



The Third Floor Arts Centre is located in the Central Library Guildhall Square, Portsmouth. Rail: Portsmouth & Southsea station is a five-minute walk away with network links to all stations. Call 08457 484950 or visit www.thetrainline.com for timetables and other details.

Bus: Most bus routes into Portsmouth stop at the city centre near the commercial Road shopping precinct. Detailed information can be obtained from: First Bus: (023) 9286 2412 or visit www.firstgroup.com stagecoach Bus: 0845 121 0170 or visit www.stagecoachbus.com

Road: Portsmouth is easily accessible by road. The city centre is signposted. There is parking in and around our location the Guildhall Square area.



Sixty Second Film and Video Festival October 23, 2004 Third Floor Arts Centre

Norrish Library, Guildhall Square, Portsmouth
12 noon - 8 p.m.
admission free

www.sixtysecondfilm.com

The Sixty Second Film and Video Festival 2004.

The Sixty Second Film and Video Festival is a Portsmouth based forum for local, national and international artists to exhibit digital and moving-image work. We embrace an environment where artists in Portsmouth can be involved in open discussion forums, regular events and touring programmes.

The artists showing in 2004 have been invited to experiment with the moving-image in a sixty-second format. For this exhibition the final curatorial decisions are handed over to the public in an experiment with generative curation.

There are two exhibition spaces. In the gallery four touch screen monitors each offer a different choice of films. As visitors make a selection on a monitor the film will be shown full screen on that monitor. These short films can be played in any order or individual films repeated as loops.

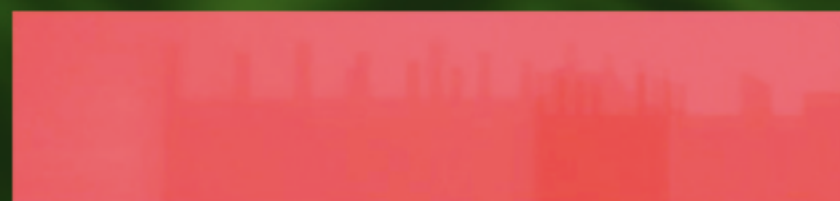
The main auditorium offers the traditional film festival experience of the big screen. However, the programme here will be curated using generative software. The computers will decipher the changing mood of the festival throughout the day. The most popular choices from all of the monitors will be sequenced and piped to the auditorium and displayed full screen. As each cycle of films is completed a new sequence will replace it.

The works initially selected show a personal vision, creative freedom and playfulness. They are both inspiring and innovative - offering the viewer honesty and contemplation. We intend the experiment with curation to make the perception of the relationships between the works important. The spectator is invited to widen his or her perceptual focus and ask how is this work to be viewed? Do the computer screens carry information of the same value? Should we view the monitors in some kind of order? Which piece do I enjoy the most? Which films do other people prefer? The manner in which these decisions are resolved will provide data that is used to construct the show.

We hope you enjoy your visit.

Karen Savage Festival Director

Channel One



Casa 3x3

Lorma Marti

Italy

Ghosts - A Series of Five Videos -

Casa 3x3, Casa Box, Casa Muro, Casa Rampa, Casa Torre

5 Casa Rampa is an illegally built and inhabited structure along the Superstrada 18 in Southern Italy. It is the base of a grander project that will never be built, as it is already in a state of advanced decay. The video shows the moving shadows of the structure through lights from passing traffic.

Mark Rutkowski

USA

Centering Mars

In Central Park, New York City, on the evening of August 27, 2003, Mars was filmed during its closest approach to Earth in 59,619 years. Geometry is subverted by hand-eye coordination.



Grace Weir

Ireland

The Clearing

The Clearing consists of the filming of a perfect circle, a vertical panorama of the horizon cutting equally into the sea and sky. With the viewpoint fixed and straight ahead, the camera circles an exact 360 degree vertical rotation, going down and underwater and then out and arcing through the sky before submerging into the water again.



Andy Webster

U.K.

From A-0005-Y to Watermelon

A decorator's colour catalogue containing 2000 swatches becomes the material constraints and structure for this project. Each colour swatch is used as one frame, as is the spoken name of each swatch to form the soundtrack. When animated at 25 frames/second Webster's ideal journey through pure colour is interrupted by dust, specks of debris, and involuntary phenomena where colour blends optically resulting in unexpected, intense flashes of white.



Channel Two

John Caro

U.K.

Fishing Road

I just love living in Pompey!

Never The First

Finding your way is never easy...(yuck!)

Ana Cartaxo

Brazil/U.K.

Samba Kitchen

Maybe because I'm Brazilian (such a musical people) and because I used to dance in the past. I see percussion and rhythm in most things. The Kitchen is the lab where things are mixed and transformed. This is the way I mix Brazil with England, English with Portuguese and feijoada with fish and chips.



Michael Davis

U.K.

'60 Second Obsessions: Chevy Chase'

Bob is obsessed with 'comic' actor Chevy Chase, but how much information about his hero can he cram into this sixty second format?



Tim Fleming

U.K.

Jesus Loves Me

Bishops guilty of child abuse in Boston must look deeper into their hearts.

Alan Katzner

USA

Chasing Jordan

When rock sensation Jordan is stranded with a dead car battery she has to trust her sneakers and a little luck to save her from her fans.