

LANDSCAPE FILMS 1977 - 1982

JOHN WOODMAN

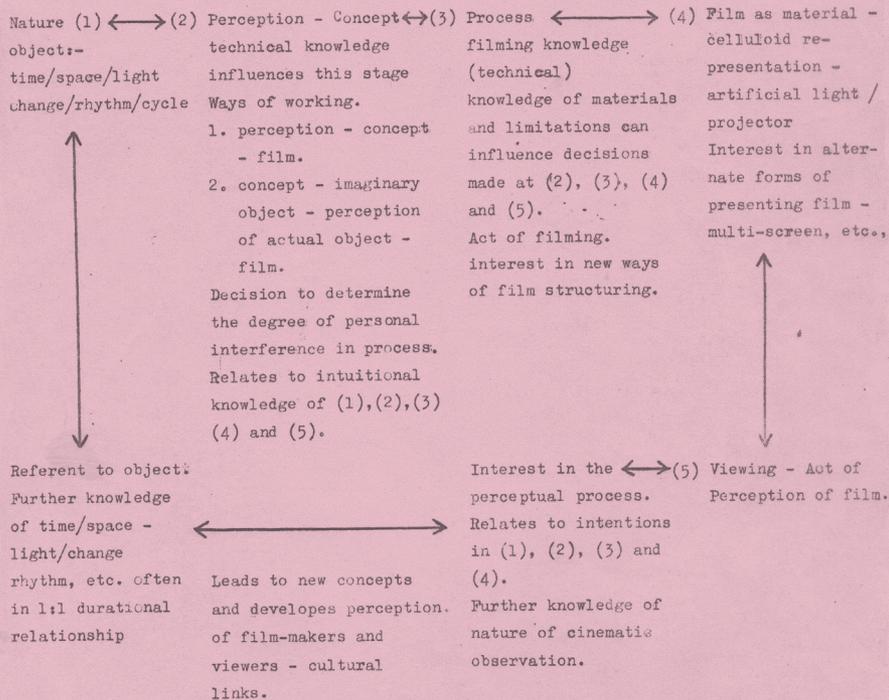
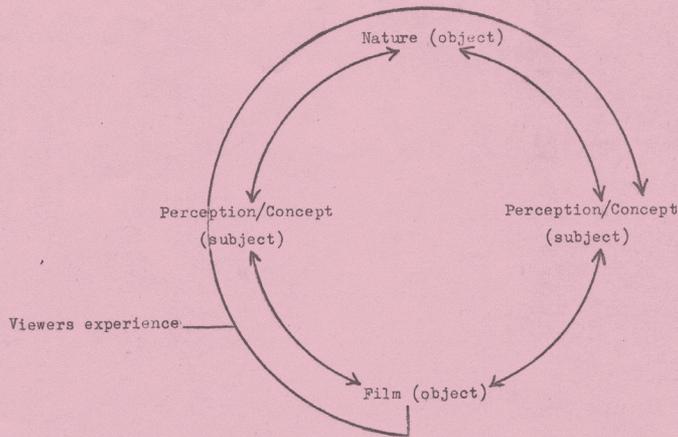
The films on this DVD were made between 1977 and 1982 in super 8 and 16mm. They represent a culmination of interests during that period concerning landscape, film and representation, as well as a philosophical enquiry into time-space and an interest in the physics and metaphysics of light.

Working with Landscape and Nature as source material the films investigate the properties of film as document and the way in which movement and change is registered and represented on film. The observation of difference, comparison and repetition and the transformative and transient aspects of natural phenomena were also important factors in the work at this time. A fixed camera frame was used in all of these films to explore and focus concerns around space-time within specific areas of landscape. An example is the way in which, through time, changes in light and season affect our perception of space, both within the landscape and in its representation on film. These films were all made allowing for the possibility of unpredictable and chance elements to occur during the filming process, either through long continuous takes or in time-lapse filming. Also of interest was the ontological difference between the perception of moving and still photographic images, particularly in films made using a static fixed frame. The difference in the viewing experience between viewing time-lapse film and still photographic images, represented in sequences and series, was also an area of exploration.

The notion of 'Real' Time/Space and the experience of film viewing and reflexivity played an important part in my film making during this period. Enquiry into the nature of observational experience, including the observation of interior thought activity and self-observation, became an intrinsic aspect of the work. The contemplative and reflexive processes experienced while viewing film were therefore instrumental in developing my approach to landscape film. In this respect the writings of Bergson, Husserl, Merleau-Ponty, Barthes and Ruskin were particular influences during this time period, stimulating an interest in a 'phenomenology of cinematic perception'.

