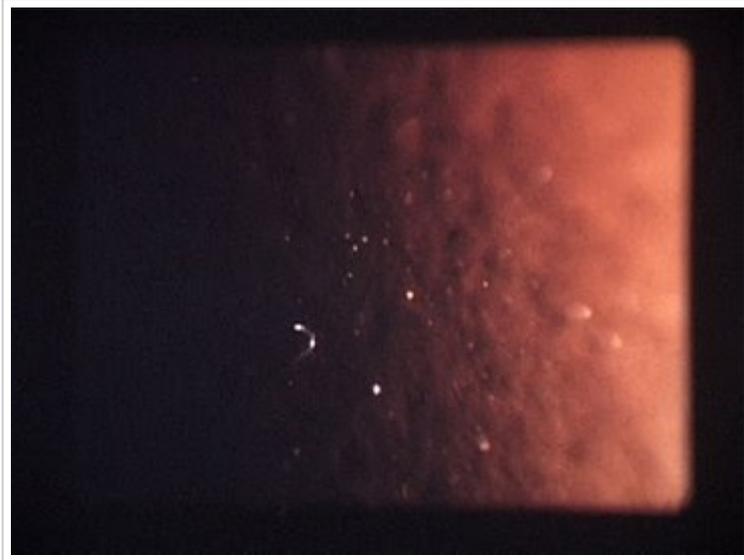


# MORE MILK YVETTE

A JOURNAL OF THE BROKEN SCREEN

SATURDAY, 11 OCTOBER 2008

## PETER GIDAL'S PARK NIGHT: ALEATORY COLOUR: PERCEPTION/ MEMORY/MATERIAL



Samantha Rebello, *Surface of Residual Matter* (2005), 13mins. 16mm. Film Still.

Copyright the artist 2008.

**PAVILION NIGHT** curated by Peter Gidal:  
**Aleatory Colour: Perception/Memory/Material,**  
*Serpentine Gallery, 10 October 2008.*

The second of the Peter Gidal's Park Nights, in the Frank Gehry designed summer pavilion at the Serpentine Gallery, focussed on the theme of *Aleatory Colour: Perception/ Material/ Memory*. As Gidal remarked in his introduction he would have liked "and back" to have been added to the end of the title. Or, perhaps, the three words could have been printed on top of each other for, as Gidal explained, he had been interested in films where perception, material and memory were at work simultaneously. It's an argument, incidentally, that he also unfolds powerfully in his recent One Work monograph on Warhol's *Blow-Job*.

### RECENT POSTS

JOHANNA LINSLEY on INVASIVE ACTION: GIRL MONSTER @ THE DONAU FESTIVAL

A WITHHOLDING CRITICISM: SUSAN HILLER'S CRITICAL PRACTICE OF WRITING AND TALKING

IS THAT A UTOPIA IN YOUR VALISE? HANS ULRICH OBRIST'S A BRIEF HISTORY OF CURATING

EXPANDED CINEMA: THE TALE OF TATE MODERN AND THE VIRGIN MEGASTORE

TALK SHOP: SIMONE FORTI AND JEREMIAH DAY AT THE ICA

HYUN JIN CHO & DAVID JOHNSON on PERFORMING LOCALITIES: RECENT GUATEMALAN PERFORMANCE ART ON VIDEO

ARTIST'S PROJECT: REORDERING by SARAH JACOBS

GOB SQUAD MEET DOMINIQUE GONZALEZ-FOERSTER or FILM AS THEATRE

CS LEIGH on THE BROKEN FESTIVAL MACHINE AND THE NUMBERS

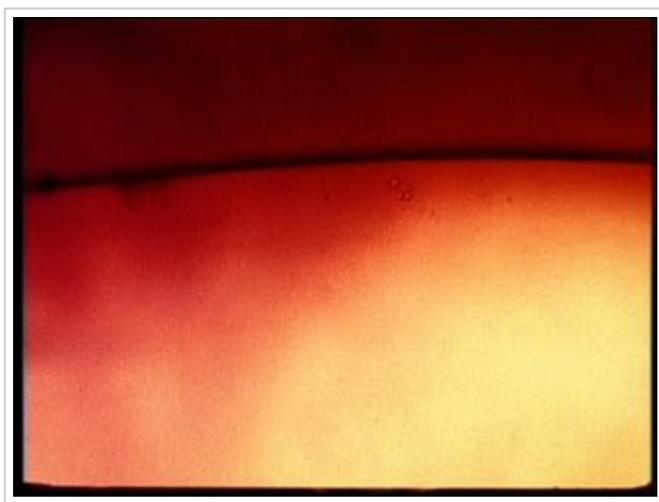
CRITICISM TOWARDS PERFORMANCE NOTATION: A PRESENTATION AND WORKSHOP FOR SPILL:OVERSPILL

