

# Garden Pieces

A touring programme on the theme of the garden / Programme Notes



Screens at The Lux, London 14th February 2001 9.00pm, Showroom Sheffield 22nd February, Riverside Cinema London 11th March 2.30pm, Arnolfini Cinema Bristol 18th March 4.00pm, Bridport Art Centre 3rd April 7.30pm, and other selected venues. Running time approx 100 mins. Programme subject to slight variation - check venue for details.

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Garden Pieces has been produced in association with the exhibition  
'Other People's Gardens' 20th February - 7th April 2001 curated by Judith Frost for Bridport Art Centre  
[www.bridport-arts.com](http://www.bridport-arts.com) tel: 01308 427 183

## Garden Pieces

I am really pleased that the conversation that Peter Todd and I had on a car journey to Bridport in 1999 led to Other People's Gardens and Garden Pieces getting off the ground as projects and being shown together at Bridport Arts Centre in the spring of 2001. I found the collaboration immensely helpful.

Judith Frost

With Garden Pieces I hoped to find films which related to work with previous programmes like Film Poems, A London Programme, and my work (a programme of four films) for Sea Level in 1998. The latter, like Other People's Gardens, curated by Judith Frost. These programmes brought together work, from a wide historical period, that often could fit in to several categories. Garden Pieces covers almost 100 years of cinema.

When the opportunity came to produce a programme to accompany this exhibition several of the films quickly fell in place - *Eaux D'Artifice*, *Mothlight*, *Birth Of A Flower*, *All My Life*. Looking through documentary films I came across *How To Dig*. It has the fabric of the time (1941) and shows what demonstrations on gardening programmes today rarely show, a person working, digging. It is not the presenter we see. Their voice is present, but yet to emerge, before the camera, become a personality. Margaret Tait's films often have shots of her garden. In *Garden Pieces*, her final work, the garden is now shrubs and trees, a grove, contemplated, side by side with the energy and force in the hand scratched piece. Guy Sherwin's *Flight* was a lucky suggestion or find that arrived, and *The Kiss* was a suggestion followed up.

In putting together a programme, some films are available only on 16mm, on 35mm, or on video. Not all venues can cope with these possibilities so there is a core programme, but it is also a pool, of which not all the works, will always be able to be shown. Such programmes are expensive to put on - although each work receiving a small individual fee - venues programming it are appreciated as the opportunity to see this range of work is rare - although it is not work necessarily to see only once.

Working on this programme - people start suggesting other titles, and films you have forgotten come in to mind. This is exciting and feeds in to new work, both films and programmes, for the future.

Peter Todd

Garden Pieces is grateful to the support of The Arts Council of England, and the bfi programme unit, bfi collections, the Lux, the South London Poem Film Society, as well as all the film makers or their estates, to Felicity Sparrow and authors for their contributions to the programme notes, and to the programmers who have, and will choose, to support this work. These programme notes were edited by Peter Todd and double as issue 9 of Poem Film Film Poem, February, 2001. Copyright remains authors or as stated. Thanks to Jemma Burns, Josic Cadoret, Sarah Christian, Ben Cook, David Curtis, Judith Frost, Ed Lewis, Helen De Witt, Gary Thomas, Christine Whitehouse and to Ian O'Sullivan, and Jeanette Sutton for their help on design.

The work in this programme comes from bfi collections tel 020 7255 1444 or email [bookings.films@bfi.org.uk](mailto:bookings.films@bfi.org.uk) and LUX Distribution tel 020 7684 2782/4 or email [joe@lux.org.uk](mailto:joe@lux.org.uk) The programme can also be booked through the bfi programme unit tel 020 7815 1357

*O Paradise, my garden dressed in light, you dissolve into the night.* (Derek Jarman)<sup>1</sup>