The above interests were developed through practice in experimental film as part of my involvement with the London Filmmakers Co-operative and the 'Undercut Magazine Collective' as well as pursued through the experimental film units at St.Martin's School of Art and The Slade School of Art. Film-makers who stimulated contemporary discussion around some of these issues,

The process can be seen as continuous perceptual change



particularly in relation to structure, duration and 'Landscape Film', were Malcolm Le Grice, Chris Welsby, William Raban, Guy Sherwin and Peter Gidal. Two influential papers which I came across at the time was Poetry and Prose in Cinematography, by the Russian Formalist, Victor Shklovsky written in 1927 and 'Real' TIME/SPACE by Malcolm Le Grice written in 1972. Shklovsky was discussing the structural comparisons between prose form and narrative film compared to poetic form and 'plot less film'. Le Grice's essay stimulated thinking around issues of duration and the time equivalence in relation to the processes of making, projecting and viewing film. Annette Michelson's writing about Warhol's films and particularly on Snow's Wavelength and La Region Centrale, was also of interest to me at the time, in relation to the viewer; especially her notion that these type of films 'present themselves as analogues of consciousness'.

The collection of work on this DVD has as its major theme the exploration of landscape film and the spatial-temporal qualities resulting from recording landscape with a fixed camera frame over varying periods of time. In the films Pear Tree, Dawn and Dusk and Beach Fragments comparison can be made between different types of time-lapse recordings of the landscape, from year, month, or day cycles. Each result in a different type of film register according to the number and frequency of frames recorded within a set period of time. When projected and viewed, they appear to create their own distinctive film rhythms. 'Real Time' long continuous takes of landscape presents the viewer with a contemplative and reflexive film viewing experience as in; Light Movements, Observational Series, Spider, Bridge and Reflections on my Shadow. The twin screen film Time Flow is a meditation on film time, light and movement. Projected as one continuous image across two screens, one screen is a long continuous take and the adjacent screen a series of timelapses.

As an additional item within this booklet I have included a copy of 'Notes on film work', (on the tinted pages) written in 1978, which should help to provide further elucidation of my approach to the work of that period.

John Woodman

## John Woodman – Early Landscape Films

*Malcolm Le Grice*

In 1976 Deke Dusinbere published an essay in *Afterimage* number six entitled *St George in the Forest*. Here he tried to marry together the concept of 'structural film' with an English tradition of landscape art. His major focus at the time was on the films of William Raban and Chris Welsby, artists each with their independent interest in landscape and ideas of film structure often using 16mm time-lapse film, but who also collaborated on large scale film projects like *River Yar*. Sadly Dusinbere was writing just a few months too soon to include his thoughts on the landscape films of John Woodman. However, fortunately for us, Woodman has resurrected his collection of Super8 and 16mm films made between 1977 and 1982. At that time I was most aware of his exceptional serial photography that, in a different way, explored a similar set of issues, concepts or problems. But using this kind of language is misleading. Whilst Woodman was theoretical and analytical about his work during the period, with an interest in Merleau Ponty and Husserl, or more surprisingly for the time, in John Ruskin, stressing theory and concept masks the intuitive sensuality of his approach. Like with Ruskin, the idea of

nature was crucial to Woodman, and this was embodied in – symbolised in – the idea of 'landscape' – a romantic residue that allowed an emotional relationship beyond control and structure. Landscape suited Woodman despite the fact, or perhaps because of the fact, that the English landscape was far from an ideal of untouched nature having already for centuries carried the traces of human intervention and manipulation. Trees, clouds and water, with little or no representation of people, none-the-less provided Woodman with a 'subject' that represented a world outside his control – an 'other' of nature that he could only 'effect' through choices of what and how to film. So despite the traces of human occupation like the footpath between the trees in *Light Movements* he worked not with nature but an image standing for nature continuing a tradition from artists like Constable, Cotman, Crome or the early Turner. Mostly in Woodman's films, and the stunningly beautiful recent high definition video *November Morning* (2010) is a good example, the touch of the human is not in the represented image but is there only in the act of mediation of artist/observer and the photo/chemical, photo/mechanical (or later digital) technology