WHY TWITTER IS GERTRUDE STEIN IN 2009

ULLA VON BRANDENBURG PETER COFFIN IS FILMING THE GARDEN

THE NO-FILM FILM COLUMN

The selected work here was a combination of work by Gidal's long time colleague and friend, Malcolm Le Grice, Simon Payne, and two younger film makers, Samantha Rebello and Jennifer Nightingale, who he had not previously met, and whose work, he explained, he had come to through a network including the critic AL Rees and the London-based No.w.here group. Such work also, of course, fed into and out of the Serpentine's current Gerhard Richter *4900 Colours: Version II* exhibition. The open plan of Gehry's pavillion meant the films could be weighed against the Richter's lit in the gallery windows, as, too, in the other direction, a bright moon and a stream of headlights on the park road provided their own colour play.



Samantha Rebello, *In Suspension* (2008). Film still. 10mins. 16mm. Copyright the artist 2008.

A little schematic, maybe, but the films arranged themselves into two distinct categories in my mind. In one group there was Simon Payne's *Colour Bars* and *Thirds* and Malcolm Le Grice *Matrix*. These bore most direct comparison to the coloured squares of the Richter paintings, setting them - in Payne's case in particular - in motion, with a sense of Josef Albers and the test card as equally important precursors. Both works involved relationships that built from simple to complex through changes of speed and quantity of colours and shapes.

Thinking of Gidal's Perception/Material/Memory triad this was work which seemed keenest on the first, neutralising and flattening the later two categories to accentuate the former. I was also unsure whether such films unfolded pre-set or mathematical patterns or

KUTLUG ATAMAN at THOMAS DANE GALLERY  
 DWIGHT RIPLEY'S GOING TO THE BALL: A PLAYLET ON MENKEN AND MAAS  
 IT JUST DOESN'T FEEL DONE WITH: DELEUZE, VINCENNES AND THE KENNINGTON OVAL GASWORKS 1975-2009  
 FREE PRESS WORKSHOP: THE VISUAL ESSAY OF CLAIRVOYANT CRITICISM or READING AS CRITICISM or TIPPEX AS RADICAL GESTURE  
 ARTISTS' PROJECT: SABINE BITTER AND HELMUT WEBER  
 THE NO-FILM FILM COLUMN IS BACK  
 MIRCEA CANTOR: BETWEEN A FILM INSTALLATION AND TWO LIVE PEACOCKS  
 PERFORMANCE LECTURES GO PLOUF! BEING AN UNRELIABLE GUIDE TO CHARACTERS, FIGURES AND SIGNS  
 TWO STATEMENTS ON CRITICAL (ART-) WRITING MODELS  
 FIGURING LANDSCAPES: EXPERIMENTAL FILM AND THE ECOLOGY MOVEMENT  
 THE STRAWBERRY JAM CRITIC IS ON  
 AN INTERVIEW WITH JUNEAU PROJECTS  
 YOUR SPECULATIVE ARCHIVE OF THE NEVER PRESENT IS HERE BUY NOW  
 TEN AFTER THE SECOND OF SIX: CERITH WYN EVANS AND IAN WHITE AT LUX 28  
 LINDSAY SEERS: IT HAS TO BE THIS WAY  
 LIGHT READING: BRENT COUGHENOUR  
 EVENT REVIEW: TOM HOLERT IS INTERESTED  
 BECAUSE: A POETICS OF PONTUS HULTEN  
 A NECESSARY MUSIC AND AN EVENING WITH ROBERT

whether the increasing blur of colours acted out an increasing frustration, a sense of being involved in an impossible project, working increasingly complex arrangements to an ever more illusory end.