*Garden Pieces* is the title of Margaret Tait's last work. Made in 1998 it comprises a trio of short films linked by the theme of her garden: *Round the Garden*, *Garden Flyers* and *Grove*. Initially we glimpse this outdoor space through the window of her workroom, a space full of the paraphernalia of filmmaking, the place where her films were put together. Her house and place of work are motifs which run through many of her films, but here it is but a fleeting pan which serves to link the bright 'real' world of the garden outside, with the dark alchemical world of the editing room where images gathered from out there are brought to be reworked and transformed into films or 'pieces'. This brief sequence, which acts as an introduction to the film proper, sets in train a whole sequence of thoughts and associations which are brought to mind by the theme of garden: binary opposites like inside/outside, action/contemplation, real/imaginary, physical/spiritual. The garden is simultaneously a real space where nature carries out its business, a site for action where plants grow and are harvested, and also a place of inaction, of escape from work, a space for dreaming and the imagination. For Margaret Tait the garden is both a place of sustenance, for gathering images and memories, and for contemplation as her camera dwells on the play of sunlight and shadow, alights on the rustling leaves of a shrub or follows a black cat as it prowls through the lush undergrowth.

According to Derek Jarman, another filmmaker who drew inspiration from his garden, the word paradise is derived from the ancient Persian 'a green place'. For him 'paradise haunts gardens and some gardens are paradise'. Green is certainly the predominant colour in Margaret Tait's garden, she delights in its many textures and shades of green, and it is like a wild Eden, teeming with life and renewed growth. Although like all her films *Garden Pieces* is light in touch, its tone is sombre, wistful perhaps: a valediction to this verdant paradise.

*Garden Pieces* is an apt title for this programme of very different short films. In music 'pieces' usually refer to small-scale, often linked compositions for solo instruments. Translated into film terms, a piece might be where the camera is the equivalent of a musical instrument, played by a solo instrumentalist, like Margaret Tait. Her short lyrical film compositions are sometimes called film poems, as with the 1974 work *Colour Poems* (comprising nine linked short films). The point is that the form, be it poem or piece, ideally suited what she wanted to communicate, which was a sense of wonder in the everyday that surrounded her. Many of the other films included here (specifically those made during the last 40 years) could be categorised as pieces: small, self-contained works by solo filmmakers which in their short span capture the visual equivalent of a musical etude or poem. The former would include Stan Brakhage's 1963 *Mothlight*, a hand-made film, like *Garden Flyers* (in which images of leaves and seeds are etched directly into the film surface), composed without the intervention of a camera. The garden is the source of the film's content rather than the subject: delicate grasses, flowerheads, moth wings which have been printed direct onto clear film, which on projection appear as gossamer-like silhouettes on the white screen. Guy Sherwin's 1998 *Flight*, has a similar quality, though its images have been captured by a camera. Here high contrast black and white images of birds flying and alighting on a tree have been reworked and refilmed to produce an almost evanescent quality - like an early film, or a chronophotographic study by Etienne Jules Marey.

In its address Peter Todd's *For You* (2000) is closer to Margaret Tait's film poems. Intertitles speak to an unseen other, the You of the title. The tone is intimate as the camera lingers on small favourite places and plants in a back garden, or dwells on the skeletal forms of trees in the street outside. Recorded in autumn and early spring the film chronicles the changes in texture and colour wrought by the seasons. Is the film's addressee another person - and by extension us its audience - or is You the garden itself, the subject and object of the film? If this is an ode, then Bruce Baillie's enigmatic 1966 film *All My Life* must be a haiku. The title is taken from its soundtrack, sung by Ella Fitzgerald and the film lasts for the duration of the song. But it is the image which haunts the mind: a single slow pan from right to left across a snaggle-toothed fence, waving grasses in the foreground and a climbing red rose run riot, offset by an impossibly blue sky in the background. As the song finishes the camera continues its pan, moving upwards so that the sky fills the frame. That's all. It's a memory piece, capturing something quintessential about a summer's day, a kind of Eden, recalling a long ago time of innocence, which of course the '60s were.

Despite beginning and ending with two horticultural delights: Percy Smith's 1910 *Birth of a Flower*, featuring time-lapsed images of flowers opening, and Ian Bourn and John Smith's 1999 *The Kiss*, a real-time encounter between a lily and a pane of glass, first screened on the walls of a botanical glass house specially erected in the grounds of one of London's squares, the type of gardens favoured by horticultural society shows are not much in evidence here. Nor is the designed 'outside room' as featured in so many of the popular TV 'garden makeover' programmes - though the instructional 1941 *How to Dig* offers a different take on the make-over as an anonymous gardener demonstrates the art of digging, turning what seems a perfectly pleasant area of lawn into squares of raw earth in record time. There are amusing parallels here with video documentations of contemporary 'durational' Performance and Earth Art.