of cinema. Woodman does not foreground this intervention of artist and medium with overt cinematic devices forcing awareness of the camera as a mechanism as Welsby did, for example devising ways in which wind may control of camera speed or direction. Instead the relationship of medium to image is gentler - contemplative. But Woodman's quasi-photographic static camera shot – no pan – no movement – no zoom, equally reveals itself as an artifice. In Woodman's films, as in his photographs, there is a reverence for the found conditions of effects in nature. In these early films I find this most successful and fascinating in the images of water – in patterns made by rainwater on the surface of a pond, or the broken patterns of reflection in a moving stream. *Beach Fragments*, though edited - probably in camera, and if not it does not matter - does foreground the cinematic mediation, but like the water close-ups of *Observational Series*, is an abstracted component element of landscape without the perspective depth of landscape - dispensing with an horizon. By filling the screen from top to bottom, as total foreground the image becomes an abstracted, meditative, texture of ripples and breeze. The strongest artistic relationship of these films is with the analytical drawings of water movements by Leonardo da Vinci.

Whilst certain themes run through his work, Woodman is not dominated by one idea. He does not have a single direction. These early films show him exploring - not narrowly experimenting, but exploring – trying different directions without the domination of a mechanistic pre-determined system. The form is not a style – the works are a product of a process. Woodman follows strategies that are a dialogue between his camera observation and the visual effects in the scene. In *Spider*, there is a kind of dramatic anticipation, a little expectation of 'narrative', but the primary concern remains with the visual reverie of a long unbroken stare. Woodman's films are about duration, about an experience of the passage of time. The static camera, photographic approach to film helps create this condition of duration but, oddly, it does not work in reverse. A cinematic approach to photography – the photographic series - may analyse or reflect on time but is not able to create a durational experience. This problematic space between the photographic and the cinematic is explored when he uses time-lapse, as in *Dawn and Dusk*, or measured segments like the four second shots in *Pear Tree*. Here he sets up a dialogue between the actual passage of time in viewing and a much larger time-scale of the events recorded and we have a sense that

he is seeking a language that can give him and us a way of grasping the longer durations of days and seasons as an experience not an idea.

John Woodman has gone on to produce an exceptional body of work – photographic series like the beautiful photographic study Ruskin's Pond, published in a book with the same title in 2010, or photo-collages and installations often in collaboration with Roger Polley – a collaboration that began in the 1970's. Another publication, In Search of the Sacred from 2003 the result of

joint photographic work with Polley, demonstrates their fine integration of creative image with analysis of the subject – a process that reinforces my proposed parallel with the studies made by da Vinci. Perhaps the key relationship for Woodman is not between nature and structuralism but between natural phenomena and analytical observation – an art science in the British empirical tradition. Whatever critical concept I might suggest, this DVD serves well as a prelude to a distinguished body of sensitive, creative work.

#### Notes on filmwork

To date my filmwork has been concerned mainly with the observation of various kinds of natural phenomena, and their interpretation into filmic forms by means of personal involvement or interference. See notes (1) and (2).

I find the limitations connected with the choice of framing and the unpredictability concerning what is actually recorded at the 'now' time of shooting, ie. the time the camera starts running, becomes unique, as the same duration can never be repeated, and this presents interesting time/space problems.

This interest in the unpredictable changes that occur in time/space-light and their relationship to film, is apparent in some of my work that involves setting a fixed frame position and sometimes a set time, so as to give a constant and unchanging framework, so that these phenomena can be observed and compared with each other, either chronologically – single screen, or by means of multi-screen projection. This often involves returning to the same position and location at different predetermined times and ranging intervals (ie. seconds, minutes, hours, days, weeks, months, years).

Most of my films, therefore, require viewers involvement in the observation of what is happening in and to the frame, in which the 'content' is often minimal.

The films are often of continuous duration, which presents the viewer with a durational experience; the 'now' of filming time has become history, a film-referent in relation to the past. But the film is re-presented, in the 'here-and-now' of the viewers consciousness, or to put it simpler; the film as a reference to the past is re-presented in the present.