Gerhard Richter, **4900 Colours: Version II**, 2007. Enamel paint on Aludibond. 49 panels, each 97x97cm. Copyright 2008 Gerhard Richter. La Collection de la Fondation Louis Vuitton pour la creation.

These works were noticeably different to those of Samantha Rebello and Jennifer Nightingale, who comprised my second category. Here the image was often mysterious, and sometimes did comprise an area of single colour, but what was perceived almost always appeared in some way organic, with a texture suggesting it is some kind of natural landscape, and a perturbing oddness that often suggested trauma. In Rebello's *Surface of Residual Matter* this was also expressed in the soundtrack, which weaved between the sounds of a pneumatic drill and something that might be a natural soundscape, before removing that as a binary and just existing in its own variousness.

In this film - as also in Jennifer Nightingale's *Colour Pinhole Film (Cathedral)* - such images had a distinct sense of something being filmed, but were deliberately ambivalent in their objectness, and in their precise manner of inhabiting space. This made them susceptible to a kind of conjoining with the material of the film itself, sometimes overtly in scratches or flare ups of the film

ASHLEY

THE PAINTINGS OF MARIE  
MENKEN

COLLAGE COGNITION

JULIE TALEN on PIPILOTTI RIST'S  
POUR YOUR BODY OUT (7534  
CUBIC METRES)

INTERVIEW: ANNE-SOPHIE  
DINANT WITH NATHANIEL  
MELLORS

ARTISTS' WRITINGS: GEORGE  
BARKER AND PAUL GOODMAN  
ON THE PAINTINGS OF MARIE  
MENKEN

THE VOICE AND NOTHING MORE:  
SIMON MORRIS AND ROB  
LAVERS

SIMON MARTIN AT CHISENHALE  
GALLERY

FLUXUS SCORES, ECOLOGY, ART  
WRITING AND ARTISTS' FILM

EVENT REVIEW: NATHANIEL  
MELLORS IS THE NEW TIME  
LORD

READINGS IN THE GREEN ROOM:  
REVELING IN THE  
CONTRADICTIONARY  
DOCUMENTARY

MENKEN AND MAAS AND THE  
GRYPHON GROUP BRAND

ARTISTS' WRITINGS: MARIE  
MENKEN'S LETTER TO THE  
NEW YORK TIMES

INTERVIEW: CS LEIGH on  
WARHOL AND THE SHARED  
SUBJECT

THE NO-FILM FILM COLUMN  
NOUNS GO GLOBAL: READING  
MAGAZINES, THINKING  
WRITING

AN INTERVIEW WITH BEN RIVERS

PIRATE'S GALLERY: DORIT  
MARGREITER

DUNCAN CAMPBELL:  
BERNADETTE

THE BOAT UNIVERSITY: WHERE  
THE FUTURE IS AN ARTISTS'  
NEWSPAPER

stock, but also with the way such images seemed to depict a certain process of evolution towards representation. There was a highly sensory and in many ways ecological materiality - although perhaps a little too so in the evening's conclusion when the projector broke down and Nightingale's image warped and exploded on the screen.



Malcolm Le Grice, *Berlin Horse* (1970), 9mins, 16mm. One, two and four screen versions.

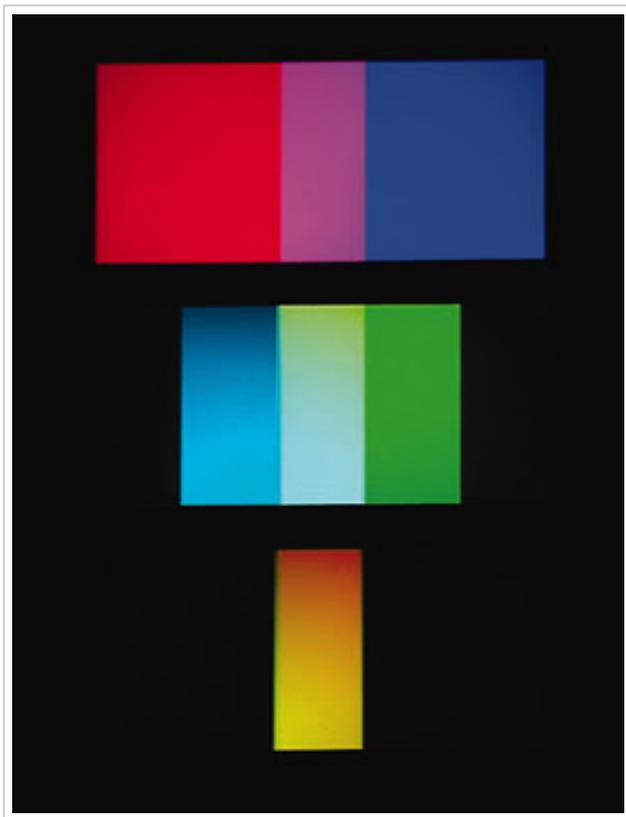
Perhaps the work of Le Grice can offer some frame for thinking through these two categories. The evening also included *Berlin Horse* and *Lecture at the Academy*. The first, of course, combines two strips of film, one newsreel footage and the other shot by the film maker, of a horse being exercised and - in the other - lead from a burning stable. These images are subject to a number of manipulations, including repetition, playing the film backwards, switching to negative, and use of various colours.