The utilitarian 'Digging for Victory' ethos meant hard work, and growing veg, a functionality which is quite lacking in the other garden pieces. Stillness and meditation are the chief attributes of the stone garden of Taka Jimura's 1989 poetic *Ma: Space/Time in the Garden of Ryoan-ji*: a pared down, minimalist space of just gravel and rock. This is the complete opposite of the overblown baroque style of the Tivoli Garden of Kenneth Anger's 1954 *Eaux d'Artifice*: a maze of stone stairways, fountains and water chutes populated by grotesque statues and gargoyles. This is the pleasure garden, a place of fantasy, of lovers' trysts and secret assignations; an eerily romantic night-time landscape which Anger uses to great effect. A woman dressed in 18th century costume and headdress flits up and down steps and across walkways, like a moth drawn to the moonlight reflected off the water. Her fleeting image is intercut and sometimes overlaid with close-up, almost abstract images of jetting water filmed in slow motion, or fountains bursting like fireworks, interwoven with close-ups of menacing stone water gods. *Eaux d'Artifice* is a densely textured, incredibly beautiful film, an anticipation of magical transformation, cut rhythmically to music by Vivaldi.

Gardens and filmmaking have a long association. Magic lanternists and early filmmakers used domestic gardens as backdrops for all manner of locations. One of Louis Lumière's most memorable films is that of the gardener having the garden hose turned on himself (*L'Arroseur Arrosé*, 1895), whilst Alice Guy's first film (*La Fée aux Choux*, 1896, arguably the first fiction film) depicts a female gardener who miraculously finds real-life screaming babies beneath the leaves of giant cardboard cabbages. The combination of the 'real' outdoors with painted, often fantastical backdrops which were shot outside using the summer sun as the only means of lighting, was common in early films before the advent of specially constructed studios. Such is Cecil Hepworth and Percy Stow's 1903 *Alice in Wonderland*, in which a real garden with neatly laid out flowerbeds serves as the backdrop for Alice's dream of the White Rabbit (the latter a scene-stealing cameo played by Mrs Hepworth). Here the real and the painted are intermixed, often using long-held dissolves between shots to signify dreamlike transitions from exterior to interior. Despite being less than 10 minutes in duration it manages to capture the essence of Lewis Carroll's story. Intertitles help the narrative along but like many films of its era it mainly relies on the audience's familiarity with the original.

Watching Hepworth's film now, almost a century since its first release, one can clearly see the havoc which the intervening years have wreaked: the filmstrip's physical decay evidenced by curiously-shaped dark splotches which appear on screen and take on a life of their own, interacting with and all but obscuring the unfolding narrative. Thus the film has acquired a patina quite unforeseen by its maker, an added organic texture which has much in common with the hand-made films of Brakhage and Margaret Tait, as well as accidentally reflecting the cycle of growth and subsequent decay which seasonally affects every garden.