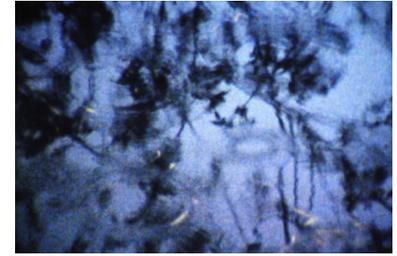
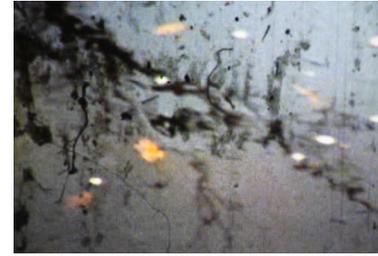
This kind of film can become an object of contemplation; this is of interest to me and opens up an area of enquiry into the nature of what the viewer experiences, in terms of perception, whilst watching films of continuous duration. It has been suggested that films especially of this type could be analogous to consciousness itself and therefore allow by self-reference, 'comprehension of the nature of cinematic observation'.



### Light Movements

1977, 16mm, 11 minutes  
colour, silent

Light Movements is comprised of four sections of film of the same view of a path through an Oak Wood on Wimbledon Common, filmed in different seasons. This film continued an ongoing exploration of light and movement in natural phenomena and landscape, and the way in which it is represented in film form. It was also the beginning of an ongoing investigation of the ontological differences between viewing the still and moving image. Subtle changes and shifts in light and movement were recorded in each season with each of the four film sections sharing the same predetermined time of 2' 49' (100ft reels of 16mm film). By using a fixed camera frame and comparable film durations a space-time structure was established for the observation of light and movement. Central to this was an interest in the way in which changes in light effect our perception of space and place, and how this phenomenon is then represented and perceived in film form. 'Real Time/Space' was therefore intrinsic to this film; the 1-1 correspondence between the camera recording time, the projection time and the time taken to view the film. It presents the viewer with a continuous observational and contemplative film experience. The film was made to allow for unpredictable and chance elements which could occur during the filming stage. The degree of change in light and movement could not be anticipated from the time the camera started recording each continuous take.



### Observational Series

1977, Super 8, 19 minutes  
colour, silent

This series of films consist of six 3 minute 'real time' continuous takes (a super 8 reel of film) of different kinds of natural phenomena. Each film is an observational study, using a super 8 camera, of different types of movement within the landscape, selected for the distinctive and contrasting ways in which they register on film. Film stock, colour, focus and framing, and especially the frame edges, played an important part in this. One of the significant aspects of this film work is the simplicity of its structure in which each of the films in the series share a common duration and are intended to be viewed in their entirety. Filmed, projected and viewed in 'real time/space' they provide 6 three minute takes of film for observation and contemplation. The series contains: film of light on moving water; sky and clouds; a reflection in a stream; grasses in the wind; movement of tree branches and rain on a pond surface.



### Beach Fragments

1978, Super 8, 6 minutes  
colour, silent

Beach Fragments was made 'in camera' in Super 8, and explores a section of beach surface through a series of different time-lapse recordings. The film is comprised of a) Short camera bursts of 'real time' each time a wave crosses the framed area of beach and again of the beach after the wave has receded. b) continuous single frame shooting for the time in which a wave moves in, out and across the framed area of beach. c) continuous single frame shooting of the pebbles area only, each time a wave has receded from the framed area, leaving a different configuration of pebbles.

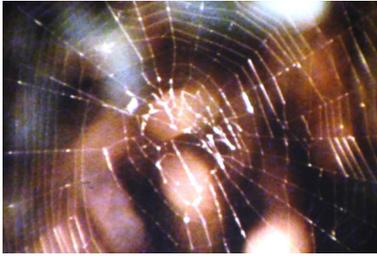
The camera records images of waves breaking on the sea shore through the varying time-lapse registers. Differences within the framed area of beach surface can be observed when the film is projected. Pebbles are sequentially repositioned after each wave has crossed and receded from the area. Changes in 'on screen' movement can also be seen according to the differences in the mode of time-lapse used during the recording process, some of which are abstract.



### Pear Tree

1977-81, Super 8, 18 minutes  
colour, silent

This Super 8 film is comprised of 4 second real time takes of a pear tree from the same fixed framed viewpoint, recorded each week over a period of four years. The film was made in the garden of the house where I lived in Denmark Hill, London. It is a comparative study of changes and differences in light and colour recorded 'in camera' at different times of a day, every week over a four-year period. A central concern in this film is way in which time, light and seasonal difference, within a specific place, affects our perception of its space, and its representation in film form. Changes in weather also play a part in this and reference to the social space is made through changes occurring in the garden from week to week. The quality of the super 8 film stock also affects the way in which the film is perceived by the viewer. The diaristic nature of this film conveys a sense of duration and continuity as well as a sense of 'time past', as the film which was made between 1977 and 1981, dates with time.