*Lecture*, meanwhile, filmed a Peter Gidal talk in which Gidal himself was also subject to manipulations: multiplied into two or three lecturing Gidal's, his body and words slowed, played over each other, slurred and deepened. The result was both an affectionate portrait of a friend and an assertion of film as a supreme and assertive form of philosophy - finding through the manipulations of editing an expression of the emotions and ideas that in Gidal's original presentation were more confined, deliberately and anxiously quested for rather than obtained.

So filmic confidence is one way these two kinds of work become joined, one way in which the Perception/ Material/ Memory triad is held together. Another concerns the understanding of colour, particularly as expressed in Le Grice's 1995 essay *Colour Abstraction - Painting - Film - Video - Digital Media* (reprinted in *Experimental Cinema in the Digital Age*). Perhaps we can think of the experience of colour as a way of negotiating

FOLKLORE/ FAKELORE: A SMALL BEAN CONCORDANCE  
 MICHAEL SNOW IS THE EQUIVALENT OF MASS IN SCULPTURE or NOTES AND DRAWINGS IN RESPONSE TO FILMS AND CONVERSATIONS  
 WORD EVENT: BEING A TRIBUTE TO GEORGE BRECHT WITH THANKS AND SUGGESTIONS AS TO HIS UNLEGACY  
 KILL YOUR TIMID NOTION: KEN JACOBS WHAT DID YOU SEE OUT WITH THE TINY MUMMIES! A NEW EDITORIAL FOR MORE MILK YVETTE AND ITS EVER MORE BROKEN SCREEN  
 EVENT REVIEW: KILL YOUR TIMID NOTION  
 AFTER ROTHKO: COLOUR FIELD BUS AND FILMS TO WEAR  
 TRANSCENTRIC  
 POSTCAPITAL or LET JEAN GENET DESIGN THE ARCHIVE  
 I AM READING KENNETH PATCHEN WHICH INCLUDES POETRY IS TO SCIENCE AS THE FREE & BEAUTIFUL CATCHINGS OF A CHILD ARE TO THE VILE AND UNRETURNING THROES  
 EVENT REVIEW: MARIE MENKEN AT TATE MODERN  
 PIRATE'S GALLERY: SUSAN HILLER'S HOMAGE TO MARCEL DUCHAMP  
 CHARLES ATLAS  
 ON MAGAZINES: FOUND  
 WAKE MYSELF UP: A DISORIENTATION MASSAGE FROM RICHARD FOREMAN  
 MARIE MENKEN'S GLIMPSES OF THE GARDEN: SIX NOTES IN ANTICIPATION  
 DARIA MARTIN: HARPSTRINGS AND LAVA  
 BUCKMINSTER FULLER: A POET OF FILM RUNS AMOK IN THE EXPANDED CINEMA UNIVERSITY

between these different media - and the different styles of film on display here.



Simon Payne, *Thirds* (2006). Two screen video projection . 9 mins. DVD.