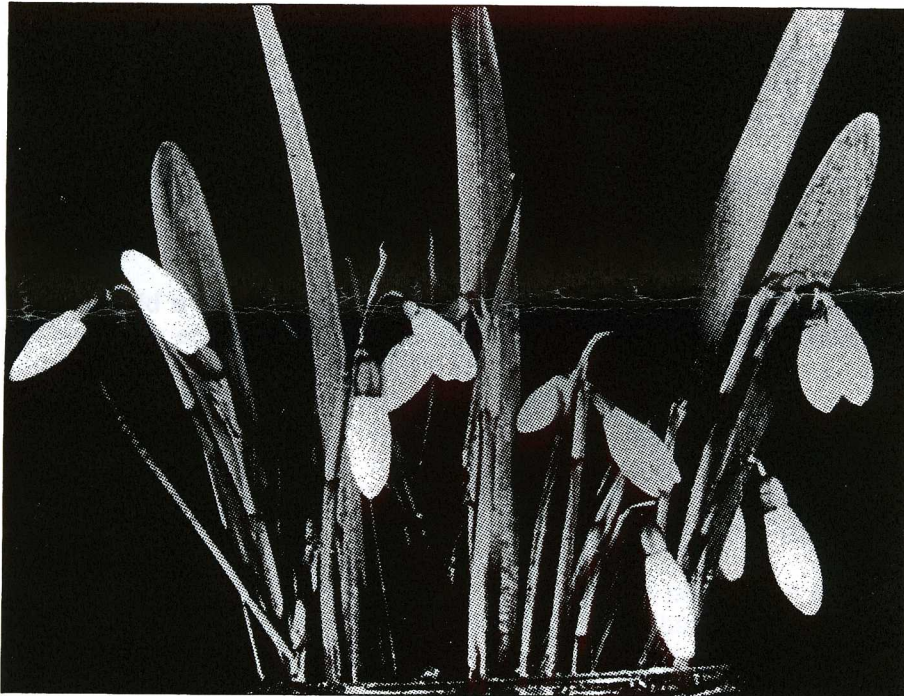
Through necessity rather than choice, early filmmakers like Hepworth had a very hands-on or artisanal approach their medium. As well as overseeing shooting, they had to handle all the material aspects of film production themselves, from developing the exposed negative to striking the final print. This lent itself to experimentation - searching for and inventing tricks and visual effects to help tell the story. These early formal experiments find their echo in today's solo-made films. Then, as now, these filmmakers are private gardeners who open up their worlds of contemplation and fantasy for us, the public, to share.

Felicity Sparrow December 2000

<sup>1</sup> *derek jarman's garden with photographs by howard sooley*, London 1995, Thames and Hudson.

The French firms Pathe and Gaumont had a standard line of "Floral Compositions" tinted pictures of flowers so static that they might have been a series of lantern slides. But the most important name in connection with flower studies, as with other nature films of the period, is that of F. Percy Smith (1880-1944). Percy Smith became interested in scientific cinematography as an amateur, while working at the Board of Education in the early years of the century. In May 1908 he met Charles Urban. Before the end of the month he had not only agreed to part-time work for the Charles Urban Trading Company, but had actually made his first films for them, one of a dragonfly on a twig, another of wood ants fighting, and a third showing ants milking aphides. By the end of 1909, when he was transferred to the related company Kineto, he had made thirteen zoological and trick films. He invented his own machine for the filming of plant life which was finished in January 1910, and his famous *Birth of a Flower*, the first film of its kind made in Britain, was ready by April of that year, although its release was delayed almost twelve months so that it could be issued as a Kinemacolor film. At the end of 1910 he became a professional cinematographer, leaving the Board of Education, which he had tried without success to interest in the educational use of the film. By the end of the pre-war period he had completed some fifty-four films, including the famous Kinemacolor *Gladioli* (this seems to have been the first film in connection with which his name was mentioned in a Bioscope review) and *The Story of the Wasp*.

Rachel Low *The History of the British Film 1906 - 1914*



#### All My Life

*All My Life* ("I've been waiting for you...") really only a part of my life, when red roses still clung and bloomed each year by ancient worn places now swept clean and clear of memory by humorless generations, not particularly viperous, more insidiously vapid.

It was for some of us a lifetime of living in aged Volkswagens, our sleep filled with the northwest coast, foghorn and clanging buoy off Casper. Friends, song, our painted kites flown above the heights. A persistent Pacific always in mind and heart.

Bruce Baillie 11.17.00. Camano Island

This elegantly timed and ravishingly sensuous little film demonstrates Baillie's unique mastery of the limited spectrum of 16mm color film. The instant the film begins we know we are in the unsatisfying domain of 16mm color and, I believe, we subtly adjust our expectations. The grass in the foreground is oddly reddish as if the chemical tints in the film stock were faulty, and the glimpses of sky at the horizon are a feeble bluish white. It is against this initial transcription of "realistic" color that amateur filmmakers must use that Baillie's roses come to look so wondrously red and the final sky appears so sapphire. Even more miraculous is the strangeness of the panning movement, which always seems to maintain a fixed distance from the old fence, even though it is distinctly a pan, and not a tracking shot. In fact, the linearization of the landscape is so exquisitely controlled, unrolling the fence and its bushes as if a scroll, that I saw the film more than a hundred times and lectured on it dozens of times before someone revealed that the fence is, in fact, not straight at all, but pivots at 90 degree angles at the first bush!