### Spider

1979, 16mm, 11 minutes  
colour, silent

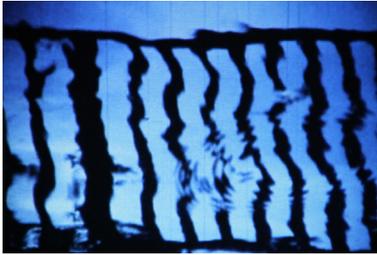
A hand held 16mm camera was framed and focused on the centre of a spider's web for a continuous duration of 11 minutes, the length of a 400ft reel of 16mm film. It presents the spectator with a 'real time' phenomenological experience in 'on screen' observation and anticipation as the film unfolds. It also holds out the potential of foregrounding, through the film's duration, an awareness of internal thought activity and reflexivity. A sense of the film's intentionality is enhanced for the viewer by the use of a hand held camera which moves in a distinctive way in a continuous effort to keep both the centre and the 'fineness' of the spider's web in focus. Chance plays a part in the way in which different unpredictable phenomena have the potential to enter the confines of the framed area of the spider's web during the filming stage. The film was framed so that the actual spider was situated just outside of the left hand edge of the frame in 'out of frame space'. This enabled opportunities during filming for any unsuspecting insect or fly which might get caught in the web to trigger the spider into activity and movement into the centre of the framed area. An analogy could be made with the spider waiting for something to enter its web, and the film viewer waiting in the cinema anticipating events to unfold within the 'on screen' spider's web. This is often the type of film footage that is immediately discarded by a wildlife production team with other representational agendas to serve.



### Dawn and Dusk

1977, 16mm, 10 minutes  
colour, silent

This film is about the representation of light through an exploration of time-lapse photography. The sky, the roof of a building and some tree tops was framed in a fixed position to enable a comparative study of changing light to be made over a period of time. The film was shot 'in camera' taking 1 frame every 30 seconds for 31 consecutive days from new moon to new moon. The filming took place for 90 minutes at dawn, starting before daybreak when it was still dark, then again for 90 minutes at dusk filming into darkness. The starting time for the dawn section was adjusted and made later each day and made continuously earlier for the dusk section to compensate for the changing sun rising and setting times. The aperture was set at F2, which was constant for all of the filming. Filming started in darkness each morning for each of the dawn sections, when the image was under exposed, and as it became lighter an image gradually began to register on the film. Then, subject to the intensity of the morning light and the prevailing weather conditions, the image became over exposed and gradually disappeared in the morning light. However over exposure did not always occur if the weather for the morning filming session turned out to be dull and overcast. This whole procedure is reversed for evening section, starting from over exposure before sunset, and gradually to under exposure at dusk, and then into darkness after the sun had set. The unpredictability and anticipation of what might be recorded on film each day at dawn and dusk, over the period of 31 consecutive days, made this an interesting but challenging experience and filming discipline. The time lapse appears to create a cycle and light rhythm which is distinctive to film. This film has also been presented in the form of still film frames which depict an overall visual gradient of changing light.



### Bridge

1980, 16mm, 10 minutes  
colour, silent

Bridge is a 16mm film of the changing reflections of a bridge over the lake in the grounds of South Hill Park, Berkshire, which links a public thoroughfare. The reflection of the bridge was framed so that it linked the two sides of the frame edge with the centre of the bridge reflection positioned in centre of the frame. The purpose of this was to give a sense of 'out of frame space' on each side of the frame as people moved across the bridge and passed in and then out of frame. This film was made 'in camera', during which takes of differing durations were made. After the first long continuous take, film takes of a shorter duration were made, which corresponded to the time people took to enter, cross and leave the framed area of the bridge, at which point filming was stopped. This procedure was juxtaposed with the effects caused by random and chance disturbances to the water surface. The resulting waves and ripples, which varied in intensity, were enough to create different levels movement within the framed reflection of the bridge. Sometimes images of the bridge were clearly reflected, when water surface was calm, and at others times the image was more abstracted when the surface was disturbed. There are different degrees of image abstraction according to the level of water disturbance (a stills sequence from Bridge appeared on the first page of the first edition of Undercut Magazine).