Le Grice begins by distinguishing between the *experience* of colour and *subjective experience* of that same colour. The former - more specifically, an experience of "sensations of different wavelengths of light" - is common to more than one individual, whilst the later is not:

*Two people shown the same blue would almost certainly both be able to match this with a similar blue as well as agreeing its blueness verbally... However, this consistency of matching cannot prove that we share the same subjective experience of colour.*(260)

This formulation is both a phenomenological grounding for the Perception/Material/Memory triad, and a tension which informs both kinds of films at this screening. Le Grice concludes his essay by outlining how all this translates into the experience of films like those show here:

MORE FORGED FILMS!  
 PRELIMINARY NOTES  
 TOWARDS A TRULY MEDIOCRE  
 SCREEN  
 ON MAGAZINES: THE HAPPY  
 HYPOCRITE  
 RYAN GANDER AND BASQUIAT  
 LONDON FILM FESTIVAL: THE  
 MORE MILK YVETTE  
 COMPLEMENTARY SANDWICH  
 OF YOUR CHOICE FOR BEST  
 FILM GOES TO... AGNES VARDA  
 FOR LES PLAGES D'AGNES  
 LONDON FILM FESTIVAL:  
 EXPERIMENTA WEEKEND DAY  
 TWO  
 LONDON FILM FESTIVAL:  
 EXPERIMENTA WEEKEND DAY  
 ONE  
 RECONSTRUCTING NATHANIEL  
 DORSKY  
 EVENT REVIEW: MICHAEL FRIED  
 ON ANRI SALA  
 A CONVERSATION WITH ANOUK  
 DE CLERCQ: PART TWO  
 FILM-SPACE-EVENT: ON FLUX  
 FILMS AND BRADLEY EROS  
 LONDON FILM FESTIVAL: STEVE  
 McQUEEN HUNGER  
 A MAGAZINE FOR A FILM  
 FESTIVAL  
 LONDON FILM FESTIVAL: LE PARC  
 ARTIST'S PROJECT: ROSA BARBA  
 PRINTED CINEMA  
 LONDON FILM FESTIVAL: JEREMY  
 DELLER AND NICHOLAS  
 ABRAHAMS THE POSTERS  
 COME FROM THE WALLS  
 LONDON FILM FESTIVAL:  
 MOMMA'S MAN  
 A CONVERSATION WITH ANOUK  
 DE CLERCQ: PART 1  
 PETER GIDAL'S PARK NIGHT:  
 ALEATORY COLOUR:  
 PERCEPTION/MEMORY/MATER  
 IAL  
 HARMONY KORINE'S PURPLE  
 BOOK  
 LONDON FILM FESTIVAL 2008:  
 PHILIPPE GRANDRIEUX UN LAC

*The first stage in the abstraction of a quality from an object-whole is to de-specify meaning, shifting the attention to the phenomenological experience of the quality abstracted. In the second stage, when colour has become abstracted, by losing its specific object association but retaining an emotiveness in unspecific association, it is able to provide us with one of those strong phenomenological stimuli, like musical sound, capable of opening new imaginative space.*

*And like sound, when it is separated from the utilitarian purpose to become music, it becomes available, as the basis for structured abstract experience. This more general similarity rather than any one-to-one correspondence is colour's main analogy with music. Music and colour share the capacity to create the situation where experience is able to precede interpretation. We return, if momentarily, to the pre-verbal, regressive, and ecstatic - we suspend interpretation in favour of the experience itself. (271)*

Reading this, I haven't lost my sense of the fundamental distinctiveness of the two types of films outlined above. There does seem a distinct claim to some concept of the *organic* as it appears in Rebello and Nightingale, in contrast to the geometric colour use of Payne and Le Grice's *Matrix*. But Le Grice suggests the power of the colour itself to set in process a response in which such categories become overwhelmed.

POSTED BY MORE MILK YVETTE AT 07:27 

[Newer Post](#)

[Home](#)

[Older Post](#)

( THE LAKE)

NOTES ON THE IMAGE: ON DIARY FILMS

ON LEAVING A FILM WHEN IT HAS ABSORBED YOUR SHOES/ DIARY NOTES ON GIDAL, ROTHKO, CINE-ETHNOGRAPHY AND SPACE TRAVEL

THE BOAT UNIVERSITY on ESSAYING ESSAYS

BOOKNOTES: FORMULAS FOR NOW

IT'S PARANOID UNDERGROUND: JACK SMITH'S VITRIOLIC CAVERN CINEMA

ESSAYING ESSAYS! AWAKEN THE ANTHOLOGY!

LETTERS TO THE EDITOR - IMAGINARY MAGAZINES, LETTUCE, AND MORE...