One has only to consider the relationship of experience to filmmaking in order to appreciate the intensity of the cinematic imagination operating here. Obviously, the filmmaker must have first encountered this yard and its bushes as a three-dimensional whole in depth. He not only intuited the extraordinary suitability of the natural colors for his film stock, but recognized how the panning movement of the camera would recast the bidirectional fence as a purely horizontal sequence. His genius consisted in realizing that there must be a single point in which to plant his tripod so that the panning movement would seem to keep the fence equidistant at all its moments, while the first bush could camouflage the pivot.

The relationship of the image to the blues song shows comparable sensitivity and tact. The three bushes reflect the song's triadic structure. The first appearance of the roses corresponds to the entrance of Fitzgerald's voice, while the introductory notes suggest happily the association of the boards of the fence with the piano keyboard. Even the scratchy quality of the record matches the weathered look of the yard; both suggest the momentary sustaining of something that is waning or has passed.

P. Adams Sitney *Modernist Montage*.

### Flight

*Flight* is made from a single fragment of film and a single fragment of sound of a bird in flight. In it is the discovery of still moments lifted out of a flurry of movement. Suspended in frame are times when the bird didn't look like a bird at all, just a trick of the foliage. And by a slight rearrangement the bird can be made to flap (again) like a moth or fly and land as if in reflection. I've wanted to find an equivalence of sound and image, to balance perception, but the image invariably dominates. Is it possible to hear a tree and see it rustling in equal measure? It would be nice to freeze sound as you can film and hold a moment of it in your hand, but sound is motion. Sound can move the still image of a bird and suggest life where there is none, or fade to black and leave the bird / image hanging in filmic limbo.

An image in film is an image of the past in the present. And a stilled film image is one such moment in suspension. We are fascinated (transfixed) by the edge between motion and stillness as we recognise the same edge between life and death. We have a need to understand the nature of an image, to touch it and see if it is dead, alive, or just pretending.

Footnote. In the week that this was written Ellen was buried in Norway; we buried freesia bulbs in the garden. There are no longer any sparrows in the garden, as there are none in *Flight*.

G.S. London November 2000

### Elegy

Following on from Ian Wiblin's photographic work and *Walk*, a jointly made installation piece, *Elegy* again uses the atmosphere of night. It is a film about and in memory of our cat Whiskey, and depicts her nocturnal space as imagined by us. It occurs mainly in our 'garden', a dank and decaying back yard full of weeds and wildlife, a place that belonged more to her than to us.

Anthea Kennedy and Ian Wiblin

## Eaux D'Artifice

'Pour Water on thyself: thus shalt thou be a Fountain to the universe. Find thou thyself in every Start! Achieve thou every possibility!' *Khaled Khan, The Heart of the Master, Theorem V*. Hide and seek in a night-time labyrinth of levels, cascades, balustrades, grottoes, and ever-gushing, leaping fountains, until the Water Witch and the Fountain become One. Dedicated to Pavel Tchelitchev.

Kenneth Anger quoted in P. Adams Sitney *Visionary Film The American Avant-Garde 1943-1978*

## How To Dig

Little has been written about Jack Ellitt particularly his documentary work including *How To Dig*. However his work with Len Lye is mentioned by Rachael Low in her Documentary and Educational Films of the 1930's in her History of the British Film 1929-1939 series

'Jack Ellit (Low's spelling), whom he (Lye) had met in Sydney, and who also did the music for Francis Brugiere's experimental *Light Rhythms* in 1930, began his collaboration with Lye on this first film (*Tusalava*), and although his work went under such names as "sound editing" or "musical accompaniment" sound was in fact such an integral part of the films that his contribution was of key importance. Ellit was an innovator, and as conscious of the experimental nature of what they were doing as Lye was.'