### Reflections on my Shadow

1980, Super 8, 30 minutes  
colour, silent

This film about light was shot using a hand held Super 8 camera. Utilizing the cameras fade in/out mechanism it explores the appearance and disappearance of my shadow within the landscape, mirroring the 'fade in/out' processes of light within nature. A visual interaction and 'shadow play' was opened up between filmmaker, camera and nature. The cameras 'fade in' mechanism was used to fade into a scene/location at a time when the sun was hidden behind the clouds, in anticipation of seeing my shadow cast when the sun reappeared. When my shadow appeared the camera was held in a fixed position for the duration in which the sun shone directly. After my shadow had disappeared, the camera 'fade out' was used to return to darkness, this was repeated in different situations and locations. The duration of each take was therefore determined by the time in which my shadow remained visible in frame. A series of locations and scenarios was selected to include different textures, surfaces and other natural phenomena. This enabled me to experiment with the different 'visual qualities of shadow' and 'degrees of fade' - for example the visual phenomenon experienced when my shadow was cast onto my reflected image on water/mirror surface. This raises a question of representation, as to whether these merged images on water are a 'reflection on my shadow' or 'shadow on my reflection'? The film starts with the interior space of my room and is then filmed in different locations on Wimbledon Common and the Isle of Wight. The film then ends with an interior section filmed back in my room of the surface of my mirror with my shadow appearing and disappearing on my reflection. Chance and unpredictability played an intrinsic part in the making this film and set an interesting challenge as it was all shot in camera without external editing. On occasions my shadow did not appear or at least not at the exact time of the camera 'fade in', which resulted in a period of waiting in anticipation. At other times it did not disappear completely but become almost indiscernible visually, before 'fading out' with the camera.



### Time Flow

1977, 16mm, 11 minutes

colour, silent

Time Flow is a two screen projection and is a short contemplation on film time, light and movement, filmed on the on River Stour, Suffolk. Two 16mm cameras were used for filming and placed adjacent to each other to create a continuous image panoramic of a small section of river surface. Both cameras started recording at exactly the same time at the beginning of filming. However the film made left screen projection was filmed at the 'normal' 25 frames per second in 'real time' for a continuous duration of 11 minutes. While for the right screen projection, the first 100 feet of film was filmed at 50fps which runs slower in comparison to the left screen when projected. The next 100ft of film was shot at 10fps which on projection runs faster than the left hand screen. This is followed by the next 100ft shot at 1 frame every second which appears even faster in comparison to the left screen on projection. The final section of film was shot at 1 frame every 10 seconds which was filmed into dusk and becomes a time lapse recording changes of light/colour and cloud movement reflected on the water surface. This section continued to be filmed for hours after the 11 minute, 400ft continuous take, for the left screen, had finished.



Left screen: 400ft continuous take for 11 minutes

Right screen: 1. 100ft at 50fps; 2. 100ft at 10fps; 3. 100ft at 1fps;  
4. 100ft at 1 frame every 10 seconds

A fishing float was used twice in shooting the film to make visual time references between the two screens. The float is first passed through the section of river where the camera is recording in 'real time' near to the start of the film, and continues to flow on through into the adjacent framed area filmed at 50fps. When projected the float arrives in the right screen at a later time. The float is used again later in the film in the same way, filmed first, flowing through the 'real time' take and then through the framed area filmed at 10 fps. This time when projected the float appears on the right screen first before it appears on the left screen.

The intention in making this film is that it should raise some interesting phenomenological questions about time, 'film time' and representation, particularly the relationships between filming, projection and the spectators viewing experience.

John Woodman works with Landscape film/video and photography and studied at St.Martin's School of Art and the Slade School of Art. He worked as a Senior Lecturer in Visual Communication Studies at West Midlands College from 1980-87, Principal Lecturer and Chair of Design at Exeter School of Art and Design/University of Plymouth from 1988-96 and Head of the School of Communication and Media at Cumbria Institute of the Arts from 1996-2006. Woodman established the Centre for Landscape and Environmental Arts Research (CLEAR) and was Director of the centre from 2004-08. He is currently an Honorary Research Fellow of the University of Cumbria.