MAGAZINES: F.R.DAVID AND ART WRITING AS FABLE

NIGHT SKETCHES FOR A NEW CAVERN CINEMA

JENNIFER WEST

BOOKNOTES: JOSH SMITH HIDDEN DARTS

MARGARET SALMON: THE MOON IS DOWN

BANKS VIOLETTE

ARTIST'S PROJECT: ANOUK DE CLERCQ

ARTISTS' WRITINGS: JULIE TALEN on THE LONG TAKE

EVENT REVIEW: THE VISIONS OF LEN LYE

ON MAGAZINES: MONO.KULTUR

EVENT REVIEW: BEN RIVERS AND ETHNOGRAPHIC FILM AT THE ICA

A DOCUMENTARY HISTORY OF THE CAVERN CINEMA

CS LEIGH on SUBTERRANEAN CINEMA BLUES:

UNDERGROUND "MEMORIES"

MAT COLLISHAW

BOOKNOTES: BOB NICKAS' THEFT IS VISION

NOTEBOOK: OLSON ON ALBERS or  
CRITICISM AS  
INCOMPREHENSION

THE RHINOCEROS IN THE  
CAVERN CINEMA: FANTASY,  
ENTROPY AND ALBRECHT  
DURER

NOTATIONS ON A CAVERN  
CINEMA (READING CLARK  
COOLIDGE)

ARTISTS AT THE OLYMPICS:  
SARAH MORRIS AND SUSAN PUI  
SAN LOK

BOOKNOTES: PHILIPPE  
PARENNO'S DIALOGUE OF  
BOOK AND EXHIBITION

TEXT AND FILM: ON GREGG  
BORDOWITZ

TEXT AND SPACE: AFTER A  
REMARK BY DOMINIQUE  
GONZALEZ-FOERSTER

SIX NOTATIONS FOR A (COLOUR)  
CAVERN CINEMA

ROBERT SMITHSON, HENRY  
FLYNT AND THE YOGA OF THE  
UNDERGROUND CINEMA: A  
SCORE FOR PERFORMING  
STOCKHAUSEN, SMITHSON AND  
THE UNDERGROUND CINEMA

SIX NOTATIONS FOR AN  
UNDERGROUND CINEMA

ROBERT SMITHSON'S  
UNDERGROUND CINEMA

SOMETHING SMALL NEARBY:  
CHANTAL AKERMAN

BOOKNOTES: DOMINIQUE  
GONZALEZ-FOERSTER

PHOTOWORK: SUBURBAN FIELD  
TRIP 11-12 AUG 2008

NOTES ON SUSAN HILLER AND  
FILM

MORE HOMAGE TO ALBERS  
PHOTOWORK: HOMAGE TO  
ALBERS

JONAS MEKAS IN LONDON  
ON GUY MADDIN AND BRUCE  
WEBER

BOOKNOTES: NEW FRAMEWORKS  
FOR ART WRITING

PIRATE'S GALLERY: DOMINIQUE  
GONZALEZ-FOERSTER

RICHARD PRINCE

MANUFACTURED LANDSCAPES:  
BURTYNSKY AND HUTTON

TARKOVSKY'S LONG TAKES: VIA  
MOUFFE AND BOCHNER

THE PROMETHEAN DRIP: A  
DIALOGUE WITH CY TWOMBLY

OSCAR MUNOZ

WOLFGANG TILLMANS

INTERVIEW WITH CLARE GASSON

PIRATE'S GALLERY: KLAUS  
W.EISENLOHR

PIRATE'S GALLERY: HANNAH  
STARKEY

LINGUISTIC HARDCORE: ART  
WRITING AT ICA

GREGORY CREWDSON: A  
VOCABULARY

ANDREI TARKOVSKY AT TATE  
MODERN

DANNY WILLIAMS AND A WALK  
INTO THE SEA: 10 NOTES ON  
DOCUMENTARY

NOTEBOOK: EISENSTEIN, MICKEY  
MOUSE, FINLAY AND THE  
GREAT TURF

NOTEBOOK: REM KOOLHAAS  
MARK WALLINGER

ART WRITING BEYOND CRITICISM

INTERVIEW WITH JOHANNA  
BILLING

PIRATES GALLERY: DANIEL  
PFLUMM

WERNER HERZOG EATS HIS SHOE  
BUT WHAT ABOUT MARIO  
GARCIA TORRES?