In the final edition of Cantrills Filmnotes Numbers 93-100 Octuple Issue December 1999 - January 2000, Roger Horrocks article Jack Ellitt: The Early Years begins a more detailed overview of his work with Lye and work in England. In an epilogue to this article Horrocks writes: 'At Strand, at Realist, and other companies, Jack worked as director, editor or sound editor on literally hundreds of documentary films. He won awards as director for films such as *Eye Conditions* and *Isolate and Check* (on safety in mines)... In the early 1970's he and Doris (nee Harrison ed.) returned to Australia and found a home in Kincumber, N.S.W. (subsequently a nursing home in Wyong ed.), where they lived a quiet and somewhat isolated life. Jack devoted himself to sound composition and completed several new works but he has not bothered to seek public performances.'

## For You

*For You* continues an interest in the everyday and very low budget self made work. Where *Day Out or 100' of Film* (1998) developed out of the use of a single unedited 100' roll of film to record in a dozen shots a day trip to the seaside, *For You* features inter titles and shots of a suburb, particularly a garden, from two edited 100' rolls. Inter titles carry a message of love.

Peter Todd

## Garden Pieces

### Garden Pieces - Their Slow Evolution

*Round the Garden*, the first of the three, was begun in the early 1980s or even before that. A 360° pan right round the garden at the back of the house where I then lived was the start of it. I got that shot (which in fact has two joins in it) duplicated, and for a while that was it - the original followed by the dupe. Later, titles were made and the sound thought about.

Some time in there I made some trials for the method I was to use for the *Fliers*, and started handscratching on the emulsion of 16mm light struck stock the animated sequences of fliers of one kind and another. Then in collaboration with the lab (Filmatic Ltd) colour was added by means of grading filters.

...It was in the summer of '95 that I was screening for Ute Aurand several of the shorts that she hadn't seen before. She had already put on shows in Germany of what was available through the London Film Co-op. I showed her the two little garden pieces, silent; she liked them and urged me to continue with a third one. I had to think of it afresh and bring camera and editing equipment back into use and into working order.

Summer/Autumn '97 I was at last shooting what I needed for *Grove*. At the same time I got John Gray interested

in composing music for all three. In the end he saw it as three related piano pieces. All went ahead and the first prints of the set of 3 *Garden Pieces* were ready by the end of July '98.

Margaret Tait *Poem Film Film Poem No 5* December 1999

### Mothlight

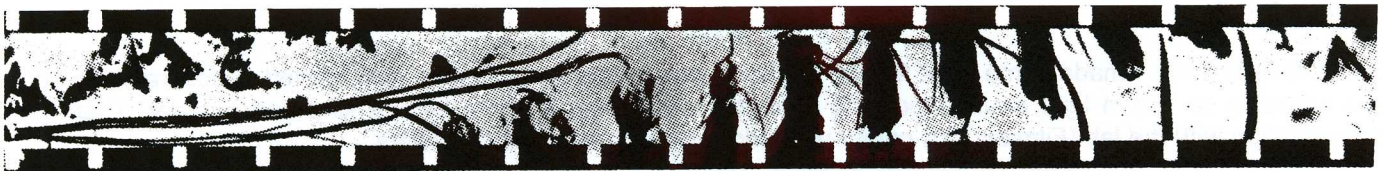
Certain films articulate the limits of modes of production. Stan Brakhage's *Mothlight* (1963), for example, a film made by assembling fragments of mothwings, petals, and seeds on an adhesive strip of editing tape, and Stanley Kubrick's *2001: A Space Odyssey* (1968), costing \$10.5 million and needing eighteen months of studio work for the effects alone, each stretched its respective productive system to an extreme, to the point, in fact, where their manufacture was so foregrounded that, in the phrase of the time, the medium did become the message. In *Mothlight* the flickering, evanescent projection of the traces of the organic material and the attempt to illuminate nature itself by circumventing a crucial and all but defining stage in filmmaking, the agency of the camera, correspond to the affirmation of the domestic, the personal, and the natural. *2001* on the other hand, so spectacular that the only comparable display of conspicuous spending, the moon landing of the following year, paled in comparison, flaunts its profligacy. Its overwhelming content notwithstanding, each film also tends to a reflexive purity, in which ostensible subject matter—the moth wings or the space journey—is enfolded by the productive possibilities it sets in operation. In *Mothlight* the aesthetics of its mode of production, the laboriousness of its artisanal construction and its technological primitivism, ratify its ethic of nature redeemed. But *2001* is internally inconsistent; its conspicuous expenditure and technological excess make it a party to the militarized corporate future it predicts, and the force of its admonition is contradicted by the indulgence of its spectacle.