His film and video work has been shown in a variety of venues and film festivals including The London Film-makers Co-operative the National Film Theatre, the Royal Academy of Arts (Summer Exhibition 2011), the 28th Kasseler International Dokumentarfilm 2011 and the Stuttgarter Filmwinter, International Festival of Expanded Media 2012. Film installations have been shown in numerous galleries as part of the Arts Council of Great Britain's Film-Makers on Tour Scheme. Woodman was one of the founding members of the Undercut Magazine Collective and a

co-editor and designer from 1981-86. He has worked in collaboration with Roger Polley on photographic projects, commissions and film installations, which have been shown in many national and international galleries and also featured on Channel 4. Books published on the work include the Structure of Chance (1985), Spirit of Nature (1994), In Search of the Sacred (2002), Sequences (2007), Ruskin's Pond (2010) and Of Truth of Water- John Ruskin (2010) (as editor).

His current work revives some of the concerns of his earlier films, continuing with an investigation through the observation of landscape and natural phenomena and issues of representation. Using a fixed frame and hand held camera the work explores concerns of time-space and light, focusing on change, visual transformation and transience. Working in 'Real Time', particular emphasis is given to the way in which, through time, changes in light, weather and season affect our perception of space and place. Consideration of the spectator's phenomenological experience of viewing and the contemplation of video and film of long continuous duration is an important aspect of the new work. This includes both the observation of what occurs 'on screen' and self-observation.

## Filmography

Apertures, 1977, 8mins, 16mm, B/W, silent  
Light Movements, 1977, 11mins, 16mm, colour, silent  
Pear Tree, 1977, 14mins, Super8, colour, silent  
Dawn and Dusk, 1977, 8mins, 16mm, colour, silent  
From Four Seasons, 1977, 11mins, 16mm, colour, 4 screen, silent  
Time Flow, 1977, 11mins, 2 screen, colour, silent  
Beach Fragments, 1978, 6mins, Super8, colour, silent  
Observational Series, 1978, 18min, Super8, colour, silent  
Pebbles, 1979, 18mins, Super8, 2 screen, colour, silent  
Spider, 1979, 11mins, 16mm, colour, silent  
Bridge Farm, 1979, 7mins, 16mm, 2 screen, colour, silent  
Bridge, 1980, 10mins, 16mm, silent  
Reflections on my Shadow, 1980, 30mins, Super8, colour, silent  
Greenhouse, 1999, Roger Polley and John Woodman, 10', video, sound  
November Morning, 2010, 12', digital video, sound  
After the Storm, 2010, 7'58, digital video, sound  
Greetings from Collioure, 2011, 13'41, digital video, sound  
Magnolia Tree and Pink, 2011, 10'31, digital video, sound  
It Came to Pass, 2011, 2'58, digital video, sound (Observational Series 2)  
Sunspot, 2011, 10'44, digital video, sound  
Blue Boat, 2011, 5'50, digital video, sound (Observational Series 2)  
Sarcophagus, 2011, 3'06, digital video, sound (Observational Series 2)  
Wood, 2011, 4' 25, digital video, sound (Observational Series 2)  
Coniston- October 2011, 5'03, digital video, sound (Observational Series 2)  
Beech Tree (series), 2011-, 120', digital video, sound, multi or single screen installation.  
Light of the Moon, 2011, digital video, sound  
Fields in Mist, 2012, 13'22, digital video, sound  
Ruskin's Pond, 2012, 9'42, digital video, sound (extract)  
Ruskin's Ponds, 2012, 216', 22 digital video Installation  
Fields in Winter, 2012, 3'21, digital video, sound (observational series 2)  
A Women Hanging Out Washing - After Vermeer, 2012, 5'37, digital video, sound  
Morning Rain, 2012, 3'21, digital video, sound (observational series 2)  
Mountain Cloud, 2012, 6'23, digital video, sound  
Sunday Morning, 2012, 3'59, digital video, sound (observational series 2)

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### Involvement with:-

#### 1. Continuous takes.

Real time durations equivalent to real time duration of projection.

#### 2. Importance of the frame.

Movement in and out of frame.  
Frame as a means of selectivity.  
Stationery framing positions.

#### 3. Time duration.

Comparisons.  
Bringing together continuous takes shot at different times, but with visual links between one duration and another as in 'From Four Seasons'.  
Comparison of light/colour/space.

#### 4. Condensation of time.

ie. Single time lapse over period, condensed when projected at 24 frames per second.

#### 5. Comparison of continuous takes and condensation of time.

Twin or multi-screen; with visual connections or relationships with one another.

#### 6. Use of film in relationship with sound.

Both used continuously, experimenting one with the other.

#### 7. Comparisons between still and moving films.

Relates to 3. and 5. above, concerning questions about time duration.