BOOK NOTES: MARGARET  
SALMON AND THE RETURN OF  
ANDRE BAZIN

CLARE GASSON

BOOK NOTES: OMER FAST  
ALFREDO JAAR

GREGORY J.MARKOPOULOS

GERRY FOX

ARTSPACE: ARTISTS' FILM IN THE  
CINEMA

FAISAL ABDU' ALLAH  
SENSIBLE STAGE: THEATRICALITY  
AND THE ARTISTS' FILM  
WILLIE DOHERTY  
ROMAN SIGNER  
CATHERINE YASS  
DARREN ALMOND  
ICO ESSENTIALS  
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BLOG ARCHIVE

▶ 2009 (47)

▼ 2008 (122)

▶ December (11)

▶ November (16)

▼ October (20)

LONDON FILM FESTIVAL:  
EXPERIMENTA WEEKEND  
DAY TWO

LONDON FILM FESTIVAL:  
EXPERIMENTA DAY ONE

RECONSTRUCTING  
NATHANIEL DORSKY

EVENT REVIEW: MICHAEL  
FRIED ON ANRI SALA

A CONVERSATION WITH  
ANOUK DE CLERCQ: PART  
TWO

FILM-SPACE-EVENT: ON  
FLUX FILMS AND  
BRADLEY EROS

LONDON FILM FESTIVAL:  
HUNGER dir. STEVE  
McQUEEN

A MAGAZINE FOR A FILM  
FESTIVAL

LONDON FILM FESTIVAL: LE  
PARC

ARTIST'S PROJECT: ROSA  
BARBA PRINTED CINEMA

LONDON FILM FESTIVAL:  
JEREMY DELLER and  
NICHOLAS A...

LONDON FILM FESTIVAL:  
MOMMA'S MAN Dir. Azazel

Jaco...

A CONVERSATION WITH  
ANOUK DE CLERCQ: PART  
1

PETER GIDAL'S PARK NIGHT:  
ALEATORY COLOUR:  
PERCEPT...

HARMONY KORINE'S PURPLE  
BOOK

LONDON FILM FESTIVAL  
2008: PHILIPPE  
GRANDRIEUX

NOTES ON THE IMAGE: ON  
DIARY FILMS

ON LEAVING A FILM WHEN  
IT HAS ABSORBED YOUR  
SHOES/...

BOOKNOTES: FORMULAS  
FOR NOW

THE BOAT UNIVERSITY on  
ESSAYING ESSAYS

- ▶ September (21)
- ▶ August (16)
- ▶ July (3)
- ▶ June (6)
- ▶ May (11)
- ▶ April (5)
- ▶ March (7)
- ▶ February (6)

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ABOUT ME

**MORE MILK YVETTE**  
**LONDON, UNITED KINGDOM**

MORE MILK YVETTE: A JOURNAL OF THE BROKEN SCREEN began in February 2008 as a journal of artists' and experimental film and video, based in London, written and edited by me, David Berridge. Film and video remains a core focus, but since then the blog has also expanded its interests, with writing on a range of art and a particular interest in connections of art and language as

well as in new and exploratory forms of art writing and criticism. The site currently includes a range of reviews, articles, interviews and artists' writings, as well as Pirate's Gallery which offers small, curated exhibitions. All this in an attempt to develop a culture of response to things seen, heard, read and otherwise encountered. Comments and contributions are always welcome. Contact me at [moremilkyvette@gmail.com](mailto:moremilkyvette@gmail.com)

[VIEW MY COMPLETE PROFILE](#)

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A PRIOR

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[Networked Performance](#)

[one is always subtracted](#)

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REFUTATION

SPIKE

star ship

Tate Etc.

The Mock

Uovo

Variant

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FILM WRITING

Artforum: Film

Auteurs Notebook

Brooklyn Rail

Cinema Texts

Experimental Conversations

Film Studies for Free

Film-Philosophy

Fred Camper

girish

GreenCine Daily

INCITE

Invisible Cinema

Millenium Film Journal

Mind the \_ GAP\*?

Offscreen

Recycled Images

Reverse Shot

Rouge

Senses of Cinema

Sight & Sound

SUPER8.LOG

Supposed Aura

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Invention](#)

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