David E. James *Allegories of Cinema American Film in the Sixties*

The passing of light through, rather than reflecting off, the plants and moth wings reveals a fascinating and sometimes terrifying intricacy of veins and netlike structures, which replaces the sense of depth in the film with an elaborate lateral complexity, flashing by at the extreme speed of almost one natural object to each frame of the three-minute film. The original title of this visual lyric, when the film-maker began to construct it, had been *Dead Spring*. True to that original but inferior title the film incarnates the sense of the indomitable division between consciousness and nature, which was taking a narrative form at the same time in Brakhage's epic, *Dog Star Man*.

The structure of *Mothlight*, as the film maker observes in a remarkable letter to Robert Kelly printed in "Respond Dance," the final chapter of *Metaphors on Vision*, is built around three "round-dances" and a coda. Three times the materials of the moths and plants are introduced on the screen, gain speed as if moving into wild flight, and move toward calm and separation; then in the coda a series of bursts of moth wings occurs in diminishing power, interspersed with passages of white (the whole film is fixed in a matrix of whiteness as the wings and flora seldom fill the whole screen). The penultimate burst regains the grandeur of the first in the series, but it is a last gasp, and a single wing, after the longest of the white passages, ends the film.

P. Adams Sitney *Visionary Film The American Avant-Garde 1943-1978*





Made for the Hepworth Company by Percy Stow, this adaptation of Lewis Carroll's classic novel may strike an odd note with the modern viewer. The film, far from being a contiguous adaptation of the Alice novel, is a series of tableaux based on the illustrations of Sir John Tenniel, demonstrating a tendency to pictorialism in British early cinema in general and of the Hepworth company in particular. Here, as in many of Hepworth's films, there is a concern with the aesthetic composition of the photographic image and with the English pastoral idyll, here represented by the garden of Alice's dream.

It belongs with a small genre of films characteristic of this early period when films were sold to exhibitors rather than rented. Often these films (usually lives of Christ and other epic tales) were sold in separate episodes. In the case of Alice, the most popular episode was, perhaps surprisingly, the parade at the end with the Queen of Hearts and local children dressed as the cards, reflecting the contemporary popularity of the parade as a social occurrence. With May Clark, Mr and Mrs Cecil Hepworth and the dog, Blair. Incomplete approx. 500ft of 800ft. 18fps.

Bryony Dixon

#### MA Space/Time In The Garden of Ryoan-Ji

In making of the film of Ryoan-Ji, I thought about "MA" as an indivisible state of time and space, and tried to describe the state in filmic terms.

Takahiko limura November 2000

A sense of place. In the sixteenth-century Japanese stone garden at Ryoan-Ji, which is the subject of the film by Takahiko limura, one could also say that the space is defined, "not by walls or solid enclosures", but by the fifteen stones that punctuate the structure and which mark its parameters. Situated in a rectangular structure which is filled with white gravel, the garden serves as a means by which limura can develop his own concept of "ma": where space and time are one. "Perceive the blankness" is just one of the phrases in the haiku-like intertitles, written by Arata Isozaki, which punctuate the film. And it is through limura's use of the moving camera that our understanding of this blankness, the space between things, is activated. For as the camera tracks along the length of the garden it distorts the scale of the space, so that we may imagine the rocks as islands and the gravel as the sea which separates them. It becomes a world in miniature, at least as we perceive it through the medium of the camera. This is brought home when, after two views of the garden through the travelling shot, limura shifts to a series of frontal shots of the rocks, zooming in on each one. Now we see them as stationary objects and our sense of scale conforms more closely to 'reality'. By shifting back and forth between these two perceptual modes, one 'artificial', the other 'realistic', limura shows us just how relative the notion of space and time can be.

Michael Tarantino *Enclosed & Enchanted: Et in Arcadia Ego Enclosed & Enchanted*

#### The Kiss

A depiction of the forced development of a hothouse flower where organic growth is progressively overtaken by a more sinister, mechanical process. *The Kiss* is an animation filmed in real time involving one lily, two sheets of glass and a Black and Decker Workmate.

John Smith, Ian Bourn



## GARDEN PIECES

A touring programme on the theme of the garden covering almost 100 years of cinema.

*Birth of a Flower*. Dir. Percy Smith. UK. 1910. 6 mins. Silent. "Percy Smith (1880-1944) was world famous as a photographer of plant life. Probably the first British example of time-lapse photography as applied to the growth of plants." Monthly Film Bulletin, November, 1955.

*All My Life*. Dir. Bruce Baillie. USA. 1966. 3 mins. "One shot, early summer in Mendocino. Song, All My Life by Ella Fitzgerald with Teddy Wilson and his orchestra." BB. LFMC (LUX) Catalogue.

"This elegantly timed and ravishingly sensuous little film.." P. Adams Sitney. Modernist Montage.

*Flight*. Dir. Guy Sherwin. 16mm. UK. 1988. 4 mins. "*Flight* is a four minute work made from a tiny fragment of film of pigeons, semi-silhouetted in trees, shot with a long lens. The imagery has been slowed-down and sometimes stopped, using an optical printer to rework the original". Nicky Hamlyn. Coil Magazine, Oct. 2000.

*Elegy*. Dir. Anthea Kennedy, Ian Wiblin. UK. 2001. 3 mins.. A new self made work made with Garden Pieces in mind. A film for a dead cat.

*Eaux D'Artifice*. Dir. Kenneth Anger. USA. 1954. 13 mins. "Filmed in (gardens of the Villa D'Este) Tivoli, Italy, and accompanied by the music of Vivaldi, Camilla Salvatore plays hide and seek in a baroque night-time labyrinth of staircases, fountains, gargoyles, and balustrades. The camera zooms into and away from the mask-like faces, water spirits carved in stone, as the figure in eighteenth-century costume scurries through the maze." BFI Avant-Garde Catalogue.

*How to Dig*. Dir. Jack Ellitt. UK. 1941. 14 mins. Made in co-operation with the Royal Horticultural Society and sponsored by the Ministry of Information and Ministry of Agriculture and Fisheries. "Instructional. Different methods of digging over ground before sowing." National Film Archive Catalogue.

*For You*. Dir. Peter Todd. UK. 2000. 3 mins. Silent. A self made film made with Garden Pieces in mind. Intertitles and images of a suburban garden as a record of a relationship.

*Garden Pieces*. Dir. Margaret Tait. UK. 1998. 12 mins. "Looking at these (Garden) pieces again tonight, see the beachcomber artist, the searching, experimental spirit, so quintessentially Margaret, and a poignant sense of her own mortality: the camera circles round a summer garden, lush with life, seeking shadows within the light, pausing momentarily as it passes over an empty chair." Gerda Stevenson. 17.5.1999. The Orcadian.

*Mothlight*. Dir. Stan Brakhage. USA. 1963. 4 mins. Silent. "Brakhage made *Mothlight* without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine." Jonas Mekas. LFMC (LUX) Catalogue.

*Alice in Wonderland*. Dir. Percy Stow, Cecil Hepworth. UK. 1903. Approx 10 mins. Silent. It starts and ends in a garden in between.... "Alice dreams she sees the White Rabbit and follows him down the Rabbit-hole, into the Hall of Many Doors" Inter-title.

*Ma Space/Time in the Garden of Ryoan-Ji*. Dir. Takahiko Iimura. Japan. 1989. 16 min. "A Japanese concept of time/space is realised through the zen garden of Ryoan-Ji. With text by Arata Isozaki and music by Takehisa Kosugi." LFMC (LUX) Catalogue.

*The Kiss*. Dir. John Smith, Ian Bourn. UK. 1999. 5 mins. "A depiction of the forced development of a hothouse flower." LUX Catalogue.

Running time approx. 100 mins. Programme subject to slight variation. Curated by Peter Todd.

Other People's Gardens. Exhibitors: Carmel Buckley, Sarah Christian, Ian Hamilton Finlay, Gina Glover, Tricia Gillman, Judith Frost, Mark Harris, Aude Herail Jager, Steve Hobson, John Hubbard, John Miles, Jim Mooney, Yonat Nitzen-Green, Bill Orbiej, Julie Penfold, Roxy Walsh, Suse Wiegand. Curated by Judith Frost.